# locks Scramble For Heavy Loot

# Holiday Pleads Guilty, Gets A Year And Day

New York—Billie Holiday, eviously scheduled for June hearing on narcotics n charges in Philadelphia federal court, was sentenced on May 27 to a year and a day in the federal reformatory for women at Alderson, W. Va.

Pleading guilty and with no at-orney representing her, Billie obbed as she told federal Judge

bobbed as she told federal Judge J. Cullen Ganey that she was roke and wanted to be sent to a hospital for a cure. Reason for her earlier sencing caused some comment here. especially since Judge Ganey indicated dissatisfaction with the way Miss Holiday observed her parole to manager Joe Glaser. He also told her she must cooperate with federal agents in their efforts to track down drug supply sources.

their efforts to track down drug supply sources. Granting satisfactory progress medically. Miss Holiday will be sligible for parole in about eight months. However a felony conviction of 366 days will make it extremely difficult for her to work here, as police regulations forbid issuance of a cafe working card to anyone convicted of a felony.

ing card to anyone convicted a felony.
During the course of the case, Assistant U. S. Attorney Joseph Hildenberger atted that Miss Holiday was the victim of "the worst type of parasite you can magine. They followed her around and charging her \$100 for losages of narcotics costing \$5."

### May Close Dailey Spot For Month

New York—The Meadowbrook, name band sitdown spot here, is pondering closing for 25 days after the current band, Sonny Dunham, finishes, Owner Frank Dailey has been thinking about a mid-summer vacation for some time, and there is an additional problem of a six-year old 25 day closing order from the liquor board for having inadvertently served liquor to a minor.

### Wetzel's Wife Dies

Chicago — Betty Jane Wetzel, wife of Ray Wetzel, Stan Kenton trumpeter now plaving with Vido Musso at the Hotel Sherman here died of injuries suffered June 1 in an auto accident in Parkersburg, W. Va. She was 21.

### Jam At Deuces

New York—Three Deuces, lo-cal nightery here, is running reg-ular jam sessions on Tuesday, its off night. Emcee is Chubby Jack-son, well-known eastern beardo-phile son, w



Hollywood-June is the month Hollywood—June is the month for singer Helen Forrest and Paul Holohan, Los Angeles businessman, who will be wed during the month. Helen is with the Dick Haymes package show which began its summer theater tour at the Golden Gate Theater in San Francisco today.

### Chub Leaves Club For Tour

New York—Chubby Jackson is tentatively slated to leave his Esquire club, Valley Stream, in the musical hands of the Vivien Garry trio this summer while he takes off on a two month tour. Chubby's club is now closed Tuesdays and Wednesdays, with the Esquire unit working the Three Deuces as relief on Tuesdays.

### Riverboat Jazz On The Hudson

New York-Riverboat jazz has New York—Riverboat jazz has hit the Hudson. According to press-time plans, Art Hodes and Rudi Blesh chartered the S. S. New Haven and sailed on the Hudson, June 6, with Sidney Bechet, James P. Johnson, Danny Barker. Baby Dodds. Albert Nicholas, Pops Foster, Wild Bill Davison and Marty Marsala. The boat, which has a capacity of 300, was also scheduled to sail June 7, 8, 13, 14 and 15.

### D'Amico Recovers

New York—Hank D'Amico last month was released from the Parkchester hospital after recu-perating from a thyroid opera-tion.

### Attending Victor's Debut



New York—Snapped at the opening of Victor Lombardo's orchestra the Hotel New Yorker are, left to right: Mrs. Frank L. Andrews, adrews, Victor Lombardo. Guy Lounbardo and Robert Ringling. An e revue was also on the program.

# Happy About It | Granz Released From All Deals -Except Taxes

New York—Jazz poohbah Nor-man Granz left for a Hollywood vacation two weeks ago filled with great releases.

with great releases.

"After machine-gunning Larry Barnett, MCA gave me my release and we parted on the most amicable terms," Granz reported.

He also stated that he had his release from Moe Asch's Discrecords and was free to go ahead with plans for his own firm. Clef. Terms of the deal were that Asch retained Jazz at the Philharmonic (volumes 2 through 5), the two King Cole Quintet albums and Opera in Vout. Stinson Trading company owns the rights to volume I, the famed How High the Moon.

### Plans New Release

Granz however will settle that problem when Aladdin records, firm handling Clef's pressing and distribution, release late this month his first album, four sides of How High the Moon with Buddy Rich replacing Gene Krupa; Buck Clayton, Howard McGhee; and Coleman Hawkins and Flip Phillips, Illinois Jacquet.

His second album, volume 6 of JATP will spot Lester Young, Coleman Hawkins, Charlie Parker and Willie Smith playing together plus a Rich-Kersey-Hadnott-Ashby rhythm section.

To explain his musical maddervishings to the less hip, Granz has talked Zero Mostel into doing an album entitled How To Understand Jazz Concerts. Granz will then sell one to explain Mostel.

In a choice bit of larceny. Granz conned crack artist David Stone Martin into doing his album covers. Martin previously being an Asch executive. Life photog Gjon Mili will furnish the pix.

### Cancela Concert

Granz left town ahead of schedule, having begged off his early June Carnegie Hall concert pleading physical fatigue and lack of good talent.

In addition to his three con-tractual releases, Granz was try-ing for another with the internal revenue men here, whose arith-metic was at variance with his with respect to income taxes.

The concert field's only pork-ple returns to these parts in fall with another JATP season.

### **Jackie Searle Doing Eight Chi Net Shows**

Chicago — Jackie Searle, for-mer band singer now at WBBM-CBS here, has added two new network shows to his line of duty, making a total of eight shows a week from the station.

According to the youthful singer, a recording deal about which he is very happy is pending and should be signed shortly. Searle formerly sang with Boyd Raeburn's band.

### **Weekly Wax Concert**

New York—A weekly recorded Jazz concert has been held Friday nights, 8 to 9, at the 8t. Agnes branch library. 444 Amsterdam ave. Sessions will be one of the regular features of a section of the library devoted especially to adolescents. Librarian Esther Zitrin is in charge.

### **Owes It All**



New York — Pops Whiteman gares soulfully at the boys who gave him a boost toward his new career as dise jockey. Whiteman, ABC musical director, announced the Joe Mooney quartet on their recent Monday air series and has now branched out into the platter pilot business. The Mooney group is opening at the Mooney group is opening at the Sherman in Chicago this week. Mirror photo by Bill Gottlieb.

### Two Raeburn Men Quit Ork

New York—At press-time, two Boyd Raeburn side-men had given notice. Ace trumpet Pete Candoli turned his in, feeling he was getting insufficient feature spots in the band's book and publicity. Vince Di Nino, French hornist, was the other, having a wife and children he wanted to stay with when the band hits the road.

### **Perry Como** At NYC's Para

New York—At deadline, Perry omo was skedded to open at

New York—At deadline, Perry Como was skedded to open at the Paramount theater on Broadway June 11 backed by Lloyd Shaffer and the Chesterfield orchestra. The show will replace Boyd Raeburn and singer Buddy Clark.
Following the Paramount stand, which will run from four to possibly eight weeks depending on the draw of the picture, Perry will play Cleveland, Boston and Chicago before going to the coast. It is doubted if the Chesterfield band and Shaffer will accompany the singer westward.

### National Scraps **Eckstine Masters**

New York—Dissatisfied with the last batch of discs cut on the coast by Billy Eckstine, National is scrapping the masters and requiring the singer to recut eight sides, Bides will complete Eckstine's contract with National.

The baritone's first MGM records will be out July 3.

### Modernaires On Air

New York — The Modernaires have been signed to make 10 appearances weekly on Campbell Soup's new series over CBS, appearing with Walter O'Keefe on Double or Nothing and with the Bob Crosby quarter hour stint. Both shows run five days weekly.

## Gold Rush On. Names Cash In **OnOthers' Discs**

By Eddie Ronan

New York-Latest action in the scramble to get there firstest with the mostest has the country's top money-bagging disc jockeys sitting up nights with dollar signs spinning through their heads.

Most recent to twist his way into the whirling disc picture is Martin Block, who Monday of this week was skedded to debut a web platter show afternoons Monday through Friday over Mutual. This, added to His transcribed local WNEW and Hollywood KFWB shots and his Chesterfield NBC stints, brings Block's annual take up into the fat six figures. Show will emanate from Block's home in Encino, Calif.

Others at press time in the heavy stakes class are Paul Whiteman, Tommy Dorsey, Ted Husing and the entries of Andre Baruch and Bea Wain and Kate Smith and Ted Collins.

Whiteman debuts his fully sponsored one-hour daily platter show June 30 over ABC with the aggregate cost to his four sponsors running to \$5,200,000 per year. PW is figured to pocket \$4,500 weekly.

### 5 Million for TD

The Dorsey deal, since it won't materialize until next fall, is only in the working stage. But, it has already been established that Tommy should gather upwards of a million yearly over a five-year period if present blue prints work out. TD will emcee an hour syndicated program running five days a week. The seg reportedly will be offered to national, regional and local advertisers as well as area nets and hinterland stations.

The transcriptions will include

The transcriptions will include only Dorsey's chatter and guest interviews with the buyers supplying the records introduced. Pact was signed on the coast a few weeks ago with the Louis G. Cowan transcription firm.

### Husing Garners Gold

Former sports announcer Ted Husing recently finished his first year as a jockey and had to cut the government in on more than \$100,000 made during the period. The team of Bea Wain and hubby Andre Baruch, according to current figures, is running in the Husing class.

Kata Smith and Ted Colline

Kate Smith and Ted Collins have a program in the works, but at deadline nothing was definite.

Hundreds of lesser names today are leaving no platter unturned in the effort to find the secret to the disc network success.

### Skitch's Opening Set Back To 19th

New York—Skitch Henderson, slated for an opening June 16, bows at the Pennsylvania hotel three days later since the Sammy Kaye Astor hotel opening also fell on the 16th.

### Patti Page On The Cover

You'll be hearing a lot more You'll be hearing a lot more about the youthful cover subject of this issue, Patti Page. Featured regularly over WBBM-CBS in Chicago, she is rated by Caesar Petrillo as one of the finest singers they have had in the studio which boasts of such stellar alumni as Dale Evans, Janette Davis and Marion Morgan. Patti, 19, came to Chicago from Oklahoma only three months ago.

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# PlanQuiet Spot On Noisy Swing Lane Calypso Catches

**Alvy Weisfeld Unit** 

We is feld's arrangements, in which he uses a contrapuntal form aimed to make each player feel that his part is of equal importance to the solo or "lead" voice. He planned to use Karl George, who worked with Kenton and Basie for long periods, in the trumpet spot.

**Bing Cuts With** 

**New York Crew** 

peron.
Backing Bing on the date were Yank Lawson, Andy Ferretti, Red Solomon, trumpets. Paul Ricci, Toots Mondello, Hank Ross, Bernie Kaufman, Rudy Adler, saxes; Perry Botkin, guitar, Bob Haggart, bass; Frank Signorelli, piano, and Bunny Shawker, drums. Also used were a string section and a harp.

Fight Over

**Etting Moneys** 

ton and Basie for lin the trumpet spot.

Watkins told the Best that the terms of his lease called for a \$7,500 mortgage if the place were a restaurant, \$10,000 if it need a piane player and \$14,000 for straight cafe operation.

\*\*Hollywood—Manie Racket\*\*

Hollywood—Manie Sacks, Columbia platter exec, out-talked or out-bid rival platter men who have been after Alvy Weisfeld (Down Beat, May 7) ever since the trade got wise to the unique combo organized here by the ex-whiteman saxman.

Alvy will be billed as Alvy West on the labels. He has been given a three year pact and was to do his first dates early this month. Weisfeld's combination consists of alto, trumpet, electric Watkins said it was just too much loot for a nightery venture and that he felt a straight restaurant didn't justify the amount of work involved.

New owners, headed by attorney Lou Olman, are pondering a suggestion by a Beat staffer to outfit the room with lounge seats, and convert it into a haven for piano players, starring a top-Weisfeld's combination consists of alto, trumpet, electric guitar, accordion, bass and drums. Its distinctiveness lies in Weisfeld's arrangements, in which he uses a conference of the consistency of the consistency of the conference of the confer

seats, and convert it into a naver for piano players, starring a top-notch jazz double piano team.

Theory is that NYC's west side has no quiet spots for an easy drink without getting elbows down the throat, let alone good and unusual musicianship. At press-time, negotiations were receeding for two of the top press-time, negotiations wer proceeding for two of the top pianomen in the country to re-open the spot.

### Signature Firm Now Expanding

New York—Signature records, cash in the coffer since its successful stock sale, has acquired a compound and pressing plant, a publishing subsidiary and a new vice president.

Plant is located in China New York—While in the east to watch his Pittsburgh Pirates battle to stay in front of the Dodgers, Bing Crosby cut four sides for Decca with a band conducted by John Scott Trotter. Tunes were I Do, Do, Do, Kokomo, Indiana and The Old Chaperon.

new vice president.

Plant is located in Shelton,
Conn. Pub to be known as R-T
Music Publishing, Inc., is headed
by Signature prexy Bob Thiele
and musical director Ray Bloch.
New officer is Herb Allen, sales
specialist formerly with RCA Victor.

### MissTrumanAGMA-er

New York—When Margaret Truman does make her postponed concert debut, it will be as a card holding member of the 
American Guild of Musical Artists, AFL concert affiliate. Her 
radio start was made possible by 
AFRA's waiving of membership 
regulations.

### Modernaires



New York-Relaxing in the apartment of Frances Scott in Jackson New York—Relaxing in the apartment of Frances Scott in Jackson Heights are members of the Modernaires, former Glenn Miller group mow making good on their own. At the upper left is an intriguing rear view of Virginia Maxey, who is singing for Paula Kelly in the group while Paula and hubby Hal Dickinson await the stock. The others are Ralph Brewster, Johnny Drake and Papa Dickinson. Below, Virginia, Johnny and Ralph are seated, Hal is standing and Host Scott and Paula lounge on the floor.

# New York—The trend is reversing. Now restaurants are converting to music spots. That at least is happening to Ruby's 52nd Street eatery here, operating for the last few months under Ralph Watkins' operation, and returning to its original leuces, the owners of the Three Raeburn's Para Date



Arthur Ortiz, Tiberio Viale, Robert Campbell and Jan

-With all the fuss lately about hands not being New Yorkthe box office draw they once were, the Beat did a once-overlightly check on ushers and patrons of the Paramount thea-ter here during the three week stay of the Boyd Raeburn band.

ter here during the three week at Consensus of all concerned was that most bands at the Paramount don't get enough time on the bill to display their wares, and that a great many of them play too loudly. The unkers added that most leaders weren't good enough front men to sell their wares to the audience, and that people had to have some idea of what the band sounded like before arriving at the theater if they were to like it.

Usher Bob Campbell, at the

Usher Bob Campbell, at the Paramount in 1942 and now back there, says one handicap Raeburn faces is that the average Durn faces is that the average Para-patron has never heard the band on the air. He said fatly in his opinion people came to hear the bands play their favor-ite records.

hear the bands play their favor-ite records.
Tiberio Viale, who has been there 16 months, said he thought the bands didn't play enough current pop tunes to suit the au-dience, while Art Ortiz added that he thought Raeburn should have played some instrument, that the audience doesn't re-spect a leader who is not a mu-sician. sician.

Usher James McCole, a semi-pro drummer, said he got a big boot from the band, but that the people he noticed in the audience were a little confused by the "strange instruments" in the band (symphonic reeds and French horns: He added that the opening tune was too loud and that perhaps Scheherazade, Buddy De Franco's clarinet solo running over five minutes was

and that pernaps schenerazue, Buddy De Franco's clarinet solo running over five minutes was too long and should be cut.

The boys said that Johnny Long, Tony Pastor and Louis Jordan had done the best jobs at the theater in the past months because the individual leaders worked smoothly in front of their bands. Ellington's show wasn't good enough and they felt Kenton had done the poorest job.

As ushers listening to comments all day on the show, they felt that people came primarily to see the stage show, and that the band as a big part of the show deserved more time, especially in the case of a "symphonic band" as unusual as Raeburn's.

Band Shows Alike

### Band Shows Alike

Band Shows Alike
They added however that most band shows were alike which is why the theater had probably cut them down, and that until the bands came up with some varied showmanship on their routines they didn't think they would get any more time.

Customer comment was
terser: Mrs. Rivers of Brooklyn said: "Good—too loud"...
Al Potoshak of Passaic:
"Band's different—brass is too
loud"...
Frank Quagliate of
East Orange: "Masterful but
not mellow enough for me"
... Joe Columbo, Bron x:
"Frankly I was sleeping"
... Joe Columbo, Bron x:
"Frankly I was sleeping"
...
"Frankly I was sleeping"
...
"Prankly I was sleeping"
...
"Prankly I was sleeping"
...
"Prankly I was sleeping"
...
"Not too loud, nice beat for dancing
but he didn't play any pops"
...
Phil Potella, Stony Point:
"Never heard the band before
—couldn't quite figure out
what was going on"
...
Genevive Sorrentino, Stratford:
"Scheherazade was wonderful.
Last band I heard here was

Monroe's and Boyd was much better. There wasn't enough music". Her mother Anna Sorrentino: "I don't know anything about this kind of music. Would have liked more pops." Lydia Johnson, Winsted, Conn. "That's really some band. This is the best band I've heard here. Does Mr. Raeburn play an instrument?"

Interesting note was that the majority of people interviewed were out-of-towners who come to New York once a month on the average and always make the Paramount when they do.

### Raeburn Replies

When shown the usher and When shown the usher and customer comments, Raeburn told the Beat: "I certainly agree you must have more time. After all, the Paramount pays out a lot of dough to bring us here. At least they should get a run for their money. I know that at any dance we play, we go through a regular indoctrination process of acclimating people to the sound of the instruments and voicings we use, so that by the end of the evening, they are enthusiasts. "We may have been too loud.

they are enthusiasts.

"We may have been too loud in one or two spots. But you have to climax sometime. Mr. Weitman, the managing director, picked out the Scheherazade himself, told us he thought it was terrific. It may be a trifle long, but it is a tough one to cut successfully.

"The reason I didn't play anything was that the tunes we picked were scores on which I wasn't included.

"As for better band production,

wasn't included.

"As for better band production, again yes. If the theaters would abandon their set ideas of staging bands and help, it would make it that much easier. You know about our idea to do Peter And The Wolf as a be-boperetta (see separate story this issue). Well, that's the kind of thing that makes good stage material and is certainly different."

Bob Weitman listened to all

# On At Carnegie

New York—Calypso music was the surprise amash hit of the recent Carnegie Pops series, with jazz a relative disappointment. Calypso night had the biggest turnaway crowds and came back for a repeat. Other full houses were pulled by programs of Gershwin, Tschaikowsky, Latin American and Viennese music. Each was scheduled initially for one or two nights but were ex-Each was scheduled initially for one or two nights but were extended to three. Jazz At The Philharmonic, hot-music segment of the series, was slated for five nights, instead of the usual one or two, but was cancelled out after four performances.

celled out after four performances.

The Granz office, producers of the jazz series, felt the results were not indicative of the relative interest in jazz. Instead, it told the Beat that it thought the promotors (Henry Reichhold enterprises) were more familiar with the promotion of non-jazz material, that the prices were too high for the younger crowd to which jazz appealed and that the Monday night spot was not suitable to the audience. (The last appearance was switched to Saturday at 11:30 p.m.)

The five series toppers listed above will be taken on tour. First stoppovers will be New London, Hartford and Atlantic City.

### Dealers, Literally, Fly To Get Records

Chicago—Here's a story to beat the tale of the Flying Richards. When Open the Door, Richard was at the height of its popu-larity, a long four months ago, records were flown to the dealers. Now, a couple of record dealers from Washington, D. C., recently completed a flying trip to Chi-

now, a couple of record dealers from Washington, D. C., recently completed a flying trip to Chicago to pick up discs of Don't You Think I Oughta Know. They took home copies of the Harlem label recording and sold them for \$1.05, instead of the usual \$.63. The song, written by Mel Wettergreen and William Johnson, was recorded first on RCA-Victor.

and tuneful. If a band like

and tuneful. If a band like Raeburn's can turn out specials like Scheherazade, the same treatment applied to pops would be the most effective thing you could do in a theater today.

"As for the length of the band's stage time, it depends on the show. A good band with an unusual book will be given far more time than a band which merely plays in average fashion. However in Raeburn's case, his lack of records and air time made it necessary to bolster the show with other acts which substracted from his time. I think he has a fine band, and I was very satisfied with what he did here. His stuff is unusual—I certainly hope he is successful." tainly hope he is successful.

### **Welcome Back**



New York.—To celebrate the return of Betty Brewer to the vocal field (she retired to get married). Swank records tossed a yachting party on Ukelele Ledy, the converted AAF crash boat belonging to Cliff Edwards. Here on the bridge are the owner, Betty and singer Frank Raye. (Staff photo by Got)

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**REEDS GILBERT** 

HELLO! HELLO! OPERATOR, WHAT IN THE .... OH, IS THAT YOU, DURELLE? LISTEN, HAVE YOU SEEM REEDS? WE'RE SUPPOSED TO MEET THIS SILLY MILLY DOLL AT HER HOTEL SUITE AT 10..... BUT I WON'T BE ABLE TO MAKE IT!







Welk For Next Year

sometime next spring.

**Benson Divorced** 



# 'Im Just Hillbilly At Heart'—Stafford Thornhill Ork

# Capitol Is Stumped By Cinderella Stump

Hollywood-What to do now?

Hollywood—What to do now?

That's Capitol's big problem now that Jo Stafford's identity as the "Cinderella Stamp" of the phenomenal Timtayshun record has become general knowledge. With the record that was made essentially as a gag leading all others in sales, and building a new public for the record company's leading vocal star, Capitol's headache is no joke.

As noted by Down Beat staff-man Mike Levin in his review of the platter (May 21) the piece that was intended as pure satire— and is—is so close to the real thing that the huge and hungry audience that gobbles this stuff up has taken it "straight" and is already crying for more.

### Angle Was Deliberate

Red Ingle and Country Washburn who did the arrangement. (that's Washburn doing the vocal on the other side) carefully calculated on catching the authentic spirit that they knew would appeal to rustic rhythm fans. This angle was no fluke.

The band is made up mostly of musicians who have made a seri-ous and successful business of playing hillbilly music. The members of the band are:



(Staff Photo by Got)

Red Ingle, violin; Red Round-tree, guitar; Country Washburn, suitcase; Art Wenzel, accordion; Hall, bass; Noel Boggs, steel

# Waring's Wife Sues As He Fights For Disc Fees

New York-Bandleader Fred Waring made the headlines at press time on two counts—his appearance before the house judiciary committee in complaint of the 1909 copyright laws (which, according to Waring, "are out-moded and give no

protection to musicians whose recordings are sold to the juke box
operators") and the suit filed
against him for separation by his
wife.

The committee is meeting to
probe the need for changing the
1909 copyright laws.

Mrs. Waring, who worked with the band as a dancer before their marriage in 1933, served the leader with separation papers while Waring was on the air. They have three children.

Speaking in Washington as prez of the National Association of Performing Artists, Waring stated that something must be done about the juke box situation. He feels, backed by the members of NAPA, that artists should be allowed a form of copyright on performances.

"Since only the tune and lyrics can be protected under existing laws," Waring explained, "the performers have no means of protecting their efforts. This is wrong. The juke box operators have built their end of the disc business into three-figured millions and the artists who make the records are left holding the gultar.

guitar.

The entire arrangement was written and played note for note.

### Sent for Stafford

New York—Due to the unexpected pulling-power of a midwestern band on its first Gotham stand, accordionist Lawrence Welk has been inked to return to the Roosevelt here following perennial Guy Lombardo when the latter turns to his boating sometime next spring. Jo Stafford got into it as a last-minute thought after sev-eral singers had been auditioned. Someone remembered that Jo in erai singers had been auditioned. Someone remembered that Jo in her early days had been a top exponent of the hillbilly form (this will be news to her present day following, no doubt) and had made her debut in radio with the "Stafford Sisters" on the Hollywood Barn Dance, CBS show, before the advent of the Pied Pipers and her jump to fame with Tommy Dorsey.

Jo's parents are from the Tennessee hills. From them she received her first musical impressions although today she is a skilled musician and arranger (she did Tommy Dorsey's arrangement of Friendship).

Some of her first musical work here was with the Sons of the Pioneers, musical colleagues of Roy Rogers.

"I'm a hillbilly at heart" she

Roy Rogers.
"I'm a hillbilly at heart," she says, "and I'm not ashamed of

it."
One thing certain is that Staff-ord's detractors have greater re-spect for her than ever before. No one denies that her interpre-tation of Timtayshun is a work of real artister. of real artistry.

New York — Douglas Daniels and Wilbur Daniels, formerly with the Seven Spirits of Rhythm, now working at the Forest club, Marine Island, N. Y.

# **Proves Draw** At Glen Island

New York—The big new Claude Thornhill band has hit the half-way mark in what is probably Claude's most successful engagement since the planist came out of the service—five weeks at Shep Fields' Glen Island Casino.

Early receipts show that Thornhill is topping the biz drawn by Tex Beneke, who opened the Westchester club a few weeks ago.

Claude has added a tuba and three flutes to the already well-filled band. The band can be heard over CBS Sunday, Tuesday and Thursday nights from 11:30 to midnight, and on Saturday afternoons from 5:30 to 6 p.m. Times are Eastern daylight saving.

Band will be in the Casino until July 3 when it will be replaced by Bobby Byrne.

Personnel with Claude at Glen Island:

Reeds: Danny Polo (alto, Jass claricet), Billic Claver (alto, clary, flute), Mickey Folus and Mario Bollo (twors), Wither Bushing (baritone), Vie Horvia, Jimmy Cennus and Elmer Stang (flute, piccala, clari-net), Breast Louis Manut Police (alto, piccala, clari-

Gennia and Linuer Stang (mine, parcens, exernet).

Braas: Louis Musci, Emil Terry and Eddie
Zandy (trumpets), Al Langstaff, Johnoy
Turne (trembenses), Sandy Siegelaties and
Willie Wecholer (Freuen herns), Joe Shulnann (hans), Barry Gatilbrath (guitar),
Claude (plans), Gil Evans, Bill Borden, Rusty
Diedrich, Charlie Naylon.

Vareals: Fran Warren, Gene Williams.

Bill Barden, road manager; Al Pellak,
premotion; Rocky Cirilin, property man.

### Freeman Forms Unit

New York—Tenorist Bud Free-man, recently back from a South American tour, is forming a quartet with which he intends to job and record.

### Sue's Suit



New York—Fashion note for summer beaches! But we're sure you won't find as many white bathing suits quite as attractive as the one Sue Carol models here. Sue, former Milt Britton chirp, is now singing with Chuck Foster's band at the Steel Pier in Atlantic City.

### Tain't 'Cow-Cow Boogie' Either



Connecticut—This gentle bovine sharing the attention of Enric fladriguera and his pretty wife-vocalist, Patricia Gilmore, is not trying o plug the maestro's newest National record, Cow Bell Song. She's ust here to help stock the new 90-acre farm which the couple purhased recently. (Staff photo by Got)

# **Torme Not All Copa-Setic**

# Too Much Publicity Does Singer No Good

By MICHAEL LEVIN

New York—Mel Torme's opening here two weeks ago at the opacabana was a classic example of the murky under-currents which influence show business. The fact that Torme's

rents which influence show business. The fact that Torme's singing itself was superb, better than he has ever showed in public before, was strictly secondary. The Copacabana, plush east side spot here, in a very unusual place. Patronized by gamblers, wholesale buyers and lade and lassica considering themselves in the know, it has a clientele who think they have written the book when it comes to OBrien and Jack Gaver devoted most of their space to Micro

Torme's handlers, including manager Carlos Gastel, were told many months ago, that the Copa was no place for him to make a New York debut. That the crowd cared little for music and that he wouldn't get the proper chance to display his talent.

Gastel demurred, evidently feeling that the spot's prestige and the higher loot it paid were worth the gamble. He also sincerely felt his boy Torme could sell anybody anywhere.

### Town Torme-deluged

Before the opening, New Yorkers were deluged with the slightly asthmatic Torme tone on every record show. The constantly under-foot Milton Karle dragged his perspiring boy wonder from disc show to disc show with at least three stations giving Torme all night record parties to honor his arrival

his arrival.

The effect on the Copa's usual crowd can be imagined. Rather than being given a chance to "discover" some new young fodder so the Broadway columnists could chatter about another "sensational Copa discovery," the spo'hting crowd was having a young kid crammed down their throats.

And they didn't like to

And they didn't like it.

### Sings Fine Show

Sings Fine Show

Spotted in the middle of the show, at the midnight sequence Torme sang his head off, better than anyone expected. More low tones than usual, some resonance for a change and a genuine attempt to act out what he was singing highlighted his appearance.

singing highlighted his appearance.

Even so a magnificent job on the County Fair epic written by Torme and Bob Wells didn't break the Copa crowd up. But cafe fave Mitzi Green walked on and stayed to a thundering ovation. No questioning her showmanship, nor the fact that a large part of the crowd was rooting for her to "do" better than Torme.

### Press Fluffs Mel

This reflected itself in the press reviews. Bob Sylvester, writing for the Daily News, said in effect:

he preferred Mitzi Green.

AP and UP columnists Jack O'Brien and Jack Gaver devoted most of their space to Miss Green, passed over Torme.

These events are cited to show how important nip and tuck management decisions can be. Torme didn't hurt himself with his New York debut—but he didn't do himself as much good as he might have. as he might have.

as he might have.
When the 2 am. show arrived opening night and the place was loaded with kids just coming in from proms. they wouldn't let him off the floor. He broke it up. But by that time, the all-powerful Broadway press had taken its leave.

powerful Broadway press had taken its leave.

Wrong Technique

All this points up several facts:
Torme's build-up was too strongarmed an affair for a Copacabana opening. It would have done Torme far more good by 
lying low till after the opening, 
allowing the daily press and the 
Copa mob to discover him for 
themselves, and then starting 
the press build-up. This was the 
technique used by the Evans office for Peter Lind Hayes, and 
it was eminently successful.

It is a grave question still as 
to whether Torme should have 
ever opened at a club like the 
Copa. Granted the money and 
the prestige, he still would have 
received as much and probably 
more favorable press attention at 
a smaller east side spot, and at 
this stage in his career that is 
of primary importance.

The accompaniment—harp, piano, bass and guitar—while possibly a good idea, was miserably 
done. The pianist thoroughly 
hacked-up Countru Fair, the guitar was too loud throughout, 
the celeste fills were too notey, 
and the unit had so bad a sense 
of beat that Torme had to try 
to direct it with his arms while 
singing.

singing.

You have to hand it to the kid though. On opening night, he did September Song, You Ought To Be in Pictures, April in Paris and several others, not only singing well, but essaying some really good jazz ideas which you would not expect with the nervousness of a debut.

His manner was confident, as-

### No Minor Now

**Peggy Lee Launches** 

of writing a legitimate show.

We are making some switches with the supporting music, and before I leave, I hope to be able to sell the Copa's crowds on my brand of balladry.

**Her Summer Show** Hollywood — Vocalist Peggy Lee last week debuted Rhapsody



Hollywood—Birthday gal Lor-ry Raine, who was 21 on the 13th of June, has been busy making recordings and transcrip-tions. She has just finished a "Personal Album" for Armed Forces Radio overseas broadcast. Lorry is the wife of flack Tim Gayle.

sured, perhaps too much so. A young kid (21), Mel must remember that too much cockiness on the floor can inspire older members of his audience to cool conceptions of murder.

With the Improvement in his tone. Mel still can use a vocal group. He feels that a vocal group detracts from his ability as a single and costs too much. But it would certainly give his backgrounds a flavor and individuality that most singing stars today do not have—something not to be overlooked.

DOWN BEAT DECISION:

Musically Mel was magnificent. It's only a shame that all the dividends that could have been reaped from a big New York debut won't be as quickly forthcoming.

### **MEL TORME REPLIES:**

Look—in front—if it weren't for Carlos Gastel, I would be playing my tiny little set of drums back in Hollywood, worrying about my next buck. Anything Carlos does le right for me. It's a wonderful feeling just to sing and not worry about business, which I leave in Carlos pudgy and experienced hands.

The Bent's decision is just and fair. Unfortunately the west coast's Bocage room spoiled me. Intimate with intelligent audiences, it made me relaxed enough to do wonderful tunes like My Fanny Valentina, Gone With the Wind and Troable is a Girl.

I'm going to change some of my tunes, sing Linds (a pop), a medley from Good News (the picture prestige will help me), a medley of older tunes (the Copa crosed while not musically hip enough to appreciate pretty music, likes to reminisce), Just One of Those Things (it's flashy). Jambores Jones (novelty), Melancholy Baby (for the lushes) and the pretty things I've been singing right along for the occasional few that like the songs I like to sing.

Sorry about that cockiness on the floor. Being 21 and looking 19, it can only hurt. I'll try to straighten it out pronts.

As for the socal group, I get a particular kick out of Down the impression I give, just as would musicians working on the floor behind me.

For the wide range of things I want to do, a group would just be a hindrance. Right now my two major efforts are wecalising and oong writing. My partner Bob Wella and I are in the midst

### Faithful Eve



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inste

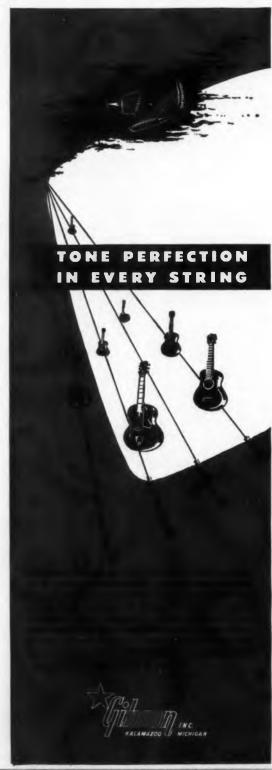
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New York-Always a bridesmaid, pert Eve Young is the "-inging bridesmaid" on NBC's Honeymoon in New York. The Salt Lake City lass was formerly with Joe Reichman and Benny



New Orleans—Fabled planist Fats Pichon has all the attention of these three pretty USO hospital-touring musicians. The girls asked Fats out to hear their work and Pichon reciprocated with an invitation to hear his Waller-styled innsie at the Old Absintse House. Left to right: Bonnie Addleman, hass; Pichon; Marion Gange, guitar; Elimor

Fats Pichon of New Orleans

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C's



Norman Granz the jazz impresario, was set to fly to Cleveland to meet his distributor, Sol Heller. He ran into Sol unexpectedly in the lobby of the Pennsylvania hotel in New York Pennsylvania hotel in New York and settled their business there instead. Meantime, his reservation went up in flames on the United plane that crashed in the takeoff . . . Seymour Heller of Gabbe, Lutz & Heller signed Frances Wayne to an exclusive two year contract, with hubby Neal Hefti as arranger.



sulted in some cancelled dates.

Albert Marks, who is engaged to Harriet Clark, the fourth exwife of Charlie Barnet, sold his stock at Musicraft, where he formerly was recording exec, at \$3 before the news of reorganization leaked out . Buddy Clark holds the first airplane commutation ticket ever issued, since he will commute from coast to coast via TWA twice weekly, singing his NBC show in New York on Mondays and his new CBS show in Hollywood on Wednesdays.

Down Beat stated in error last

Wednesdays.

Down Beat stated in error last issue that Schirmers had published the Schillinger system. Carl Fischer is the publisher, as an ad on the opposite page plainly stated... George Bond, trombone player now booking in Chicago, will wed Mary Ann Galion, a non-pro, on June 28 there... Decea's Dave Kapp is talking to Joe Glaser about pulling another Jolson with Harry Richman, who made a lot of platters with Frances Williams and others in past decades.

When Dave Dreyer and Mike
Sukin pulled out of Irving Berlin's music firm after many,
many years to form a new company with Frankle Carle, Berlin,
far from being peevish, gave
Dreyer 25 gees with the casual

### Really Sisters



Chicago—The four Holly sisters — but really sisters as a glance at their photo will prove — have replaced the former Frankie Masters quartet of Marty, Kay, Pat and Jo. broken up by three marriages within a year. The daisy-fresh singers above are, elockwise from the top, Mary, Trudy, Carol and Joan.

remark that he could pay it back when and if ... Monica Lewis is discussing a management pact with Eddie (Bobby Sherwood) Greene, since her marriage with Bob Thiele now and then doesn't mix with her career ... Papers are being sent to Europe to bring back Don Byas, whose wife here is charging non-support.

Milded Bailer has been under

back Don Byas, whose wife here is charging non-support.

Mildred Bailey has been under treatment at Flower hospital in Manhattan, and Sid Weiss has entered Physicians' hospital for a minor op . Joe Bushkin, who reportedly broke his arm in a light in Rio, is relaxing in Mexico and says that rumors of his marriage are unfounded . . Spike Jones piled up \$7,043.49 on a Monday night at the city auditorium in Houston, with Ted Roggen as promoter. Jack Teagarden wandered from the Famous Door, where he is playing, to the opposition Three Deuces, where Bill Harris is featured, and sat in with his tram. Harris sat out with his tram during the visit, so there was no cutting . Lloyd Shaffer is griping because they would allow him only 20 men to support Perry Como currently at the Paramount on Broadway . . The Allen resort up in New Hampshire advertises a "dancing orchestra"!

### Casino Change

### Fran And Neal Visit Mab



Culver City—Frances Wayne, who used to sing with Charlie Barnet before she chirped with Herman, brought her hubby, arranger Neal Hefti, to the Mad Mab's opening at the Meadowbrook here. Frances has a Sunday radio show, California Melodies, over KHJ each week.

### Jurgens On Signature Wax

New York—The revival of Dick Jurgens' Cecelia led Ronnie Kemper, singer on the sides and no longer associated with Jur-gens, to repress the tune and three others and offer them as a package to small companies.
Signature bought the platters

Chicago—Changes in the Ray Anthony band find Bill Rubenstein replacing Eddie Ryan on plano and Bill Smith for Dick Farrell on drums.

Band, which records for So nora, is currently on tour.

### **British Visitors**

Signature bought the platters for \$5,000 plus royalities and figures to have them on the market this week.

Other numbers were Bessie Couldn't Help It, My Future Just Passed and Ragtime Cowboy Joe.

New York—Two writers for the British mag Musical Express toured New York two weeks ago. Ronnie Scott, ex-Ted Heath tenor man, and drummer Tony Crombie were over checking on the U. S. jazz situation.

### Anthony Ork Changes Avakian Revives Some Old Discs

New York-Latest product of George Avakian's snooping around Columbia's dusty master files is the Archives Series. Platters in this category will include old items which will be reissued to capitalize on revised artists and tunes, sentimental tunes with regional slants, etc.

First release will be an Al Jol-son-Guy Lombardo disking of April Showers and, it says here, Rockabye Your Baby With A Rockabye Yo Dixie Melody!



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# How to Have Fun at Home, or Where Is Your Rancho Amor?







have a wonderful time without straying from home.
Starting with the rumpus room, Andy and Della feel to go over a new tune without fear of disturbing the hbors. The center photo shows the couple—watch out,

that's the solid gold tableware you have there Andy! A gift from Brazil, the gold service is apparently just the thing for a picnic in the middle of the Russell pool. It won't rust, of course, but still, don't you think you ought

to keep that \$30,000 worth of cutlery in the house? Mrs. Russell serves her thirsty husband a coke back in the rumpus room again. The Russell's Rancho Amor is in the

### THE POSER

Who is your favorite tenor sax player?

### THE POSERS

Tenor sax men.

"Give me Coleman Hawkins."
flipped Flip Phillips as he cooled off after a set at the Three Dences.
"Hawk is the Daddy. Knows the horn inside out and blows it full.
When he steps into a chorus, it's the final word. He lets you know:
"Well here I am."



Socolow between the state of th

Get the Word from Illinols Jacquet, Screeched Jacquet, high in the upper registers:
"My two favorites have both died, first there was Herschel Evans, who played with Basie. Then there was Chu Berry, Nobody—but nobody—has touched either of them. Those who came closest are Lester. Those who come closest are Lester, Plip. Charlie, Hawk, Sam and one



# DISC JOCKEYS SOUND OFF Robbins Flays Disc Firms for Bad Wax Beginning with this issue, Beginning with this issue, When the modern ship in the to be beginning to the context of the co

Beginning with this issue, Down Beat opens it columns to the dise jockeys across the country allowing them apace to air their opinions, gripes and likes about the music biz and its people. First to sound off is Freddie Robbins, professor of thermodynamics on New York's WOV. dynamics on New York's WOV.
Freddie, on six nights a week
from 6:30 to 9 p.m., is one of
the hippest jockeys in the country and insists that nothing but
good jazz and pop stuff emanates from his "peanut whistle."
He fathers the 1280 Club.

Down Beat is pretty great to let us jocks use its columns to say what we've got to say when we want to. It's pretty hard to get back at some of the people and characters in the music busi-ness on the air without losing a dozen or so sponsors. So this is it!

First, I've got a few gripes. This one has been getting under my skin for a long time. Since I've had the 1280 club, I've insisted on playing only the best juzz and pop music



man Paul Freidman

Found tenor man Paul Freidman at the Union Hall.

"Coleman Hawkins has meant the most to me," declared Freidman. "I feel his influence always. His music never sounds dull. For more than three years I listened to his record of Get Happy without losing interest. I'd still be listening if I hadn't broken it accidentally."

Joe Jacquet

To tell you the truth," can't have the man who often toots a tenor:
"Top man is Bud Freeman. He's



and recently I've been in a spin by the amount of bail discs coming out —by all the companies. I can run through 50 new releases today and come up with about five that are fit musically for my turntables. It's

### Can't Spin Bad Ones

My kids are used to the best and when I spin some of the bad platters that are coming out these days, they get me on the pipe and chew me good. When I try to explain, they just hang up on me.

And, another thing. So many of the major companies can't under-stand why I won't play everything they load on me. They should have to listen to some of their own sides.

to listen to some of their own sides. The movie companies get in my hair, too. They load my desk with tons of releases about their stars and want plugs pushed in between every record—even to crowd out the commercials. Then when you request a personal appearance of one of their stars, they're harder to find than a bad Armstrong solo. What's with 'em? Plugs for free and nothing for me.

### Jazz Isn't Dead

There are other things. The early part of my shows I fill with gastric plastic (dinner music) and this always reminds someone that swing and jazz are dead. These people are out of their minds. I play quiet jazz during the early part of my show because people are eating and don't want the soup blown out of their bowls. But, that doesn't mean it isn't jazz. It's relaxed and it's fine.

When the moderns slip in that old canard about would I like to wear last year's sult, I can only think of the opera or Shakespeare. Just because they're old, are they dead?

Just keep it good jazz-old or modern-and it's for me.

### **Dixieland Band** On Radio Show

New York—Replacing the Ginny Simms show on CBS June 20 will be a comedy turn tabbed Arthur's Place, which will feature an 8-piece Dixieland combo behind the patter.

Jeff Alexander is fronting the band and Helen Traubel and Benny Goodman will be the first and second guests. Art Moore has the lead of the show.

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# Ventura, McPartland. Jackie Cain Give Chicago Some Really Great Jazz

Chicago—In the lists of great jazz events in the long history of hot music in this city, add the Dave Garroway 11:60 Club concert of June 1. It was jazz maintained at its highest level and played in an ideal setting, with the perfect rapport there that so seldom exists between all parties concerned.

The Chicago Chic

parties concerned.

It was Chicago's first opportunity to hear Charlie Ventura's new sextet, and his group of Buddy Stewart, Kai Winding, Shelly Manne. Lou Stein and Bob Carter overwhelmed the large gathering at the Morrison hotel's Terrace Casino. Working on hotel's Terrace Casino. Working on hotel's Terrace Casino. Working on hotel and Moon Nocturne, and several jump things, most of them originals, the millenium was reached on a stupendous How High The Moon.

Jimmy McPartland's group was first on, played Dixteland through blues to some fairly modern stuff, all of it beautifully played. Absent completely were any musical cliches, bad techniques or unimaginative work.

Jackie Cain's First

Singer Jackie Cain was pre-sented in her first concert, and Singer Jackie Cain was presented in her first concert, and though quite nervous facing the big crowd, she did four tunes to a big hand and enthusiastic onthe-spot offers from Charlie Ventura and his manager, Don Palmer, to join their group for records and dates. Actually, she's been listening a little too closely to Sarah Vaughan lately, and some of the freshness has been lost—still Jackie is one of the most important young singers to appear here since Anita O'Day years ago—if she keeps her head. Shelly Manne's drumming was the most consistently exciting work of the afternoon. His work with this small group, which combines a prodigious technique, ideas, taste and a compelling beat, is close to perfection. If his work with the Kenton band alone won't do it, concerts like this should win him every poll in sight this year.

Kai, Charlie Fine

Kai, Charlie Fine

Winding reached his peak on High the Moon, on a chorus that

brought the biggest ovation of the affair. Ventura played as he always plays, with full use of his tremendous technical ability; and with tone almost to match. Seldom did his ideas falter or run

Buddy Stewart, pioneering the "be-bop-scat" style of instrumental voice work, gave the sextet much of its distinctive sound. The tenor-trombone-voice trioing is both clever musically and good jazz. Lou Stein, about whom little was known except he was recently with Ray McKinley, and actually wrote Hoodle-Addle, played superb solo piano and contributed mightily to the rhythm.

McPartland's group, which was the quartet he uses at the Brass Rail with clarinetist Bob Mc-Cracken added, was in perfect balance to the Ventura group. If any partisanship concerning styles of jazz existed among the audience, it was forgotten with the excellence of both groups.

the excellence of both groups.

The group played fluent jazz, given a whopping boost by Jimmy's rhythm section of Marian Page, piano; Ben Carlton, bass, and chick Evans, drums. Both the leader's horn and Bob Mc-Cracken's clarinet were in the very best jazz tradition. Jimmy is his old self again, happily.

Even the clambake anding of

Even the clambake ending of using both bands—which all of a sudden found two drummers, two bassists and several horns—came off well enough, without the hassels usually resulting.

Actual ending was a guest appearance of Sarah Vaughan. It made four appearances for the singer in Garroway's first four (Modulate to Page 22)



THERE is a Brettoneau reed for every player's special requirement. Each one has natural coloring . . the correct shaping . . . the right texture . . resilience . . . thickness . . . finish . . . and above all, a sweet taste, because the cane was not artificially dried to hasten manufacture.

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### Slick Chick



New York—Catch the hairdo slich chick Marilyn Jackson is modeling for the photographer. Marilyn is one of the Four Chicks and Chuck group now heard on the Kate Smith Sunday CBS show, and soon to be on MGM records. The other chicks are Diane Carol, Fran Barber and Clara Frim. Chuck is Chuck Goldstein.

### New York Lad, 20, Wins Scholarship

New York—WOV's swing plano scholarship contest was won by Richard R. Hyman, 20, of Mt. Vernon and Edward V. Bonnemere, 26, of NYC. Bonnemere won in the special veterans' division. His prize was 10 private lessons with Mary Lou Williams. Hyman, general contest winner, got 12 private lessons from Teddy Wilson.

The contest, delayed for several weeks by the phone strike and inability to get phone lines from the contest hall, was run off May & Freddie Robbins was emcee and various critics served as judges.

# Leader Blasts Attitude Of Men Who Refuse Work

By AL DONAHUE

Reynosa, Mexico-A newspaper such as Down Beat which

Disagrees With Emge
I disagree with the facts and
conclusions of my good friend
Charlie Emge, not from an ideal-istic standpoint but rather from
one both financial and econom-

one both financial and economical.

The musicians of Hollywood have adopted a dolce far niente attitude toward work which is most amazing. In the aggregate they seem to prefer collecting that \$20 per week unemployment dole and merely custing, to working for more money and living.

My manager. Frank Walsh, at the start of a recent tour which was to take us out of never-never land for a few weeks, called 52 piano players, most of whom were not working. They all refused the job because it was out of town. Local 47 tried to help us but reported that they simply could not get anybody to go out of town. Local 47 tried to help us but reported that they simply could not get anybody to go out of town. We wound up with a planist from Oxford, Mississippi, who incidentally, is still with the band and doing all right.

You cite in your article a 54 dollar scale for Los Angeles. Our offer was 100 dollars a week and

Reynosa, Mexico—A newspaper such as Down Beat which comes within that category of dissemination of information known as "trade paper" should to my mind, disregarding the profit motive, have at least two factual functions. The paper should at least be reportorial and informative, but when purporting to be the former it should have some basic in fact.

All of this anent your recent a rticle concerning unemployment of musicians in Southern California, or specifically Los Angeles, which—let's face it—means Hollywood.

By using the by-line of Charlie Emge the article assumes a reportorial aspect and as such is open to criticism, which is where I would like to make an entrance.

Bleaves With Free it went begging.

No Answer at Union

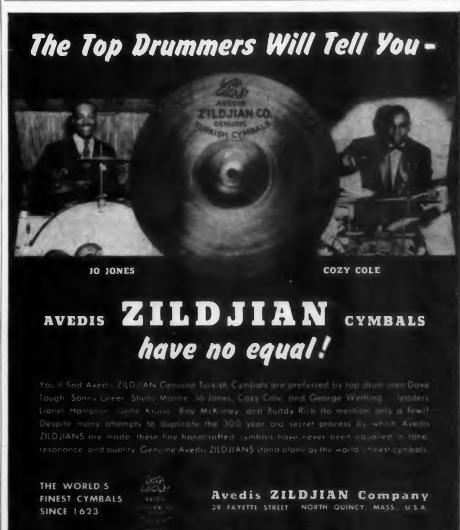
That is only one isolated incident and I am only one of many leaders who have had the same experience many times over. My last conversation with the officials of Local 47 was to the effect that they had no solution to the problem of why the average Los Angeles musician would rather sit on his fat posterior and let the rest of the world go by while the much harassed Local 47 figured out how these same musicians could pay the mortgages on their homes.

My home is in Hollywood, too, but my children like to eat three times a day, and as long as I can lift one leg after the other into a bus I will take to the road to see that those meals are on time. The music profession since the days of the ancient troubadours has been a migratory business, and a musician refusing to go out of town is like a sailor refusing to go to see. There just aren't enough desk jobs to go around.

I added four violins to my band last week, and where do you think I got them? In Los Angeles? Na, in Dallas and San Antonio; and they play good too.

There is plenty of dancing being done, but the Southern Callfornia sun has certainly developed a beautiful and bounteous brand of wallflower which is apparently determined to stay put.

Down Beat covers the music





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MEMBER OF AUDIT BUREAU OF CIRCULATIONS

# MethinksTheLadies **Overly Protesteth**

At prese-time the American Federation of Musicians is conventioning at Detroit. The usual scuffles are in progress: transcription companies fighting scale raises; locals trying to freeze out traveling bands; and agencies trying to protect their hand investments.

The business as a schole expects some action to be to the gold mine presently going to the radio stations via the disc jockeys. Most interesting part of the whole mess is that while the networks are signing up stars practically one a day to do wax shows, the "inside boys" are telling you what the AFM is

going to do to stop it.

Previously AFM action against radio has had much the timing of a bombshell. Here radio itself is predicting the

This can mean that the network execs have a hetter spy system. Or it could mean that with all their chatter, radio people admit that there is plenty of justice in the musicians grumblings about all the loot being siphoned off by the stations using AFMers' talents for free.

The prevalent attitude seems to be: how like the dickens d perhaps we can keep what we admit is a justified tax down

to the level we'd like.

From the Beat's standpoint, the AFM is entitled to ask and get all it can from the stations. There is no doubt that wax shows are getting something for nothing, and that they should pay for it. No one denies the use or need of disc jockeys. But also no one questions that their parent radio attitions also no one questions that their parent radio stations should pay for the talent. That is, except the radio stations.

# Hand Me Down My Electric Kazoo, Jack

bass, amplified; an electric guitar; a solovox attachment on the piano; an amplified fiddle section; a piano with a built-in e; and a sonovox for trick vocal effects.

Larger units such as the cinema orks add echo chamber recording of whole sections, disproportionate balancing of sola instruments and extra gimmicks such as the theremin ding like 30 overly-anxious sopranos.

The Beat, first to acknowledge progress in any field, holds no brief against electrification in music. After all, just the other day our office band added a second trumpet and sacked the tuba and banjo men in favor of base and guitar. How

modern can you get?

However there is a small question of skill and taste involved. Too many young musicians using electronic instruments do not know how to handle them. They overload the sprankers, or using cheaply built rigs, get only volume from their instruments at the avenue of conditions.

their instruments at the expense of good tone and resonance.

A classic example is the Lionel Hampton band on records.

The basses sound like well-beaten tubs, simply because the amplifiers used are so bad. Then too there is the further problem in a recording studio of balancing the sound coming from the instrument as well as its speaker, avoiding clashing over-tones and having speakers good enough to reproduce full tonal ranges.

The average recording director has plenty to learn about balancing, trick methods or not. The average musician has even more to learn about proper handling of electronically coupled instruments. Until they do, the old-timers are going to be at least partially justified in their sneers about "the new harrelhouse styles: the tone, not the ideas."

### LaRocca Back



New Orleans—"It sounds like my hand!" Nick LaRocea said about drummer Phil Zito's new Dixie unit. LaRocea, who hasn't been heard from since the break up of the Original Dixieland Jazz Band years ago, had nothing to say about Alexander. Zito's band includes Tony Costa, clarinet; Joe Rolis, trombone; Max Batson, piamo: Buzz Wilson, trumpet. Cecelia Kirsch in the vocalist.

### Billie's Boys



Palm Springs — Trumpet star Billio Rogers is shown here with four members of her sextet. Cooling-off session was held in the pool of the Desert Inn Hotel the pool of the Desert HIW and here while the thermometer registered 127. Left to right: Branson, clarinet; Dodo Marma-loa Mondragon, rosa, piano; Joe A bass; Keith William Mondrage base; Keith Williams, drums Tommy Pederson, tramist, is ou of the picture taking a sunbath

# AND DISCORDS

## **Soloist Losing Out**

Santa Barbara, Calif.

To the Editors:

A typical Saturday night on the west coast, with no blowing in sight—so a couple of sugges-tions, the seasoning for which will be a grain of salt, since my technical knowledge of music is as lacking as Frankie Laine's in-hibitions.

as lacking as Frankie Laine's inhibitions.

I'm puzzled at the dearth of solo work in the arrangements of modernists. This isn't a two-beat devotee talking, I'm eclectic as heck, and I do enjoy Raeburn and McKinley immensely. But without the solos it's all arrangement. I admire Sauter greatly, Benny Rides Again being one of my treasures, and Handy and Finckel and Richards are always exciting, but there seems to be a straining for effect that defeats the purpose in their recent stuff. I don't argue that it isn't jazz, but I do think that the spontaneity of solos would add a great deal.

Ralph Burns had the idea, and

Raiph Burns had the idea, and Raiph Burns had the idea, and with the new sounds the boys are getting, it seems that they could swing tremendously and still be progressive. They're heading in the right direction, of course; maybe they are just trying to impress the counter-section work on the public before adding the

soloist. I hope that's it.

Is Woody Herman's Summer
Sequence going to be released George K. Freeman

Sammer Sequence has been recorded, with Relph Burns on plane, but there has been no word from failumble aractly when it will be released.

### Lay Aside the Knife

Pettapiece, Manitoba, Canada To the "ditors: What are critics for? Supposedly to criticize music—not each other. Too many of them, including those on Down Beat, are guilty parties. Their cutthroat attacks make very boring read-

Those who read the Beat are Those who read the Beat are primarily interested in the men who make music—not the ones who kill it. Those gentlemen can improve their standards by laying aside the bloody knives and disinfecting their minds.

Gill Harland

### A Plug for Ike

Los Angeles, Calif.
To the Editors:

To the Editors:
I'd like to put in a plug for a new band that you are going to hear plenty from in the near future. It is fronted by an ex-Raeburn and Sherwood sideman, name of Ike Carpenter, and to my mind is the greatest thing we have heard out here since Kenton.

we have heard out here since Kenton.

Book contains a lot of Ellington, but all the arrangements are packed with exciting new tone colors and shadings, plus a fine beat for the dancers.

Outstanding feature is that it contains 11 pieces, but sounds like 18, as their records will testify.

Kenneth R. Lyon

### Wants 'Bob Cats' Back

Wants 'Bob Cats' Back
Okinawa, South Pacific
To the Editors:
I was more than happy to see
a story on Bob Crosby in a recent
issue and, as I read on, was even
happier to see a "few" old names
back in the band that made up
once the great little outfit, Bob
Crosby's Bob Cats.
Bob should try and get back
some of the old men, like Yank
Lawson, Eddie Miller, Bobby Haggart that made up such a wonderful "Dixle two-beat" band.
There are still plenty of true
fans that would like to see Bob
once again give out with some of
that fine Bob Cat music.
Dwight S. Reynolds, Jr.

### Joes Who Shrink

Milwaukee, Wis. To the Editors:

To the Editors:
About all one finds in Down
Beat now is trash about be-pop
(whatever that is), Dizzy Gillespie, Swing Street, Coleman Hawkins, Norman Granz and Benjamin B. Benzadrine.
You plug joes who literally
shrink—Joe Mooney, Stan Kenton and Eddle Getz (local). There
are several unpublicized combos

are several unpublicized combos town better than Getz, and Mooney and Kenton are just average. Their outfits are hardly out of this world.

Raleigh Hoover

Will the 2,795 persons who voted for Kenton and Mooney in the last Beat pall please step down? We'd particularly like to dig those Milioushee outfits that can cut Eddle Cote-mer's been account to town a long time and haven't heard them

### What About Critics?

Kalamazoo, Mich To the Editors:

Yes, what about the critics? Are they forgetting about styles of musicians and going complete-ly commercial on everything they criticize?

For instance, Don C. Haynes' story on the Lionel Hampton concert, April 27. Maybe he doesn't go in for the wild type of music the Hamp is qualified and accustomed to playing, but ac-cording to his story the audience seemed to enjoy it very much, as they usually do wherever he

Plays.

Not long ago he played a concert here that was a re-route from Flint, and with only three

# RAGTIME MARCHES ON

### **NEW NUMBERS**

BASS-A son, Eric Howard, to Mr. and rs. Sid Bass, May 21 in New York, Dad

Mrs. Sid Bass, May 21 to New Avis. Design planist.
BILLS—A son tr. Mr. and Mrs. Warres
Bills. May 14 in Chicago. Dad is drummer
with Paul Mecker.
CARLTON—A son, William David, to
Mr. and Mrs. Jos Carlton, May 27 in New
York, Dad is music editor of The BillBeard.
COLEMAN—A son, David Timothy, to
Mr. and Mrs. Davie Coleman, May 10 is
Hollywood, Dad is drummer with Jimmy
The.

DELL—A son, Dana James, to Mr. Sn. Mrs. Jimmy Dell, May 19 in Great Palls Mont. Dad is trombonist and singer with Louis Prima. Mom is Shirile Renes, ex

LOUIS Frima. wow some conserv.

JAGGER—A daughter, Jacquellus Ann. to Mr. and Mrs. Kenny Jagger. Mny 24 is Racine. Wis. Dad is oryanist and planist JAMSS—A daughter, Jesslez. to Mr. and Mrs. Harry James. May 18 in Los Angeles. KITSIS—A daughter is Betty Grable. KITSIS—A daughter lane Sherry, ta Mr. and Mrs. Bob Kitais, May 25 in New York. Dad is planist now featured ow QXR.

MITDO Mr. Bob manner of the Mr. and Mr. Bob Mr. and Mr. Bob Mr. Bob Mr. Art Lippel Mr. Art Dad is trumpeter in the Characters unit at the Mr. Art Mr. Bob Mr. Art Dad is The Mr. Bob Mr. Bob Dad is Dad in Mr. Bob Dad is Mr. Bob Dad i i trumpeter in the Committee of the Mr. and Mrs. RULLI—A daughter to Mr. and Mrs. RULLI—A garage of Ray Eberle band.
BHELTON—A daughter to Mr. and Mrs. erry Shelton, June 3 in Chicago, Dad is conditable.

Jerry Shelton, sunm o ... accordionist.
SMITH-A daughter to Mr. and Mrs.
Clifford Smith, May 20 in Hollywood
Mother in vocalist Helem O'Connell.
BMITH-A daughter to Mr. and Mrs.
Walter Smith, May 17 in Philadelphia. Dad
is KYW music librarian.

### TIED NOTES

BUILLON-BAKER—Jo Bullion, Fre-andleader, to Josephine Baker, Americ orn singer and Paris night life headlin une 3 in Castelnau-Fayrec, France,

CROSS-STEN—Bob Cross, organist and WGBI, Scranton, announcer, and Elinore Stan, pianist and former leader, Jan. 26 in Eliton, Pa.

n Elton, Pa. CUMMINGS-KERN—Jack Cummings and Betty Kern, daughter of late composer Jerome Kern and one-time wife of bandlesder Artie Shaw. May 28 in Las Veras. STEWARTSON-JERESON—Jerry Stewartson, Jr., trumpeter with Murray Arnold and Martie Pierson, dancer, May 17 in Hollywood. Jerry's dad in Freddy Martin aide.

### FINAL BAR

BRENTON-Barold E. Brenton, 72, AFM treasurer for 21 years (retired four years ago), May 20 in Hanover, Mam., CHABE—Caroline F. Chase, 76, plane teacher, recently in Augusta, Me. DUDLEY—Eric Dudley, 74, word director of Cornell Gies club, May 21 in Ithaca, N. Y. DePALMA—Angelo DePalma, 49, tenor, May 6 in Cleveland.

May 6 in Cleveland.
FARNSWORTH—Prof. Charles H. Farnsworth, 87, former Columbia university music department bead, May 22 in Thetford,

Vt.
FRASEE—James A. Fraser, 52, veteras
musician and leader, recently in Truro.

Bracon and leader, recently in arure, N.S.
GRAY—Jane Gray, 83, former ainger.
May 19 in New York.
OFFICER—Harvey Officer, 75, planist, music teacher, May 20 in New York.
SULLIVAN—William Matheus Sullivan.
61, music patron. May 20 in New York.
Ven TRAPP—Baron George von Trapp.
67, father of the famed Trapp familty-singer.
WM 20 in Stowe, V.
Wetzle, Stan Kenton trumpeter.
June 1 in an automobile accident in Parcheter. W, Va.

### LOST HARMONY

days' notice the house was half filled and it fairly rocked.

We can't all be commercialists of even "long hairs," as it appears Mr. Haynes wants us to be. Some of us have to come from the low level of intelligence, I guess; to keep these fine musicians up where they rightfully belong.

Dale E. Christensen

And here we always thought that "going commercial" was to follow the obtions, beaten trarie of audience acceptance—nat calling a concert had musically when it was an admitted success financially. Jun appreciation did not start on a low level of intelligence, has not born mercaned in that manner and does not need to sink to that lovel to find continued success.

### Joins Majestic

New York—Former radio mu-sical director for such shows as Mildred Balley's, Hildegarde's and Jean Sablon's, Paul Baron is now recording director for Ma-leatte recorder.

Ge Sol Ins

Chicago

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"We in the tone, a French sax eff the all use th use the clarine And for two trusters of the clarification of the clarifi

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Pir

# **George Paxton Tries** Something New In Instrumentation, Voicing

By EDDIE RONAN

think we're getting it."

Paxton will be at the Arcadia for three more weeks, according to present plans, and following the run of the Ina Ray Hutton band and the film, Duel In The Sun, will go into the Capitol theater.

HARRY WUEST, baritone, 24, from St. Albana, N. Y. Worked with Buddy Rogers, Ray McKinley. Thinks Harry Carney is greatest baritone man in biz. Has been playing anx 11 years. Has a wife and two children. An 802 member.

and two children. An 802 member.
ROMEY PENQUE, alto, clarinet,
flute, from Brooklyn. Has been
blowing horn 10 years. Formerly
worked with Shep Fields. Is married and has two kiddles. Member
of 802.

ried and has two kiddies. Member of 802.

GEORGE STEPHAN, trombone, from Howard Beach, N. Y. Doubles on violin. Has been in biz 14 years, playing with Al Donahue, Johnny Long, Johnny Messner. Enoch Light, Alvino Rey. His fave trombonist is Billy Rauche. Is married, has two children. 802.

TONY MIRANDA. 28, French horn, from Brooklym. Been playing for 14 years. Doubles on piano. Has played with Andre Kostelanets, Ray Block, CBS Symphony. Wants to conduct. 802.

CHUB KUSTEN. 26. trumpet, from the Brons. Has bloom with Les Brown, Benny Goodman, Ray McKinley. Thinks Ray Eldridge is greatest. Fools with photography, is married, has one child. 802.

ARMAND ANELLI, 28, trumpet, from Brooklyn. Played with Jerry Wald, Gene Krupa, Tex Beneke. Loves Louis Armstrong. Has been tootling for 10 years. Is married and all he wants out of life is "a good living." 802.

JAMES ERIKSON, 30, accordion, from New York City. Has been

JAMES ERIKSON, 30, accordion, from New York City. Has been squeezing the accordion since he was 10. Is single and likes pistol shooting. Wants eventually to get out of the bis. 802.

CHARLES ROEDER, 22, oibes,

### Oh, Brother!

New York—From the Arthur Pine publicity office:

"In conjunction with the National noise abatement campaign, the management of Pelham Heath inn is installing a new set of super soft-tone microphones, which will replace the old public address system permanently."





pecting to sleep through it. I came out simply flabbergasted by from Jamaica, L. I., N. Y. Worked in radio and has been pounding vibes for five years. Joined Paxton this year. Is married and has one child. Has no favorite vibe idol. Likes outboard motorbust racing and would be pleased to drag about \$300 out of the bis for the rest of his life. 802.

PAUL SCHMIDT, 23. piano, from Brooklyn. Played with a coast guard band during the war and Paxton before. Also, had a stint with Jack Teagarden. Thinks Art Tatum is greatest. Is married to dancer Shirley Baker; have no children. Has been playing for eight years. 802.

PETE STROYKER, 21. drums, from Utica, N. Y. Has been drumming since he was 16. mostly with small combos. Only other big band worked with was Ray Eberle before Paxton. When asked his fave soloit, replied, "I hate drum solos." Is married, no children, likes sailing and photography as a hobby. 802.

ROY SANTRO, 26. bass, from the Banas.

ROY SANTRO. 26, bass, from the Bronz. Worked with Benny Goodman and Les Brown before joining Paxton. Marks Oscar Pattford as champ. Would like to get into studio work. Has a wife, no kiddies, 802.

JACK DIDDETI. 33 cultur.

JACK PURCELL, 33, guitar, from New York City. Has been playing guitar for 15 years, working with Tommy Reynolds, Ina Ray Hutton and Benny Goodman. Says Andres Segovia is his fave soloist. Wants to become a radio technician. Lists hunting, fishing, photography and television. Is married. Member of local 14.

FREDDIE WEIGHARMAN

New York—The blonde bombshell title moves over to Doris Day. Early this year a Les Brown vocalist, she now has a single recording contract with Columbia, the lead for Warner brothers opposite Humphrey Bogart in Romance in High C, and has the Hit Parade slot opposite Sinatra.

basis.

Accurate or not, successful or not, it's potent stuff.

The critics missed it. They missed the baggy pants, and thus decided that Chaplin had lost his touch. Far from it, this picture may from strict cinema standards be a failure—but it certainly is a glorious one in its lofty attempt to make celluloid a medium of guidance by means of comedy, rightly or wrongly in its criticism.

### Critica Sought Slapstick

Critics Sought Slapstick
The critics came expecting to find the moustache and slapstick. They got instead suavity and incisive lines slapping at them and the papers printing their reviews. I somehow find it difficult to believe that so many reviewers of intelligence and ability missed the points so obvious to everyone around me in the theater at the time the film was shown.

Chaplin was undoubtedly casalier in his treatment of the Catholic church, modern economic society and the citics so completely fail to see or not sent to see the picture's actual point?

Viewing this rather astonishing spectacle which is going to make the lens-reviewers extraordinarily suspect in my book, I wonder how often the music critics, both jazz and classical, do the same thing in their medium.

### There Are Others

There are others
There are many men in the music business as personally unpalatable as Chaplin often seems to be. There are many men who have been howled down by the critics as having left that which made them famous and essaying something new, are said to have failed completely.

Lafaire Chaplin leads me to believe even more strongly than be-

lieve even more strongly than beranged for Carl Hoff, Boyd Raeburn, Ina Ray Hutton and a number of single vocalists. Picks fishing
as a relaxer. Is married, has two
children, 802.

BETTY NORTON, 19, vocalist,
from New England. Has a G to B
range, Worked with Carl Hoff. Tony
Pastor and Vaughn Monroe before
taking ap with Paxton. Wants to
go out as a single one of these days.
Designs clothes as a hobby. AGVA
member.

radio technician. Lists hunting, fishing, photography and television. Is married. Member of local 14.

FREDDIE WEISMANTEL, 33, arranger, from Flushing, N. L. Been associated with Paxton for more than three years. Also writes stocks for Leeds music. Has ar-

# Doris Has Records, Swiss Give Up Their Movie And Radio Yodeling For Jazz

New York—The Swiss will be giving up yodeling for Jazz jive, if the efforts of the New York bureau of the Swiss Broadcasting Corp. are effective. Twice a month, in the three official Swiss languages (French, Italian and German), a crew of Swiss located here in New York transcribe 20-minute programs of music, mostly jazz for export to the home country.

So far, programs have featured the recorded music of Dizzy Gillesple, King Cole and Fats Waller, a Carnegie Hall jazz concert, and the role of the disc jockeys. In some instances, actual artists have appeared in conjunction fore, that the function of a useful critic is not only to point out and help with the dollar-ful functions of any art and trade, but to look at and evaluate as coolly and objectively as possible, the artistic experiments that are being made.

The critics may be right dollar-ments that are being made.

The critics may be right dollar-ments that are being made.

The critics may be right dollar-wise about the Chaplin film. They are most extraordinarily wrong artistically. And if they are to fall down on their evaluations in this field, who is to correct the mistake?

mistake?
The companies? The artists?
The theaters? The public?
No. like it or not, the only fruitful guidance in trying new things for the advancement of any art must come from the writers. It's unpleasant to think what the result can be, as here, when they fail so miserably.

Club 18 (House of Dixon) has dropped its name policy for the summer months with only puanist. Toy Wilson working for the bar trade.

The main room was shuttered with the departure of Billie Holium and the Al Casey combo. Policy, it is said, will be resumed in the fall.

### Club 18 Closes Big **Room For Summer**

New York—Fifty-second street's Club 18 (House of Dixon) has dropped its name policy for the summer months with only pianist Toy Wilson working for the bar trade.



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### LOS ANGELES BAND BRIEFS

# Anita O'Day Gets Great Rounders Club Reception Hollywood—The lid blew off the old hassel between Earl Carroll and Local 47 authorities as the restaurateur-showman, who

Hollywood-The Rounders Club, where business has been lagging as in all other spots, despite the excellent offerings of the Johnny White Quartet, has become the hotspot with the audden, unadvertised appearance there of Anita O'Day.

At Concert

Hollywood—A concert is a concert and a rehearsal is a rehearsal. That's the way union bosses look at it anyway, as the lads found out who operate the Beverly Hills Philharmonic Society, a group of top ranking studio musicians who present Reading Rehearsals at Beverly Hills High School auditorium for their own

School auditorium for their own pleasure under well known con-ductors. Affairs are open to the

ductors. Affairs are open to the public on a no charge basis. Recently a local newspaper scribe, in announcing a forth-coming event, inadvertently referred to it as a concert. Union gavel slammed down and the performance had to be called off, forthwith.

It was said the ban was not

News of her opening got around mainly by word of mouth, but it brought a turnout that packed the little spot.

She is getting from White and is boys (Johnny, vibes and Cracks Whip sne is getting from white and his boys (Johnny, vibes and piano; Guy Scalise, guitar, Johnny Smith, clarinet; Rollo Garberg, bass) some of the best musical support she has had in her career. No one looking for good kicks could ask for more.

### Nichols Leaves Moroce

Nichols Leaves Morocco

Red Nichols, after a long run at
the Morocco, was planning to leave
early this month on a theater tour.
When the word leaked out that Red
was leaving, agents and bandleaders
descended on the l'ine Street nitery
like a warm of bees. Art Whiting
cinched it for his boy D'Varga
(Johnny Anderson in the union
book), whose highly marketable
keyboard work has made his band
one of the best commercial prospects developed here in years.

One reason the Morocco was

One reason the Morocco was considered a plum is because it is about the only Hollywood spot—with exception of the Rounders since Anita's advent—that looks like a sure bet to remain open for the summer. And reason is Frankie Laine, who at long last has come into his own. He unquestionably accounts for the neavy play from patrons the Morocco has been getting.

### Notings Today

The Meadowbrook, with Char-

The Meadowbrook, with Charlie Barnet's departure. expected momentarily, will either close or drop to week-ends only. Lee Young, only Negro to hold a regular studio berth (Columbia) joined Phil Moore's new unit at the Greenwich Village. The Negro local here has no restrictions against such doubling. Slam Stewart due here for first time in several years with a date at the Toddle House (Culver City) coming up in July... Bill Fletcher, the ex-Phil Harris slip horn man, who has been breaking in a new hand here on one-niters, catches the Avodon bandstand assignment following Cab Calloway, current attraction—and one of the Avodon's biggest to date.

Chuck Gould, with a novelty

biggest to date.

Chuck Gould, with a novelty band, slipped into the Florentine Gardens without telling anyone about it. His ork replaced that of Emil Baffa, but Baffa stays on as house music director for the shows (It's a life-time job for Baffa). Jerry Bowne, of the old Heidt brigade, if we recall correctly, heads the intermission ork at the Casino Gardens. Looks like Pee Wee Hunt will return to the Palladium to handle the intermission music with advent of Gene Krupa.

### Behind the Bandsta

Radio string pullers are working behind the scenes to ace Bob Crosby's bandsmen out of that choice commercial stint he has coming up with aim of installing studio men. Bob can't block it because he is in reality just an emcee rather than bandleader for the show.

### Famous Piece Glendale Revives In Film Score

New York—The MGM pic Fiesta, starring Esther Williams and Akim Tamiroff, out later this season, includes a musical score by Johnny Green with the principal work the famed El Salon Mexico by composer Aaron Copland, retitled Fantasia Mexicana and scored for piano and ork by Green. Also included are sections of Beethoven's Fifth Symphony and Mozart's 24th Piano Concerto.

# Earl Carroll Strikes Out

and Local 47 authorities as the restaurateur-showman, who claims the union is forcing him to employ three musicians more than he requires at his Hollywood theater-restaurant, again tried, unsuccessfully, to fire the three "extra" men.

Carroll first tried to dispense with the three men, Chuck Maurer, trombone; Rene Williams and John Petros, violins, several months ago. The union ordered them to remain on the job, saying that the establishment was classed as a theater and as such required a quota of 15 men and leader. Since that time Carroll has been paying them "underprotest."

Latter part of May, Carroll again informed the three men that their services were no longer required, but did not give the customary two-weeks' notice, claiming that his original notice had expired long ago anyway.

After a half-hour strike at the

had expired long ago anyway.

After a half-hour strike at the beginning of the following week.

Carroll again capitulated to the union and the situation went back to status quo.

New York—Trombonist Harry of it as a concert. Union mmed down and the perahat to be called off, and to be called off, and the ban was not int—merely a warning.

New York—Trombonist Harry DeVito, formerly with Sam Donahue and Ziggy Elman, has replaced Herb Harper in the Charlie Spivak brass section. Harper left for the coast to join Tommy Pederson unit.

# Oh, What These Guys Pitches; Again Will Do For Publicity!

-Musicians here and elsewhere in the country Los Angeleshave been lightly confused in the past few weeks by some of the press statements attributed to name hand leaders.

According to United Press, Charlie Barnet said, "It's going

### Top Leaders And Stars In Benefit

Hollywood—John te Groen, vice president of AFM's Local 47 and moving spirit of the Music for Wounded program sponsored by the union body. has lined up what is probably the greatest array of individual stars ever to appear on one show for the fundraising concert scheduled for Hollywood Bowl July 2.

Appropriately headlining the

Appropriately headlining the event will be Frances Langford, leading star of the Purple Heart circuit. Other top names contributing their services and talent include Al Jolson, Red Skelton, Edgar Bergen, Ed (Archie) Gardner, Andy Russell, Irving Berlin, Danny Kaye, Phil Silvers, Jimmy Durante.

Robert Montgomery will keynote the event with a talk on the purpose and importance of the Music for Wounded concerts. Jack Haley, for the third consecutive time, will handle the emcee's duties.

emcee's duties.

Music conductors taking part will be Eddie Paul, for Jack Haley; Matty Malneck, for Ed Gardner: Roy Bargy, for Jimmy Durante; Mark Warnow, for Andy Russell; Axel Stordahl, for Frank Sinatra; Dave Forester, for Red Skelton; Morris Stoloff, for Al Jolson. Alfred Wallenstein will conduct the 175-piece symphony orchestra assembled for the occasion.

Event is expected to net around \$30.000.

### **Belated Campaign Against Union Curb**

Hollywood-Local 47 at recent Hollywood—Local 47 at recent general meeting adopted a proposal to appropriate \$20,000 from the union's treasury for the purpose of combatting anti-labor legislation. First move under program was a series of radio shows on local stations asking for public support of the drive.

Critics of present union administration pointed out that the

to take a line of chorus girls to sell any more swing music. Swing in-dead and a detriment to the band. Jazz bands must vend entertain-ment. Kida don't want to dance any ment. Aids don't want to dance any more. Swing disguises a multitude of musical sins. It served a purpose in the growth of American music, but it got out of hand and degen-erated to unmusical din. The fad for it is over."

Queried later at the Meadow-Queried later at the Meadow-brook here where he was playing, Charles, known to waitz circles as the Mad Mab, scoffed lightly, said that he had said something like that but that it was merely for publicity purposes. "Have to make a splash with something, you know," he added.

Then the drumbeaters for the Fabulous Dorseus musical film

Then the drumbeaters for the Fabulous Dorseys, musical film which opened in New York City two weeks ago quoted Tommy Dorsey as saying: "The trouble with a lol of the modern orchestral music is that nobody could remember any tune five minutes after he heard a brassy orchestra play a number. We are going play a number. We are going back to sweet numbers like Waiting for the Robert E. Lee."

ong for the Robert E. Lee."

Dorsey's current band is working here with trumpeter Ziggy Elman blowing from under the band stand, while Barnet's new Apollo disc of Caravan is slated to have all its masters and existing copies smashed by the axwielding sax maestro at the corner of Hollywood and Vine. Strictly for publicity you understand.

### **Rodgers And Hart** Story To Be Filmed

Hullywood - Richard Rodgers Hollywood — Richard Rodgers and his late partner, Lorenz Hart, are the most recent musical figures to be tagged as subject of an MGM biografilm. Tentative title is Words and Music. Arthur Freed is set as producer. No other assignments had been announced at this date.

move came a bit late as congress is expected to pass the proposed labor-curbing bill before the union's campaign will be under way.

### Lensman Reverses Long's Style



New York—All of his fans know that Johany Long is a left-handed dle player. Bill Gottlieb, staff lensman, reverses the leader's style posing him in front of a mirror.

# Music Coming Back In-Horn

New York—Harry James, here four weeks ago to play his first une night stop in some years, told the Beat: "Music is starting to come back. On this tour through the south, for the first time in two years kids stood around the band, yelled for soloists, particularly trombone man Ziggy Elmer, and actively dug the music. We went into percentage on every date except one in Richon every date except one in Richmond, Va., and this one at Manhattan Center.

"Look at these kids on the dance floor now—there must be 3,000 people here and a good 1,000

of them are standing around the stand. Ballads? Sure they want ballads—we've been getting requests all evening long for syrup like Airmail Special and Two O'Clock Jump. People want pretty stuff, but at long last they also seem to want something with a good beat again."

James, fatter but looking in better health than he has in a long while, chortled about the birth of his second child, said he was going to do more playing than ever before this year. He expects to spend four weeks here in July.

**Old-Time Dancing** 

Glendale, Calif.—This city's municipal auditorium, which has played host to numerous name bands, was due for something different with advent on June 5 of a series of Thursday night dances for devotees of folk-dancing (old-time terping).

Art Van Wormer's ork will render the Trilby two-step, heeland-toe polka, waltz quadrille et al. City pops have extended biessing on contention the old-time dances are more healthy for juves than jitterbugging.

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### MOVIE MUSIC

# Movie Millenium: N.O. Jazz Band Plays Jazz!

-A musical millenium of a sort has been reached Hollywoodin the scoring of movies. It was decided that certain sequences in the forthcoming RKO pic, Crossfire (Robert Young, Robert

in the forthcoming RKO pic, Crossfire (Robert Young, Robert Mitchum, Gloria Grahame) required authentic jazz music as background music in order to create the proper mood and feeling. And, by golly, they went out and hired the one real jazz band in the country to do the job.

This, as everyone knows, is contrary to all Hollywood tradiction. The usual method would have been to have some contract staff men turn out a slick, synthetic imitation that might have met ordinary requirements and would have been more than satisfactory to the average movie fan. But Director Edward Dmytrik knew what he wanted and knew where to get it. He insisted on Kid Ory and his group of veteran New Orleans jazzmen. Even if you're not an Ory fanatic you've got to admit that what they do is as real, sincere and authentic as anything in music. anything in music.

No Visual Role

The Ory band will not be seen in Crossfire. It is being used purely for underscoring of certain scenes. It was a post-scoring assignment. The picture had been assignment. The picture had been completed and cut at this writing and Ory and his men expected to do their sound-tracking during the first weeks of June.

Ory planned to use Barney Bigard (Joe Darensbourg is temporarily out of the line-up due to an

Outside Sidemen

Forever Amber.

Forever Amber.

Leith Stevens' Concerto in A Minor, written for Artur Rubinstein to play in RkO's Memory of Love (orchestral recording by the N. Y. Philharmonic-Symphony) will be included in Rubinstein's program at his concert appearances this fall. Max Rabinowitsch recorded the tracks for piano sequences. Rubinstein recorded only the tracks which he, himself, will be seen playing. The Philharmonicats. the

stein recorded only the tracks which he, himself, will be seen playing. The Philharmonicats, the mouthharp men who are clicking on Capitol platters, drew a music spot in Warner Brothers Two Guys From Texas... Doris Dayhas been signed for a leading role in Romance in High C. Page Cavanaugh Trio is set for the same picture.

Vicente Gomez, top ranking Flameñco-style guitarist, will appear as a guitar-playing bandit. accompanying Frank Sinatra, in the MGM picture The Kissing Bandit. ... No assignments set yet on Young Man With A Horn. But Bobby Sherwood was seen at the Warner lot in a confab with producer Jerry Wald, who was still waiting for a completed script at this writing.

Those short treatments that Duke Ellington and Woody Her.

Those short treatments that Duke Ellington and Woody Herman did for George (Puppetoon) Pal will be released. eventually. They have been held up, by shortage of technicolor printing facilities, for late summer or fall

### Congress Levels Guns At Music

New York—Out-sized young man pictured above is Teddy Reig, probably one of the best known aficionados in the business. Starting out as a vendor of second hand records in the early thirties, knowing nothing about records and less about jazz. Teddy has become one of the best-liked and most useful members of the eastern jazz community.

Now recording director for Savoy records, he has turned out sides not only representative of the best played by younger musicians, but he has been instrumental in giving a lot of horn men their first crack at wax.

He's a walking omnibus of who can play what, leaders and musicians alike relying on him to help find jobs, sidemen, eating joints, and second master re-issues.

His discoveries are legion, including his early touting of John Hardee, a current tenor sax rave in these parts. The Beat staff is still waiting to hear a mail clerk he discovered in his native Brooklyn who he claims is hardly less than any other reed man around.

You've heard stories for years about these guys "who were in the studio at the time," "heard Benny say," or saw "Hawk cut Prez". Well, believe us, they undoubtedly got the info from Teddy, because we know he was there. Washington—The American Federation of Musicians will be the first labor group examined by a congressional sub-committee studying alleged union racketeering, according to Representative Fred Hartley, chairman of the House Education and Labor committee. The investigation will be conducted by Carroll D. Kearns, congressman who holds a musicians' union card.

Hearings will begin as soon as

cians' union card.

Hearings will begin as soon as
the Supreme Court hands down
a decision on the Lea (antiPetrillo) act. The investigation
will aim at the same issue covered by the Lea act: the charge
that the union forces radio stations to hire unnecessary musi-

### **Donahue Crosses Border Nightly**

New York—There are sad tales about bands trekking from state to state on successive nights. Here's one that travels into a new country every day.

It's the Al Donahue ork, which played the Monte Carlo gardens in Reynosa, Mexico, May 28 through June 10. Band lives in McAllen, Texas, and commutes over the border each night!

### Camera Study Of Carl Kress And His Guitar



New York—Carl Kress, famed guitarist, knocks himself out in this unusual mood shot by Beat lens-ter Bill Gottlieb. Kress is so successful as a director

on commercial radio shows and record sessions he doesn't even bother holding down a straight studio staff job.

# Raeburn Will Make Hipster Of Wolf

New York—Attorney Lou Randall, long known here for his association with Charlie Barnet, is now handling financial affairs for the Boyd Raeburn band. The band's immediate foot cop, the cat (clarinet) as a factor of the sequence at the sequence at the sequence of the sequ

can anairs for the Boyd Raeburn band. The band's immediate concern is some \$7,000 in back social security taxes the government is claiming from 1937 to 1941. The blue boys say it doesn't matter that the ballroom ops may have paid the full 2 persent, bands must pay off for the period not covered by the form B

### **Town Hall Concert** Salutes Negro Vets

New York—In a salute to 1,-154,000 Negro war veterans, the United Negro and Allied veterans of America conducted a special program at Town Hall, May 31, that featured Dizzy Gillespie and Charlie (Yardbird) Parker in their first joint effort since Parker returned from the coast.



The point of the scenario shifts from the socialist-trained boy outsmarting the capitalist wolf to the hip wolf getting the fly chick despite the protests of grandfather bassoon.

Raeburn, just finished with a Paramount theater stint here is currently excited about doing trade execs and reports he thinks Peter as a hip wolf, the lidea.



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### CHICAGO BAND BRIEFS

# Name Combos To Give Chicago A Hot Summer; **Local Talent Clicking**

Chicago—If a majority of the bookings now in the offing for local clubs go through, Chicago will have its "hottest" in several years

Combos of Charlie Ventura. Georgie Auld and Teddy Walters are either working in town or soon will be. Vido Musso's be-bop-pish "Kenton Stars" are at the Sher-man's College Inn, most likely until Stan gives the green light for his band's reformation late this sum-

Eddie Getz' quintet, the wonderful jump outfit that we have exclaimed about the last year, opened at the Tailspin Monday night (16th). If the unit proves as popular here as in Milwaukee, they're due for a long stay. Joe Burton stays on as solo pianist. As previously reported here, the trend of jump combos is away from Randolph street and the Loop to the far north side and to a few spots around the U. of Chicago campus on the south side. Jump Town, with Georgie Auld current and Charlie Ventura a good possibility July 1, and the Bee Hive, where the inspired Jackie Cain and George Davis' quartet have hiked business 350 per cent, seem to be the jumpingest s. s. hangouts.

### Teddy Walters Date

Teddy Walters has an eight week contract for the Silhouette in his pocket and will take his quintet there July 1 unless New York beckens. Allan Easer, naving a

Eager, playing as wonderfully as Bill Gottlieb said in his recent Bud-dy Rich band re-siew, is featured on tenor.



Robert Crum switched pianos from the Club Silhouette to the Capitol Lounge on State street. Crum did great at the Howard street club, with the Northwestern U. kids flocking in. How he'll do at the busy Loop bar is something else again. Danny Cassella is hanging up a long run at this spot as alternate unit.

### Tay Voye Clicks

Business at the Hollywood Lounge

Tay Voye Clicks
Business at the Hollywood Lounge
(Randolph st.) has increased nicely
with Tay Voye's quartet. It's still
the smartest small jazz unit in town
... The Four Shades Of Rhythm
and Forrest Sykes at the Bar O'
Music. a must on any list.
Bob Dunne, who has been at
the Chez Parce, gocs into the
Bee Hive. Spot will pick up some
air time soon and will continue
the successful Sunday afternoon
and off-night (Tuesday) jam
sessions. ... The Sky Club, which
should find a name combo and
do themselves some great business with that location, was still
shopping around for an attraction for the summer as this was
written. The Herbie Fields date
fell through. Rozelle Gayle,
smoothest planist-entertainer in
town is featured single.
Floyd Hunt's four at Colosimo's,
where Una Mae Carlisle was the
latest attraction. New name not
set.

### Hodgson At Preview

Hodgson At Preview

Red Hodgson, the trampeter who
counthored Music Goes Round And
Round, has some excellent talent in
his sextet, a recent Preview opener.
Bob Ranger on tenor, Duff McConmell on alto, George Walters (exKrupa) on pismo. Harold Murphy
on bess and Don Chester on drums
comprise the group.

In the Teddy Walters group,
esides Eager on tenor, are Duke
Jordan, piano; Kenny O'Brien,
bass, and Billy Rule, drums.
Benny Weeks, guitar, and Bill
Holyoke, bass, rejoined pianist
Arnold Ross in Buffalo as accom-

panists for Lena Horne. They may go with her to the Copa in NYC next month.

### Cool Lava Off

The Harry Cool band in town, laying off for an indefinite time. The Hotel Chase (St. Louis) job fell through... June Christy will be at the College Inn for four weeks only... Joe Mooney opens Friday (20th). Mel Henke may move into NYC after his successful date at the Inn.

Christine Ramdall continues at the Tin Pan Alley—here's a gal that deserves a rave review, and one which I'll do some carly issue. Her singing is so fime!

I'll do some early issue. Her singing is so fine!
Clarinetist Bob Cracken and tramist Ed Schaeffer, both fine jazzmen, in the new Marty Gould band at the Chez. Old Chez standby Gay Claridge has been at the Martinique. Everybody knows about that Catalina Island job this summer but Caesar Petrillo—who is only the supposed leader!

### Search For Chicks

Several clubs at last issue dead-Several clubs at last issue deadline were frantically searching
for a good vocalist—we know of
a couple available at the moment, so— Band Box will
ride out the summer with small
units. Larry Lester and the Nonchalants holding their own currently. . . Add a clarinet (McCracken?) to Jimmy McPartland's four at the Brass Rail and
they'd really have something. All
that work is awful tough on one
horn—not to mention James' lip!

King Fleming's four, Jay Peters'

horn—not to mention James' lip!
King Fleming's four, Jay Peters'
tenor starred, is at Ike's Oasis on W.
Lake... Lee Barnes trio (Barnes,
piano; Curtis Ferguson, bass, and
Dave Finney, guitar) at the Vanity
Show Lounge. Sol Feola, who
had the band at Colosimo's before
they changed policy, takes a 10piece group into the Play-dium in
Cleveland. Sol plays guitar and
sings.

aings.
Arne Barnett's crew is sitting in a precarious spot at the openand-closed Copacabana. The spot, if it continues going, will bring in lower-priced acts and may cut the band down.

Eddle South now at the Kilbourn in Milwaukee, at the aptly tagged Violina Room. Stuff Smith and Hal Otis have also worked it.

### South Side Dates

Buster Bennett's combo at the Trade Winds, on Cottage Grove, not Rush street. . . Jump Jackson into the Morocco and Tommy Dean's quintet watching the clock at the Blue Heaven.

Jimmy Dale's mixed local crew, on a Kenton kick, gets their big break with the current week at the Regal theater. Sugar Child Robinson is starred. Other Regal dates are Luis Russell, singer Lee Richardson and Una Mae Carlisle, August 1, and Andy Kirk, August 15.

Desi Arnaz returns to the Chicago June 20 for two weeks, followed by Hildegard (July 1), Victor Borge and Jo Stafford (July 11) for at least two weeks and Perry Como for the week of August 15. Dick Haymes is due at the Oriental shortly. Talk that June Haver and hubby Jimmy Zito and his band may be in town next month—nothing definite yet. nite yet.

Frankie boy was in town this month—both Laine and Sinatra. The first for the Music Merchants' Convention, the latter for a youth rally at the Stadium the 11th.

To the Three Blasss and Five

### **Box Score** Chicago Concerts

May 25. Kimball hall: SIDNEY BECHET and MAX KAMINSKY

Disappointing, perhaps because the musicians involved had not too much in common, or possibly as this was Bechet's third visit in recent months and ill-health kept him from blowing at his usual level. Kaminsky was adequate, but merely that; ditto for the others. The "Bop Cats" outfit was a bad mistake, the kids need both more experience and more taste.

June 1. Terrace Casino: CHAR-

June 1, Terrace Casino: CHAR-LIE VENTURA, JIMMY McPART-LAND and JACKIE CAIN

A completely satisfying session, certainly one of the finest to be held here. Reviewed elsewhere.

June 1, Masonie hall: PEOPLE'S SONGS' "HOOTENANNY"

SONGS' "HOOTENANNY"
With Leadbelly, Betty Sanders,
Win Stracke, Bernie Asbel, Harold Brindel and commentator
Studs Terkel. Wonderful folk
songs, done by a spirited group
of singers. An indication that
there is a definite, if still small,
revival of this type of music.
(They will hold another June 28,
time and place unannounced).

### **Beneke Band**



New York—Here's the front line of the Glenn Miller orchestra, conducted by Tex Beneke. What a payrol! There are only 10 men here, but there are 20 more, plus a vocal group, in back of them. Left to right: Bill Cogliano, Joseph Kowalewski, Carl Ottobrino, Stanley Kraft, Dick Motzlinski, Manny Thaler, Sol Libero, Mack Pierce, Stanley Aronson, Vincent Carbone and Tex. (Staff photo by Got)

Blasers add now the Three Breezes, who, with blues shouter Walter Brown, are to be found at the Subway on the south side.

General Morgan's pianoing back at the Airliner. . . . Jay Burkhart signed with Russ Facchine's MusArt agency. Some of the better young local talent is in the outfit.

mer House with Susan Reed and Herb Shriner in the show. . . . Ray Pearl at the Blackhawk and Henry Brandon probably sum-mer-slotted at the Stevens. . . . Ditto Joe Vera and the Glass Hat. . . Buddy Shaw and Cee Davidson anchored at the Latin Quarter and Rio Cabana.

Henry Busse is set for the Edgewater Beach hotel. ... Jack Fina, Mercury records's pride and joy, staying on at the Pal-



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### Doc And Bunk Blow In Chi



Chicago—Bunk Johnson was sitting in on this Doc Evans session recently when this shot was taken. Doc, who is written about by George Hoefer in his column this issue, is taking his Dixieland outfit into Bill Reinhardt's Jazz, Ltd., club. Bunk may go on a tour aponsored by local jazz enthusiast John Schenck later this summer.

lowa Jock Fired For Too-Hip Show

Iowa City, Iowa—Bill Platt, student here at the University of Iowa, was ousted May 20 from his post as emcee of Rhythm Rambles, noontime record show which has for over a decade been the featured program of the university station WSUI, playing to a daily average of 3 million listeners throughout the midwest. Break came when Platt, hang-

ing on only until a successor was appointed, stopped the show to ad lib lengthily as to why he'd been fired. He told his listeners he seemed to have broken the 10-year tradition of playing reprehensible music, and calling to the engineer, said, "Pete, you dare to wave a Guy Lombardo record at me? Drop it! No, on the other hand, better hang onto it... you'll need it, and SOON." A new emcee appeared the following day.

His refusal to play Monroe Lombardo, Kaye and Hit Parade tunes, which had characterized the show prior to his advent last year, brought on the axe from the program director, who has an avid passion for schmoe-type music.

Frantic efforts by musicians in the hinterlands to keep Platt on the air resulted in turbulent letters to the program director, as well as a petition bearing 300 signatures from students at the Iowa State Teachers College in Cedar Falls demanding his immediate return-all to according mediate return-all to no avail.

### Ventura In Milwaukee

Milwaukee — Charlie Ventura's sextet is the current attraction at the Club Continental here, closing June 29. The unit replaced John Kirby, who was called in for a return engagement when Georgie Auld was pulled out after a quick two weeks of a scheduled four.





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### THE HOT BOX

# Concerts, Records Gain **Doc Evans Recognition**

By GEORGE HOEFER

Chicago—Paul "Doc" Evans, cornet playing jazz hermit from Minneapolis, has finally come out to compete with the Dixieland horn aces, Spanier, Kaminsky, Hackett and Wild Bill Davison. He not only has opened with his own band at Jazz, Ltd. in Chicago, but has been flown to New York City to record with a hand picked ensemble.

Strip Acts And

nown to New York City to record with a hand picked ensemble.

Evans was born in southern Minnesota but has resided in the city of Minnespolis all his life. His first jazz came off of the quarter-inch thick lidious plates of long ago. As they came out, he bought and listened avidly to the Red Nichols Perfects and Brunswicks. Then he discovered Bix Beioderbecke via records and finally the Lowis Armatrong Hot Five sides. He heard the famous Ben



aidea. He heard the famous Ben
Pollock aggregation in a Twin City
hotel, and spent an entire day and
night in a theatre listening to endless Paul Whiteman tripe in order
to hear a few bars of Beiderbecke.
Doe has never heard Armstrong in
person. He started a record collection that he retains to this day.

It has been necessary for Evans to lead his own band through the past years as a self defense measure so he didn't have to play in commercial outstands. He has had name band offers but turned them down in order to stay in Minneapolis where along with his musical activities he has been operating a well known dog kennel.

### '40-'42 Golden Period

'40-'42 Golden Period

During the 1940-42 period, the
Evans Dixielanders had nights
of jazz never to be forgotten at
Mitch's cafe in Mendota, Minn.
Bob Zurke and then Joe Sullivan
played intermission piano at
Mitch's and they both liked the
band so well that they sat in during the band sets. Evans laughs
when he thinks of how Zurke
would go into Nola without the
slightest provocation while jamming. The guys in the band supplied themselves with peanuts
and newspapers and whenever
Zurke took off on Nola they quit
playing and crackled their papers, cracked and munched the
peanuts, and finally cured Zurke
of playing the tune. of playing the tune.

The end of April this year John Lucas and Doc took a plane to New York City to record for Disc. Lucas helped Doc get together the following band known as Doc Evans Jass Ensemble: Evans. cornet; Ed Hubble, trombone; Tony Parenti, clarinet; Joe Sullivan. piano, and George Wettling, drums.

### Cut Two Albums

Two albums or twelve sides were cut. One album is of tunes made famous by the Original Dixieland Jazz Band, and the other will include representative tunes featured by the New Orleans Rhythm Kings. The first set consisted of Original Dixieland One Step, Barnyard Blues (Livery Stable Blues), Fidgety Feet, Clarinet Marmalade, Sensation Rag and At The Jazz Band Ball. They are expected out in August.

The NORK tunes waxed were: Bugle Call Rag. Tin Roof Blues, That's A Plenty, That Da Da Strain. Panama Rag and Farewell Blues. The Hot Box has heard the tests and the records indicate a fresh and vibrant interpretation of Dixleland. Doe plays with tremendous drive and ingenuity of phrasing.

In addition to playing in-numerable concerts in Minneap-ulis, at Carleton College-North-field, Minn., and two sessions in Chicago, Doc Evans has done a series of lectures on jazz at the University of Minnesota.

Teagardens, Junior And Senior



Chicago—This probably is the only photo in existence of Jack Teagarden, Jr., with his famous trombone playing father, Big Tea. The picture was taken in 1943. The senior Teagarden is currently at the Famous Door in New York.

Strip Acts And Trios - That's All!

Cleveland—Friday night jam sessions at Lindsay's are one of the few bright spots in the Lake City's reversion to the almost traditional strip shows.

The sessions, sponsored by George Quittner, feature Bill Rosenberg on trumpet. Gene Rogers, singer-planist, Fay Thomas who has similar talents, and vocalist Rose Murphy are the regulars at the Sky Bar.

Main Policy

Main Policy
The trend toward continuous girl shows and two trios in each cafe—providing solid music from B.p.m. to 2 in the morning—has reached the proportions of a city-wide entertainment policy. The trios at Pony's are headed by Gene Riddle and Dick Horak; at the Village Barn by Red Davison and Norm Brill; at the Khoury 9th St. Bar by Sal Gummings and Bob Schuman.
And, a trio of course, the Pete

mings and Bob Schuman.

And, a trio of course, the Pete Zummo group is at the Gay Nineties, with Chuck Forsyth on cornet and vocals. The Gay Stein trio is at Lenny's cafe. Bill Dinasko's trio is at Klein's Bar.

Lee Allen will have the new unit at the Wonder Bar, with Norm Kay on drums. Hank Avellone is now beating it out for the Gene Erwin unit at Chin's.

for the Chin's.

New outfit at Jim's place, Fridays and Saturdays, has Freddie Sharp on guitar, Red Fluke on cornet. The Manny Wyser quartet is still at the Green Derby and the Tops Cardone four provide necessary music at the Roxy Musical Bar.

-Art Cutlin

### **Snub Moseley Sues Duluth Club Owner**

New York—Snub Moseley told the Beat he has begun suit against James Orech, owner of The Flame, Duluth, for two weeks pay. Moseley's unit played The Flame during the last Christmas season and according to the tram man, was scheduled to play the winter season with a minimum contract guarantee of six weeks. Personal differences led to the termination of the date after four weeks. Moseley seeks dough for the remaining two weeks plus transportation.

### School Kids Repeat **NYC Swing Concert**

New York—The Long Island high school kids who last year put on the effective Swing in Schooltime concert at Town Hall pulled a repeat June 3. Glenn E. Brown, music supervisor of Long Beach high school, is creator of the entire swing program, which operates within the official school system.

### **New Jockey Gimmick**

New York—Vogue records put out a very classy plastic doubling this week of Frankie Laine sing hamselle and All Of Me for disc lockey consumption. The record, with a multi-colored pic on each side, was made however for Mercury, outfit holding Laine's contract.

YOU save \$1.50 by having a year's subscription to Down Beat.
Only \$5 for 26 issues. See the subscription form on page 16.

# **Detroit Looking For Mr. Blues**

Detroit—Booking vagaries are bothering the folks at the Frolic Showbar here. They want to know what ever happened to Wynonie Harris. Mr. Blues was due in the last week of May,

to Wynonie Harris. Mr. Blues was due in the last week of May, but did not show.

Andy Kirk was held over a week at the El Sino before going cast for a date at the Apollo in New York. Eddie (Mr. Cleanhead) Vinson followed Kirk. and was in turn replaced by Red Allen and J. C. Higginbotham, who played to a packed house.

New York—Joe Marsala, repoluce continuous with the produce.

bouse.

Dizzy Gillespie and band moved into town the sixth of this month. for a scheduled stay at the El Sino. Teddy Buckner is still drawing admiring throngs with his little combo at the Frolic nightly, while jam sessions under the apt guidance of Bill Randle fill the place Tuesday pm's.

—Lou Cramton

### **Moe Gale Gets Lunceford Ork**

New York—Joe Marsala, recently occupied with the production of Toono, kiddle record game, will return to the band field as soon as he can get the necessary men together. The clarinetist has been keeping his fingers warm with Monday night sessions at the Palmetto club in Hartford, city in which his Toono office is located.

Joe's wife harnist Adele Girard

Joe's wife, harpist Adele Girard, will probably not join the forth-coming orchestra. Adele is studying voice and has serious hopes to become an opera singer. also aims at "single" tours turing her voice and harp.

New York—In an effort to find an agency with which he can get the needed cooperation to pull him out of a recent noticeable slump, Jimmy Lunceford has switched booking offices again, this time from William Morris to the Gale Agency.

Lunceford, who got his start in the early '30s through the earcatching appeal of Margie, For Dancers Only and other such specialties, has been with GAC and Morris twice since he broke with his long-time personal manager and booker, Harold Oxley, in 1942.

The Lunce joins Dizzy Gillespie and Illinois Jacquet under the Gale colors.

Assorbing her voice and harp.

Hammond Party Boosts Maxine

New York—Maxine Sullivan is up for a new CBS show all because of a McDougal Street gar-cause of a McDougal Street gar

### Philly's Earle **Nixes Poor Drawing Orks**

Philadelphia—Top prices that the so-called name bands have been asking, coupled with boxoffice returns hardly justifying the expenditure has resulted in the decision of Warners' Earle theater to darken its stage for at least eight weeks after Louis Jordan finishes out his week June 26. Officially, Earle mangement declares that lack of band availabilities is the reason for going on a straight picture policy over the summer weeks, but the boxoffice failures are no secret to any one, least of all the bands themselves.

### Click Left Alone

With the stage going dark, it will leave Frank Palumbo's Click nitery, the only available stopping-off place for the name bands in town. Already, Palumbo has inked in Harry James for the July 30 week, paying the maestro a figure higher than any other band playing the Click since it opened last fall.

Hardest hit by the closing

since it opened last fall.

Hardest hit by the closing down of band shows at the Earle, which has been the steady stage diet for many years, are the colored bands. Theater brought in one or two sepla syncopators a month. It's no secret that the Negro bands represented the lifeline for the theater this season.

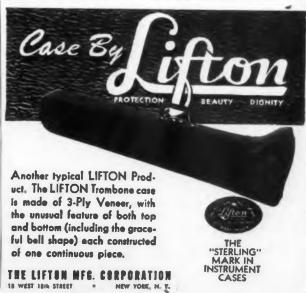
### Records Count

House management stresses the fact that the public has been conditioned to phonograph records, and unless the band has some top platters riding in the juke boxes, they hardly justify the high salary. One good record means more at the box-office than a dozen radio network shots a week, he explained, pointing to one maestro who came to the Earle stage out of a New York hotel room flooded with network dance remotes. But the band hasn't had a record worth the wax it was put on, and as a result, the maestro played largely to empty seats.

At nearby Reading, Pa., the House management stresses the

At nearby Reading, Pa... the traveling bands also lost a theater pitch for the summer stretch altho the house has been satisfied with the intake and expects to resume the band policy. Playing the lesser-known names and not at such fancy salary figures. Bernard B. Kenney hopes to resume the split-week band policy at his Rajah Theater in the fall. The Rajah combined bands with pictures on Thursdays, Fridays and Saturdays. pictures on Thand Saturdays.





# Lucienne Boyer And Prima Tops As Showmen

New York—At a leading night club and hotel, this town recently got some rich lessons in applied showmanship.

French singer Lucienne Boyer, who had the cafe set ahing

almost twenty years ago with her Hands Across the Table, returned to do the same thing at Cafe Society Uptown here with it and other tunes, most of which are sang in French.

Miss. Boyen carried as hour.

miss Boyer carried an hour show completely by herself, never leaving the floor. By most standards, she is a bad singer: her pitch wobbles, her intonation is muddy and her phrasing often heavy. Yet such is the artistry of her acting, her charm and her ability to project the meaning of the song to a non-French speaking audience that the guests left muttering to themselves.

Young singers who have spent all their time listening to a Holiday, a Fitzgerald, a Bailey or what have you might well study the consummate skill with which this woman uses her body, her hands, her eyes and her movements to sell a song.

True Showmanship

True Showmanship

Here is showmanship
Here is showmanship in the
truest sense: not funny hats and
raucous humor, but truly intelligent and sensitive effort applied
towards telling a tale in song.
Her technique and pace make
the efforts of a Jolson seem
mawkishly heavy in comparison.
She closes next week for the
summer, but returns in autumn.
See her if you possibly can—you
won't forget it.
Second lesson in handling



(Staff Phote by Got) Louis Prima

crowds was chalked up by Louis Prima at the Commodore hotel. Generally regarded as being the leader of a too-dollar conscious dance band, Louis is actually a

great front man.

In very infrequent stretches he will play some of his very creditable Armstrong-like horn ('member the old Onyx Club?), but most of the time he concentrates on being "pretty for the people."

### Which Type Is Best?

Which Type Is Best?

He kids with them, he clowns with them, he makes sport of himself and yet never loses his essential dignity nor that of his band. Inasmuch as bands must have leaders, which is better: stiff, self-conscious musicians who feel it beneath their dignity to be pleasant to people listening, or someone of Prima's caliber, who without being corny, manages to establish a feeling of communication between himself and his audience that is bound to pay off?

Coming back to La Boyer for a moment, one of the greatest things about her act was the musical accompaniment. I have never heard a singer given more sensitive, intelligent and listenable background than that provided for Mile. Boyer by the musicians at CBU.

Martin Trie Backbone

### Martin Trie Beckbone

Backbone of the band was the regular relief trio, led by Dave Martin. Latter, instead of per-forming on piano, switched to

# Seeks Break

New York-Pointing out that only one Negro musician, Specs Powell, makes a living with net-work house bands and that less than a handful of Class A spots in New York employ anything but white tootlers, the cultural division of the National Negro Congress has opened a drive to gain greater recognition for col-

ored people.

While conceding that the entertainment business is the most liberal industry in America and the pop music field the most liberal segment within the larger field, officials of the Congress said the financial breaks given the Negro are still pitiful in view of his contributions to popular music. music.

music.

Though Negro instrumentalists, singers and orchestras have consistently played much of our best pop music and provided the inspiration for others, the best of them generally get paid only as much as second rate white units. They are, in addition, excluded from most choice locations it is stated.

Classical music was shown to

Classical music was shown to classical music was shown to be far more restrictive than the pop field. Not one Negro is employed by any major symphony orchestra, although an impressive number attend schools like Juilliard and hundreds more are technically qualified.

According to the Congress. there are 10.000 performing Negro musicians, 2500 of them in New York.

### Camarata Quits Sablon Airshow

Hollywood—Salvadore (Toots)
Camarata, longtime music director for Jean Sablon's CBShow,
bowed out here latter part of
May and headed back to New
York. Reported that constant
lowering of budget had cut
Camarata's salary past the taking point.

Paul Baron, who has befored

Paul Baron, who has batoned for Sablon on his Decca sessions, came out from New York and took over the show.

New York—Radio station WNEW is issuing free to all the interested stations throughout the country a series of one-minute musical jingles for the promotion of tolerance and racial understanding. understanding.

The spot jingles were written by Hy Zaret with music by Lou Singer. Roy Ross orchestrated the stints for the vocal interpretation of The Jesters. Ted Cott produced the spots.

warm, brilliantly-toned cello, while Charlie Howard and Hayes Alvis continued on guitar and bass. Piano was by Paul Shelley.

bass. Plano was by Paul Shelley.
Ranking with Martin in musical excellence is the accordion of Nick Perito and the violin-leadership of Franck Pourcel.
Perito, a young Coloradoan studying at Juilliard, plays superbly delicate classical accordion, evoking murmurs of appreciation from this primarily non-musical audience for his support on Air D'Accordion. Pourcel's violin is a lesson in what the instrument can accomplish back of voice. He follows Mile. Boyer like a hawk, anticipating tempos, bowing with her tone when it shifts pitch, and shifting cadences with glycerine-like smoothness. like smoothness.

Here is musicianship which impressed by its technical excellence rather than its jazz. Its classiness was merely another facet of the Boyer showmanship.



# Condon's Gonna Tell'Em About Condon

New York-"It won't be fraught with social significance or New York—"It won't be fraught with social significance or filled with learned essays about my subconscious influences but just the same." Eddie Condon told the Beat, "I'm going to write an autobiography." The book, to be published this fall by Henry Holt, will use as collaborator Tom Sugrue, who recently ghosted Starling of the Whitehouse. "I'll tell the lies," says Eddie, "and Tom will punetuate them."

The tentative title is We Call It Music—a generation of jazz. "Eddie completed his Town Hall concert series May 3. When he resumes the monthly event next winter, he intends to add acrobats and weight lifters. "Why

Claremont Opens

waste all that time on music this give the music fans what they want."

"By fall the title may be changed to Some Call It Moldy—the degeneration of jazz."

Eddie completed his Town Hall concert series May 3. When he resumes the monthly event next winter, he intends to add acrobats and weight lifters. "Why

New York—The Claremont Inn on 125 st. opened with Sonny Wel-don's quintet, with Bert Wheeler, bass; Jack Towne, tenor; Dave Bennett, accordion; Ed. O'Hara, drums; Sonny Weldon, piano and leader; Jimmy Lamarr, manager.

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1947

# To Unite Dance-Jazz On Concert Stage Opens Door

New York—Lee Sherman, the wiry guy who is choreographer of the Roxy theater ballet, has observed that jazz music and dancing are inseparable, except on the concert stage. He intends to do something about closing that single gap.

others are working in the same direction. In the last two months alone, Dizzy Gillespie and African dancer Asadata Dafora have had a joint recital. Ditto Art Hodes and Mura Dehn. The Jack Cole dancers were boffo with their jazz dances at the Latin Quarter. Cozy Cole had a troupe that thumped their feet to his drum beats.

that thumped their feet to his drum beats.

Sherman is limited in the amount of experiments he can perform at the Roxy, which caters to a mass audience. His routine behind Hazel Scott at her recent Roxy appearance stole the play from the pianist, for those with an eye for such things.

### Use in New Musical

Use in New Musical

The dancer has further plans for jazz numbers. Some will be used in the Fourth Little Show. forthcoming Broadway musical. He also is working out a routine for jazz concerts in which a trio of dancers will stand with the horn men. They'll take solos just like a trumpet player, do backgrounds for the soloist and give out in ensembles for the final chorus. Norman Granz will give the unit its debut next fall.

Sherman is strong on the matter of preparing a more or less fixed choreography for his jazz dances yet performed—the Mura Dehn productions—were generally considered a failure. Sherman's guess is that the blame could be placed with the ad lib effort that was attempted.

### Improvisation Out

"Only if a group of dancers and musicians worked together for many months could some-thing worth while come out of improvised dancing," Sherman believes.

believes.

When Lee Sherman refers to jazz dancing, he definitely does not mean any kind of tap dancing. Nor does he mean the simple use of "symbols," such as movements from the Lindy Hop or Trucking. "This is no more a sincere expression of hot dancing than Ted Lewis's high hat or Clyde McCoy's phony growl mute are sincere expressions of hot music.

music
"What I mean by hot dancing willst I mean by hot dancing is not trick devices but a state of tension felt in your body and developed in artistic fashion. It must come from within. That's why, for example. I can't merely copy some of the great Negro dancing I've watched at the Savoy." Savoy.

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### Sherman's Background

Sherman's Background
Sherman was a Brooklyn kid, nuts about ordinary ballroom dancing and naturally interested in jazz. It was increased through a friendship with critic Roger Pryor Dodge, who gave him an intellectual foundation for the music, just as the famed dance team of Humphrey and Weldman gave him a similar foundation for dancing.

The two arts merged when, many years ago, he performed to Johnny Hodges' record of Krum Elbow Blues in small recitals here and on the west coast. These and other efforts earned him two year-end citations as a leading dancer and choreographer awarded by John Martin of the New York Times, who is high priest of the entire art. New York Times, who is high priest of the entire art.

### **McCune Opens**

New York—Bill McCune's ork opened two weeks ago at the Pel-ham Heath Inn here. Vocals are by Bette Buckner.

### **Red Camp Set**

New York—Red Camp, known for his pianoings along 52nd Street, is now working as a single at the Gard hotel in New Haven, Conn.



(Staff Photo by Got) Lee Sherman



### PUBLISHING

No verification along the alley no verincation along the alley at press time whether or not Julie Stern and Harold Wald signed with BMI music. Former is tied with Buddy Morris: latter is staffer at Robbins. . . Lloyd Shaffer's Smoke Dreams is getting a build-up, with Jo Stafford's Capitol disc helping no little.

Pubbers were sizzling in the dark when word got around that during this month no pluga would be counted in the Los Angeles area. Leonard Van Berg, who ope the checking service in LA, is taking a month's vacation and will not make his tabulations. Van Berg's figures are used by Peatman to tab his mational list.

As Years Go By, swiped by Peter De Rose and Charles Toblas from Johannes Brahms' Hungarian Dance No. 4, is getting the ride from the Big Three. This may push Brahms into the Hit Parade class alongside Chopin, Ravel, Rachmaninoff, Debussy and Tschlakowsky.

Don and Jackle Rusin have their

Chopin, Ravel, Rachmaninoff, Debussy and Tschiakowsky.

Don and Jackle Rusin have their new tune, Tagalong, with the Bob Mellin firm. Ray McKinley has cut the tune. . . . Dorian music, a new 48C4P Pub, will begin building its catalog with Who Cares. penned by Sammy Fiedel. CBS staff bassist. ASCAP's board of directors has announced that the administrative duties carried on by John G. Paine, general manager, who died April 23. would be divided among four other officials, discontinuing the office of general manager. Bales manager Herman Greenburg will be in charge of licensing activities; comptroller George A. Hoffman, in charge of accounts, finance and general personnel; Richard F. Murray, foreign relations; Herman Finkelstein, resident counseling.

MPCE slapped a \$1,000 fine on Moc Jaffe for getting his story.

Murray, foreign relations; Herman Finkelstein, resident counseling.

MPCE slapped a \$1,000 fine on Moc Jaffe for getting his story mixed up during two different interrogations before the union concerning the "cutting in" of Vincent Lopes and George Olsen on Bell Bottom Trousers. Leaders were cleared of guilt, but Jaffe was caught with his versions down.

Charley Saxon will head professional activities at Berlin's Gotham offices replacing Dave Dreyer, who cut out to form his own firm with bandleader Frankie Carle. Mike Sukin ankied with Dreyer, leaving Duke Niles to handle things with Saxon. For Once in Your Life, by Jack Segal and Marvin Fisher, is Dreyer farm's first plug.

Elains Berman, Howard Richmond's Gal Friday, soon will used Dan Miller. ... Harms has an infringe suit against the Club Rainbe

### Ten Years Ago June, 1937

"Ace Arranger Becomes Leader" was the headline over a picture of Glenn Miller. The new band, which included such men as Jerry Jerome, Hal McIntyre and George Stravo, opened at the Blue Room of the Roosevelt in New Orleans.

AFM president Joseph Weber was voted a pension plan which included a \$250,000 trust fund. But the big news at the 42nd annual convention was the plea for "control of canned music." Members of 802 staged a sit-in strike at the RKO Palace protesting the theater policy regarding musicians.

sicions.

Harry James stole the show when Benny Goodman's band battled that of Roy Eldridge at a dance in Chicago. It was on the night of a Joe Louis fight in Chicago and the sepia customers were really ready to be sent.

Handling the combined duties barrel opener, bartender,

ent.
Handling the combined duties of barrel opener. bartender, bouncer and emcee at the Jungle Inn in Washington. Jelly Roll Morton still found time to play piano that knocked out the Beat correspondent. But Jelly Roll just sean't being listened to.

Relief offices, federal munic projects and secondary booking agencies supplied the 60 joblens musicians selected to play jobless musicians in Universal's One Hundred Men and a Girl. Idea was credited to humanitarian Leopold Stokowski.

Joe Venuti and Wayne King were among the bands scheduled to play for the Aquacade, Billy Rose's water shows at the Cleveland Exposition. . . Casa Loma trumpeter Sonny Dunham came home from Europa to organize his own band.

In Buffalo for unauthorized use of As Time Goes By and Into Each Life Some Rain Must Fall. . . . . Hugo Fery is mos editing educational music at Robbins. . . . Evan Georgeoff music has Love in June. written by George Duffy, Tommy Tucker and C. W. Hall.

### RECORDS

Vox has reduced prices on 12 inch shellac records to \$1 from \$1.25 and \$1.50. Prexy George Mendelssohn credits the drop to increased demands for Vox records... British musicians' union is getting paid each time platters are aired by English jockeys... George Lenart is now assistant treasurer of Columbia.

Berle Adams and Jimmy Hilliard on coast to supervise record dates for Frankie Laine and Anita Ellis. . . . Jack Leonard, who preceded Shatra with TD, is continuing his post-srmy comebuck with some Majestic sides. . . Apollo has re-





New York — Following the Jack Teagarden band, Earl Warren opened the Famous Door last Friday night (13) with a sextet of Charlie Lewis, trumpet; Bob Kennerly, trombone; Rufus Webster, piamo; Fred Radcliffe, drums; John Levy, bass, and himself on sax.

called the initial Connee Boswell sides because of mechanical defects. . . . Robert McKinney is the new board head at Keynote.

Sun is the newest indie label.
Comes out of Detroit . Mercury's Red Caps adding, they say, a classical violinist to back their hip vocals . Former Columbia flack E. Gartley Jaco was married May 28 to Dell Bolles, also of the Columbia publicity office. Couple has gone to Austin, Texas, where Jaco is attending school.

Freddie Stewart, recent TD co-calist, signed with Capitol. . . . . Danny Kayo waxed his first sides for Decca late last month. . . . . Guitarist Vicente Gomes to MGM records. . . . Eli Oberstein, Fictor recording chief, collected a salary claim from Majestic that went back to the time Majestic took over Oberstein's Hit-Classic label.

### STUFF

Hal Rose quintet is now at the Rose Room, 40 Park place, in Newark . . Abbey Albert quartet, society unit, opened at Cafe Society Uptown early this month . . Newest singing commercial to become a pop hit is Timetable Mabel, radio plug for the Boston

### Bobby Byrne Changes Men

New York—Extensive changes in the Bobby Byrne orch. were made before his opening at the Commodore hotel, May 29. Following is the new personnel: trumpets: Pete Chiodo, Quint Thompson, Mike Leone; trombones: Bobby Byrne, Skippy Läyton; tenors: Jimmy Lamarr, Herbie Berg; alto, flute & clari.: Donnie Byrne; alto & clari.: Murray Williams; jazz clari.: Sonny Salad; bass: Emil Palucci; piano: Harry Biss; drums: Sid Kaye; vocalist: Karen Rich.

Bobby does five weeks at the Commodore, then three weeks at Glen Island Casino.

### Yaged In Brooklyn

New York—Sol Yaged, claryist who just finished six months at The Place, opened a fortnight ago at the Club Jinx, Brooklyn spot, backing Maxine Sullivan.

### Chorine Sings

New York—Lisa Kirk opened here two weeks ago as featured singer at the Versailles nightery. Thirty months ago she was in the chorus line at the same club.

and Maine railroad. Shellac copies have been made for distribution in response to many requests. Tune is also done "live" on variety shows . . . Bill Crump band has moved into the Heatwave, Buffalo . . . Word comes of a sensational hot fiddle man with The Frantic Four, Bridgeport quartet led by Rev Valero. The Frantic Four, Brid quartet led by Rex Valero.

quartet led by Rex Valero.

Mario Salmaggi, trumpet playing son of Alfredo Salmaggi of the Brooklyn Academy of Music, hareturned from a U.S.O. South Pacific jaunt and will organize a band to be managed by Five Starenterprises. . . Young Man With 4 Horn, book that is always on the verge of being dramatized, almost set as a Warner Brothers movie with Bobby Sherwood in the lead.

Dizzy Gillespie is set for Car-

with Bobby Sherwood in the lend.
Dizzy Gillespie is set for Carnegie Hall concerts this September . . Elliot Lawrence will make his west coast debut in October . . Latest summer spots to take on music are Sylvan Beach and Bennett Stadium (Frankfort), both in New York Former starts with Billy Butterfield, latter with Bob Chester.



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# Heinsheimer Views Our Music But Ignores Jazz

By COLLEEN HOEFER

"Menagerie in F Sharp" is dedicated to the proposition that longhair musicians are all a bunch of real good human guys who love to play poker and get drunk with the boys. Heinsheimer obviously is trying to allay that fear with which way, for a honeymoon.

guys who love to play poker. Heinsheimer obviously is tryin he invests the American public that implous and operate in the content of the con

Likes America, But-

The usual maudin nonsense about the wonders of America coupled with that slight sneer cultured Europeans affect about this hodge-podge land of ours are plentifully abundant, the satirical sketches about the radio movies, critics are here too. But the New Yorker does these same sketches so much more gracefully—and so much more pracefully—and so much more humorously. I hate to seem cold-blooded, but it seems to me that every darn refugee in this country today has written a book violently slanted at what they think is the typical American mind. It isn't their fault, of course, the phoniness in this country is much more readily apparent than the sincerity. But that doesn't make it any less trite.

Why didn't the guy sit down and write a serious book? He undoubtedly is capable of doing the New Yorker does these same

and write a serious book? He undoubtedly is capable of doing so. Why bother with a painstaking endeavor to be oh, so funny, that was doomed to be oh, so dull most of the time?

Good When Serious

When he gets serious, Heinsheimer is interesting. His account of how music is composed and recorded for the movies, for example. His statement that count of how music is composed and recorded for the movies, for example. His statement that "the whole future of a genuine musical culture in America lies in the decentralization and decommercialization of our music." His plug for government aid to symphony orchestras. He closes on a note of hope—remarking that there are now 150 symphonic orchestras in the United States, compared to 13 thirty years ago. He predicts that these community endeavors will continue to spring up until we are cultured. He looks at this hoped for effect without considering the only real cause that can bring it about, because he ignores completely our native American jazz!

Americans as a whole will not be genuinely interested, passionately devoted to classical music until it expresses more of the

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### N.Y. Saxist Marries German War Refugee

New York-A wartime romance, born two years ago, was consummated here recently when tenorist Joe Aglora, formerly with the Sam Donahue navy band, met German refugee Lola DeAcosta at the boat and swept her away to the altar.

Aglora took two weeks off from

### Five Spontaneous St. Louisans



-Chase hotel patrons are convulsed nightly when the trow a wild act satirizing rhumba bands. Between gasps Novel-aires throw a wild act satirizing rhumba bands. Between gasps they can hear some fine jazz. Left to right: Gene Favre, Walter H. Knirr, Jean Webb, Charles Freeman and Vincent H. Neist.

# Kolodin Writes Good **Guide For Collectors**

New York-Readers of the Beat have bumped into the name Irving Kolodin from time to time. He is a music critic for the New York Sun, author of a Benny Goodman biography, and a writer of articles on music. There is a new and informatively.
You may not agree with all his opinions—I don't—but you will find the line of reasoning pursued so consistent that you will shortly be able to make accurate judgments from the disagreements as well as the concurrences.

revised edition of his tome on rec-ord collecting, labeled New Guide to Recorded Music. Outside of such standard reference works as the Gramaphone Shop Encyclopedia, this is the best book on the market for the prospective classical collec-

Kolodin's comments are dry to Kolodin's comments are dry to the point of asperity, personal but honest, consistent and com-pletely clear in meaning. He assesses each record in relation to other versions of the same work, and compares prices and reproduction quality tersely but

peculiarly native emotions of our people. Certainly, many Americans love and want to hear the music of the great European masters. But they want something of their own too. Today's jazz fan will build tomorrow's symphony hall if that hall presents more of the music expressing national feeling as Wagner expresses German feeling, or Shostakovich, Russian feeling. This will not come about until the elements of the symphonic structure are fused with the elements of genuine American folk music found in jazz.

If there ever is a great Americans lower and the symphonic found in jazz.

If there ever is a great American musical culture it will be because musically inclined Americans and men like Heinsheimer learn to think both American and European. The twain may never meet—but we can hope can't we?

Menagerie in F Sharp, by H. W. Heinsheimer. Published by Dou-bleday. \$2.75.

# MONTO AON \$1.00

New York—The French invasion continues. Following Jean Sablon, Charles Trenet, Jacques Passy (Sablon's cousin), Maurice Chevalier, Lucienne Boyer and Django Reinhardt comes Josephine Baker, still lushly beautiful singing star of New York City's gay twenties. She had been living in retirement in France following a serious operation.

The introduction contains some interesting comments on the American recording industry including Kolodin's calculation that in the last five years 78 percent of the records issued were duplications of previous versions. Liszt's Liebestraum taking first place with six re-recordings!

place, with six re-recordings!

Parade Of French

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# **Annemarie Writes Book** To Analyze Musicians

New York—They're writing books about musicians again. This time it's Little Gate, written by Annemarie Ewing. She is famed in the trade as the piano playing member of the only press-agent quartet formed from one office: Leonard Feather (clarinet), Hal Davis (accordion) and Les Lieber (alto and tin flate) bringing up the bier.

tim flute) bringing up the bier.

The novel, a confused conglomerate of scenes done better in Young Man With A Horn, mixed with sections from the life of Benny Goodman, wants to tell all about jazz. It attempts to make clear to you and me what makes musicians tick, why they fluff off big dough (also why they take it) and how they remain true to the spirit of le jazz hot wherever it may be found.

Miss Ewing's book on purpose alone shouldn't rate harsh review. She has earnestly and honestly tried to tell a tale and explain music. Her writing has a

quality of sincerity not to be found in tomes ghosted for more eminent music names. But the dialogue is so artificial and contrived, the plot so commonplacedly mawkish and the whole conception of jazz so romanticized that the reader's inclination is to throw the book at a pile of spinach and depart to find out who is playing under-scale at Murphy's.

out who is panying univer-scare at Murphy's.

"He played four charuses and then he stopped. His lips were namb and his threat felt as if it had been washed in savilust. He had come back from some other warls whuse language he had been speaking without the impediment of words and he blinked and sighed a sigh that was almost a sab. Danny and Babby took it est for him and finished off the chorus with a coda that gave him back his sanity.

"He put down the sax and looked at Irenand it came to him with a bind of aboch—the kind of shock you get whom certainties take their rare place in your mind. Likewhen you first realize that all men are not like your father. Or that ment people do not mean what they say in ordinary conversation. Or that seeds planted do not necessarily come to flower. He knew he could play the saxsphone. The realization excited him. He looked at Irene and thought, suddenly that he could pick her up, as he did the saxophone, and play her. He knew she would respond, in much the same way the horn responded when he put it to his lips."

One of these days people are going to stop writing about mu-sicians as though they were mad monks and treat them in literature like any other specialized occupational group. Mystics as well as money grubbers abound in this profession; they seem to operate by the same rules which dominate most mortals.

But then again mebbe Freud was strictly a three beat man.

# Jazz For Kicks

New York—Mutual net claims it has the hippest engineers in the country. Dial twirlers gather several times a month to play jazz under the baton of Gene Clark, pianist on a Tatum kick, point out that their handling of remotes is based on musical, not just decibel knowledge. just decibel, knowledge.

### Remember Her?



Cairo -- This is Yuki Russell Cairo — This is Yuki Russell who sings at the Auberge du Turf here. Born in Egypt of Rumanian and Russian parents, the sultry Yuki has long been singing in night spots in Cairo and Alexandria. Does the photo awaken anything in you Egypt-based ex-Gl's?

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# Small Combo Jazz Progresses

# Great Vibist Sparks The De Arango 5; Caplan, Most, Music Makers Dug

The Sam Caplan Quintet

Chuck Wayne, guitar Deryk Sampson, plane Frenchy Canette, base Jiamny Des, drums Sam Caplan, violin and leader

Reviewed at the Three Deuces,

NYC

New York — Something new on the Street: The Beat's string expert, Sam Caplan, gets a chance to prove his theories about fiddle playing, fronting his own quintet.

Starting out shakily opening night with only one day's rehearsal, Caplan's cohorts are now starting to click, and several times in the past few days have had Deuces patrons howling.

Caplan, ex-James, Shaw and Monroe sideman, is fronting a unit for the first time. It shows in his restlessness, playing choruses while staring over the heads

in his resulessness, playing choruses while staring over the heads
of the crowd and slight diffidence
in making announcements.
He is however improving constantly. Once he relaxes, and allows his beefily beamfulness to
shine through, he should be a good front-man.

### Musically Irreproachable

Musically Caplan is almost irreproachable. In the real test of any musician, he plays straight melody lines, rephrases them to provide a fresh rhythmic conception, but at no time uses the

ception, but at no time uses the "jazzy" phrases so common to fiddlemen a-hotting it.

No bop musician himself, Caplan is listening to everything around him and picking up on it all the time. There are times when his savagely swinging bow achieves the immaculate smack expected of a good horn, still retaining the string's subtlety.

Stalling at intervals by playing too many trills, Caplan also has an occasional roughness of tune on the G string, the only markable faults with his playing.

### Chuck Wayne Stars

In the supporting rhythm, Chuck Wayne (guitar), one of the country's best, stands out

The Bill De Arango Quintet

Terry Gibbs, vibraharp Art Mardigan, drams Charles Leeds, base Harry Blas, plano Bill De Arango, guitar and leade

Reviewed at the Famous Door,
NYC
New York—This is what leader
would call a cool, crazy little outfit.
This is the first small group of
young bop musicians I have heard
that play softly with good dynamic

for his powerhouse of ideas and beat. Deryk Sampson and Jimmy Dee, late additions to the group, seem to fit excellently. Frenchy Caucite's bass, full-toned, lags too often however, giving a spongy beat.

The quintet excellence.

The quintet specializes in material ranging from the bopper's Dee Dee's Dance to pretty Rod-Dee Dee's Dance to p gers-Hart show tunes.

**DOWN BEAT'S DECISION:** 

Another month together and Caplan will have a different, diverting and deucedly good chamber group.

### SAM CAPLAN REPLIES:

SAM CAPLAN REPLIES:

About a year ago I had a chance in the Beat to get a lot of beefs off my chest regarding my instrument. In the past several weeks' I've found a chance to play a style which for me expresses the scope of the violin. After being a sideman for much a good many years, I've got a slight case of buck whenever playing, But Mix, being the perfectionist all the time, wants to whiperack and get results. We'll get there. In regards to those stalling trills, it's been a long time since I've had a chance to play so much and consequently at times I strike a snag and have to "thrash" my way out—so to "thresh" my way out—so "trills"! I hope Mix will not begrudge one or two now and then.



Bill De Arango Group

control, swing constantly, play pretty tunes well, and have some startling solos to offer.

The rhythm section unlike many you hear around these days is not obtrustve, but a firm, quiet support for all the soloists. Special mention to drum mer Mardigan for his steadiness and taste.

taste. Leader De Arango, king of the dead-pan soloists, has shifted from the flashy, dizzy-fingered style of guitar he was favoring some time back and is concentrating on "cool," relaxed solos. For some reason he very infrequently plays rhythm with the section, for why I don't know.

### Terry Gibbs Astounds

Terry Gibbs Astounds

Most exciting thing in the group, and the best young musician I have heard in many, many months is 22-year old Terry Gibbs. Here is a bopper with flowing ideas, good taste, long phrases, developed solos, a swinging beat, and complete harmonic conception.

This in short is a musician who excites everyone who hears him. Even more, he is one of these rare kids who is so chuck full of the stuff, he can't get it all out, plays solo after solo and still leaves listeners with the impression that there is yet a gang of stuff to come.

No Yipea Here

### No Yipes Here

The Beat has ylpped constant-y lately about young musicians with ideas, but inadequate tech-

with ideas, but inadequate technique, or a too channelized approach. Here is one boy with whom no yips, save a minor beef that he needs better mallets and more attention to wrist lifts to get fuller tone.

A further caution: it is our impression that Terry is going to have a lot of people tell him how great he is in the next few months. it would be worth his while to remember that he is still a young man with much to learn about schooled music; no matter how fertile his native talent.

—mix

DOWN BEAT'S DECISION:

A bop group, capable of thoroughly exciting any musi-cian, but at the same time be-cause of its command of pretty music, of playing any job.

BILL DE ARANGO RE-PLIES:

Why play rhythm when the section doesn't need any help, and I don't like guitar-rhythm in such a small band anyway. Terry is no doubt the gonest thing I've heard, too. Great that someone else likes it—I'm having a ball playing with it, and it's the best rhythm section I've ever heard.

### The Abe Most Quartet

Jimmy Norton, guitar Pete Ponti, accordion Sid Jacobo, bass Abe Most, clarinot and leader

Reviewed at the Hickory House, NYC

NYC

New York—The Hickory House, one of the original homes of 52nd Street music, returns to the fold with the very tasty Abe Most quartet. The instrumentation likeness to the Mooney unit was heightened when aimiable Abe stalked into the Beat offices, and allowed as to how his unit was on par with Mooney, if not better.

No clarinetist can dominate his group as completely as does a planist or accordionist, playing melody, harmony and rhythm. Most's outfit therefore, even allowing for its newness, lacks the cohesiveness which so distinguishes the Mooney unit.

### Pretty Sounds

Pretty Sounds
Furthermore, while Most uses
some very pretty three way
voicings (I Cover The Waterfront) with clarinet above single
string guitar and accordion,
there isn't the constant sense of
individual movement that there
is with Mooney. And the rhythm
tightens up and speeds occasionally.

tightens up and speeds occasionally.

Most, formerly of Les Brown and Tommy Dorsey, is a superb clarinetist in the Goodman tradition. Endorsed by no less than Ellington himself, Most plays flashy, swinging clarinet, biting off cascades of notes but still within bounds of good taste.

### Ponti's Accordion

Ponti's accordion

Ponti's accordion is well-conceived, deriving a lot of ideas from the bop school. However his attack could be a shade crisper, and when he riffs back of Most, replacing of some of the three patterned repeated Henderson brass ideas would be helpful.

Both Jacobs and Norton are good musicians and play canably

good musicians and play capably, save for the previously noted

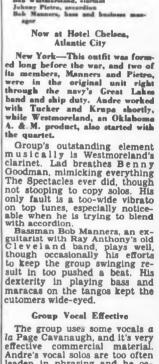
### DOWN REAT'S DECISION:

Like a good five cent eigar, groups like this are what the country needs.

### ABE MOST REPLIES:

ABE MUST REPLIES:
Two outfits which have the same instrumentation are bound to sound alike at times.
This unit was formed not with Mooney as a basis, but with an old idea in mind. In 1936 Pete Ponti and I formed a group with this same instrumentation. It

Upper left: Caplan Lower left: Music Makers Right: Abe Most (Caplan, Most Staff Photos by Got)



played in the old Kelly's Stables opposite Coleman Hawkins.
Since this present outfit has been in existence a mere two and a half months with only two weeks on the job we haven't had a chance to experiment fully with all the ideas we have in mind on sounds and voicingo—and naturally can't sound as conditionally can't sound can't sound

and naturally can't sound as contestive as outfits which have been organised a much longer time.

We have one arranger (outside the quartet), Jim Brate, who has an abundance of ideas. Peta Ponti and myself have done a few contestion, based on the Schillinger method. Pete, I think, is the most progressive jass accordinate in the business today. I agree that the riffs behind the clarinet thoruses are occasionally based on the dated Henderson tradition, but this is the only way to swing a small group.

Individual movement detracts from a good beat. There are too many things going on at the same time for clear rhythm. Without this immaculate beat, you can't swing, we might as well go back to pollas.

The stiffness you noted in the darvine of Sid Leeph and line.

wolng, we might as well go back to polkes.
The stiffness you noted in the playing of Sid Jacobs and Jim-my Norton was caused by the reviewer's presence. Ordinarly the rhythm rarely speeds or tightens up.
Our aim is to play concise, in-teresting music having a good beat at all times and to put our-selves on par with a fine fifty-cent cigar.

### The Four Music Makers

Michael Andre, guitar and vocals Bob Westmoreland, clarkest Johnny Pietre, according Bob Manners, base and business

### Now at Hotel Chelses, Atlantic City

New York—This outfit was formed long before the war, and two of its members, Manners and Pietro, were in the original unit right through the navy's Great Lakes band and ship duty. Andre worked with Tucker and Krupa shortly, while Westmoreland, an Oklahoma A. & M. product, also started with the quartet.

Group's outstanding classes.

### Group Vocal Effective

The group uses some vocals a la Page Cavanaugh, and it's very effective commercial material. Andre's vocal solos are too often leaden in phrasing and he occasionally gets too nasal in quality.

lity.
Pietro's squeeze-boxings need Pietro's squeeze-boxings need more snap on his chords to mark off the accents, while his solos could dispense with some of the two fingered trills. Jazz accordioning is suspect, and the slightest sloppiness will so und worse on this instrument than almost any other in a band.

### **DOWN BEAT'S DECISION:**

A young, enthusiastic bunch of musicians who work hard to please customers for entertainment and music-wise. More attention to inter-group voicings would make them better musically.

### **BOB MANNERS REPLIES:**

The review is fair, the criticisma just. However, each week we're picking up on more. In a couple of months, we want this review, feverable as it is, to be strictly old hat and nowhere.









JAZZ

### Louis Armstrong

Tiger Rag
St. Louis Blues
Song of the Fipers
Will You Won't You Be My III Sanny Side of the Street
III (Parts I and II)

Six sides cut in Paris in 1934 previously issued on Polydor and French Brunswick, with French sidemen plus Herman Chittison on piano. Rag has a spot of tenor by Cap McCord and a Chittison piano entrance very similar to one Tatum made famous on American Brunswick. The Louis is superb. I refuse to get tangled is superb. I refuse to get tangled up with all the mystical adjecis superb. I refuse to get tangled up with all the mystical adjectives people employ for this playing, but it's all here; the power, the tone, the singing ideas, even with a pretty bad band in support. St. Louis is played with the usual tango middle, a Louis vocal, and a doubled-up tempo with Louis completely relaxed in the hubbub save for one flat note on the top of Dirie. The side finishes with the Armstrong succession of piercing high notes. Vipers has a stop beat section back of trombone with Armstrong gleefully singing any part harmony he felt like taking. Close has the band playing repeated riffs while Louis plays a high melodic line. Babe has a Trumbauerish sax, and a last section of Louis horn. Part I of Sunny has two vocal choruses by Louis with far better tonal quality than he usually bothers to produce. Last half of the second side is devoted to his horn. More of our young genii should have some of his ability and taste. (Voz SP 300)

### Muggsy Spanier

SSS Rosetta
SS Riverside Blues

The barefoot boys at it again, this time with more vim and vigor than usual lately. Spanier, Mole, Russell and the rest of the regulars in a session made in September, 1944. Noisiest and best is Muggsy. (Commodore 586)

### Brick Fleagle's Rhythmakers

III Blue Stew

Rex Stewart, Billy Taylor, Chocolate Williams, Jimmy Crawford and Fleagle's guitar on some blues. Stew besides Taylor's piano, gives Rex a chance to do the slow muted blues he made many times with Duke. Chocolate sings 'em on the filpover. There is an interesting bit of battle back and forth between Stewart and Taylor you should catch. (HRS 1037)

### Al Hall Quartet Otto Hardwick Quartet

II Lazy River

Same guys except that drummer Denzil Best on the first side is replaced by altoist Hardwick on the backing. River starting out with an Al Hall solo, moves through an Al Casey guitar bit, and more of that harmonically melodic piano of Jimmy Jones, harshly balanced here. Sunday is the pretty alto bit from Black

### BEST BETS

Hot Jazz

Sunny Side Of The Street Swing

Bunny by Charlie Barnet (Apollo) Vocal

Sometimes I'm Happy Anita O'Day (Signature) Concert Music

Piano Music Of Hovhaness And Cage by Alan Hovhaness and Maro Ajemian (Disc)

Brown And Beige that Hodges recorded with Duke. Hardwick's wider vibrato isn't quite as suited as Hodges' slicker tone. (Wax 102)

### Jazz at the Philharmonic-Vol. 5

II Rosetta
III (Parts I and II)
II Body and Soul
II (Parts I and II)
III (Parts III and IV)

This is a continuation of the same session which turned out the wild Blues in volume 4. On Rosetta Shorty Sherock plays harn. The second part has some good Les Paul guitar. Jack Mc-Vea's opening on Soul drips with the original Hawkins Bluebird chorus. Bop trombonist J. J. Johnson follows, playing a chorus with mostly good but occasionally inconsistent results. The chorded piano section done with good tone and excellent taste leading into the double time is by Nat Cole, hiding here under his exwife's pseudonym of Shorty Nadine. The ending is a little chaotic. (Disc 507) This is a continuation of the

### Art Hodes Hot Five

Save it Pretty Moma
Darktown Strutters Ball
Memphis Blues
St. James Infirmary
Way Down Yonder in New Or-

Hodes. Davison and Bechet backed by Freddy Moore and Pops Foster are a happy combination. Despite technical deficiencies, they all feel jazz the same way, play it with elan and drive. Davison's cornet is especially provocative on Ball and Shine, latter tune really getting up and rolling. James has a Moore vocal backed by Bechet's sax. (Blue Note 103)

### Herbie Fields Quintet

JJJ Rainbow Moods JJ Dardenella

This is another of those confusing titles. Moods is the old Teddy Wilson theme, Don't Blame Me, with the copyright assigned to another publishing house, and Herbie listed as the author. This has been common practice by the smaller recording firms in the last few years to avoid paying royalties to the publishers. But very, very seldom has a major record company as baidly used a well-known ballad in as identifiable a form as here. The playing on this tasty bit of pilfering is very nice, with Fields' firm but occasionally shrill clarinet taking the honors. Reverse is soprano sax backed by boogle.





SWING

### Charlie Barnet

III Bunny 111 Atlantic Jump

Bunny is a familiar Barnet figure, which moves all the time. Good muted trumpet over reeds, and get the Ellington sound of the band back of Barnet's solo. Jump is wilder, and has excellent trombone throughout the middle. Muddy balance keeps a lot of it from coming through. This Barnet is the Mad Mab for fair. No from coming through. This Barnet is the Mad Mab for fair. No matter how many ties he breaks up, or shoots his mouth off about playing nothing but sweet, he still comes up with great bands that swing (Apollo 1065)

### **Harry James**

III Moten Swing (Part 1) II Moten Swing (Part II)

Best record James has made in Best record James has made in a long while, in its best moments it never swings as much as the Barnet record. Part of the trouble is a heavy rhythm section, the rest that the band as a whole in each section is not moving on out, but waiting for someone else to do the pushing. Sample is the way the rhythm pulls down back of the clarinet on side II. Fine Willie Smith right after, though. (Columbia 37351)

### Randy Brooks

111 Harlem Nocturne

111 4 Night at the Three Deuce

Nocturne is a re-issue of a disc originally out a year ago (!). Deuces, listed as being from the Tales of Fifty Second Street, is an original by John Benson Brooks. There is good vibes, better alto and trombone. This is the kind of scoring Hampton could use, instead of the tired riffs he keeps using. (Decca 23935)

### Will Bradley Yank Lawson

SS Easy Ride II Washboard Blues

Big studio bands, though much less loggy than usual. Even so, there are the slight imperfections from pick-up reading which even the best, here on these two sides, can't help. Bradley plays two four bar solos. It still sounds incongruous to hear Yank Lawson playing with a four beat band on the same tunes he used to do with the old Crosby crew. (Signature 15128)



DANCE

### Wayne King

II Je Vous Aime II The Church in the Valley

Any of you who remember the funereal bilge that King used to play and called it dance music should listen to Aime for an object lesson on how much American bands have improved. The fiddles still shiver, but the reeds are in tune, there is good solo brass, and the rhythm section comes out from under the crepe. It still isn't too good a band, but go listen to some of those old records. (Victor 20-2289)

### Tex Beneke

11 Moonlight Serenade
11 My Young and Foolish Heart

Lack of recording presence denies the Beneke band the complete lushness of tone it needs to do Serenade. Same is true on the backing of Heart, where the string effects behind Gary Stevens will not be obvious enough for the average ear. (Victor 20-2273)



### The Joe Mooney Quartet

III I Can't Get Up the Nerve

Dainty, pretty. tasty, lovely—especially Andy Fitzgerald's clary chorus on Nerve. But when is Decca going to wax some of the musical capability of the Mooney-men instead of confining every one of their records to every one of their records to vocals? (Decca 23909)

### Anita O'Day

III Sometimes I'm Happy
III Ace in the Hole

A very good record with some clever touches that should make it sell. Alvy Weisfeld and his little band supporting, use guitar, trumpet, sax, bass, drums and accordion. On Happy they have an off-beat quarter note background that suits riffster O'Day's style perfectly. Hole is a real production, starting out with crowd noises, a mandolin attachment on a piano, and a couple of drunks howling for Anita to sing. This she does, and the old ballad of how the boys on Vine stay in the loot via girls, parents or what



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have you. It will be in all the jukes but not on the air with them lyrics. Anita's singing has always had bad intonation but she surpasses herself on the early part of Happy—flat but good. (Signature 15127)

### Billie Holiday

JJ My Old Flame

Lady backed by Eddie Heywood, singing what are now bitter lyrics. Made in 1944, these are good singing, so-so Holiday. (Commodore 585)

### **Amory Brothers**

Solo voice against a couple of gentry singing the Ellington brass parts. Second chorus sports some skat, mostly built around pyramiding thirds. Effect doesn't quite get in there, nor does the a cappella ending. Breeze is more conventional Breeze is more conventional group work. (National 9024)

### **Robert Shaw Chorale**

III JS Bach's Cantata No. 4
"Christ Lay In Bonds
Of Death"

The music business can be very grateful to Fred Waring, for all of the tinsel boredom he has turned out since he gave Bob Shaw his chance and stuck with him while he was getting started. This album is an example of fine choral work on a favorite Lutherian hymn which Stokowski has adapted several times for full orchestra. If you think Bach a deadly dose and chorales fit only for Sunday morning, hear some of the musical inter-play that goes on here. (Victor DM 1096)

### Helen Traubel

III Italian Operatic Operat

It's operatic tradition that a soprano who sings Wagner steers clear of Italian opera. Miss Traubel, possessor of a magnificent voice, is out to smash the rule with this collection of six dramatic arias. Too bad that she selected music of such dramatic intensity since it forces her voice, already a shade heavy by conventional Italian standards, into a more somber caste than she could effect with different passages. Best comparison side is Puccini's classic Vissi D'Arte from Tosca. It isn't as lightly melodious as you may remember it. ous as you may remember it, but it certainly is a wonderful voice used intelligently in different interpretation. (Columbia ent interpretation. M-675)



### **Bob Wills**

II Round Up

Pretty hard to review this album fairly: San Antonio Rose is inextricably mixed up with a spittoon-style Texas first sergeant and 5 a.m. reveille whistles for me. However Rolypoly, one of the sides in the album, will show you that the Wills band, one of the most fabulous money-making organizations in the country has organizations in the country, has more than just Wills' side-lines yipping. (Columbia C-128)

### The Three Suns

II Peg O' My Heart
II Across the Alley From the Ale-

Victor just learned about echoes! Somebody heard the Harmonicats' record for Vitacoustic, and got the Three Suns in to do it. Here accordion carries the melodic lead while the guitar carries the fill-ins. However this sounds to me as though the guitar was just used off-mike rather than being balanced through an

### **Buddy's Another Friend O'Peg**



New York—Buddy Clark records musical director M New York—Buddy Clark goes over musical scores with Columbia records musical director Mitchell Ayres. Clark, who made his first personal appearance at the Paramount theater here, has recorded Peg O' My Heart and Come to Me, Bend to Me from Brigadoon.

be ashamed of themselves, swip-ing a good stunt from a smaller group and company as bare-facedly as this. The Vitacoustic, by the way, is by far the better record. (Victor 20-2272)

### Charles Coburn

II Fun With Mr. Shakespeare Comedy of Errors

Comedy of Errora

This is a watered-down Shakespeare with Mr. Coburn jovially
narrating for the kiddies. Perhaps Comedy Of Errors was deliberately selected for this reason, but the constant repetition
of the names of the two sets of
twins with their cities had me in
a slight spin before the album's
end. This is neither classic
Shakespeare nor a tale simple
enough for young kids; that is,
unless you want to hear "but
momma, why—" all day long.
(Victor Y-608) momma, why-

### **Concert Music**

### Alan Hovhaness Maro Ajemian

SSS Piano Music of Hochaness and John Cage

This album is firmly recommended to all young jazz musicians. Both Hovhaness and Cage belong to a school working in writing with greater emphasis on rhythmic forms than do most European-schooled composers at this point (Varese and cohorts obviously excepted). The first work, Minr is written in 15m and 1½ time and is scored for two pianos with repetitive use of notes to imitate the sound of various old Turkish pluckedstring instruments. The second, Invocations, uses drums, gong and piano written with equal weight. The fourth side, Amores I and IV is played on what Cage calls a prepared piano. That is by means of clips and rubber, he damps out the overtones of the strings, so that only certain strings ring in combination with previously thought out rhythmic sequences. Thus actually the piano becomes a ten voice rhythm orchestra, with all of the fascinating possibilities inherant in such a combination. This is a brutally inaccurate description of what Cage is doing, since by his special methods of muting the strings, he not merely damps them but so changes tonal quality as to affect their rhythmic value in combination as well. Listen to it for yourself—and then remember that here is all the sophistication of centuries of musical experience being applied to a medium which in a sense prior dated any of the material going into this record! (Disc 275)

### Dave Rose

\$\$\$ How High The Moos JJ Gay Spirite

tar was just used off-mike rather than being balanced through an echo chamber. Whatever it is, under its own name. The usual quality.

Victor and the Three Suns should lushly melodic Rose strings and lushly melodic Rose strings and an unusual amount of discipline in tempo are here. Most big bands play strictly out of tempo on this sort of thing; Rose holds a steady, relaxed beat. Spirits sounds like variations on Holiday For Strings; but then you can hardly blame the man for trying again when his old Victor contract probably prevents his e-recording Strings. (MGM 30-012)

### Dave Rose

Waukegan Concerto (Part 1) III Waukegan Concerto (Part II)

Clever idea: taking Jack Benny's fiddle strain and building it into a two-sided production. Having done this with his tongue in his cheek. Rose runs the gamut from Bachian development to real firesidey melody. You will recognize treatment something like that used on his Dance Of The Spansih Onion, but also the very excellent quality he gets at all times from a string section. Recommended: the section on Part II where the violin phrase is turned against Love In Bloom. Wait till some 21st century musicologist digs this one up and tries to establish the ethnic root of the basic theme! (MGM 30013)

### **Evelyn with Phil Spitalny**

SS Her Magic Violin

This is competant violin playing, though even on these well-worn selections, there are instances of tonal insecurity, overly ornate bowing and uneven dynamics. However perhaps on tougher material, her quite good legitimate training would make legitimate training would make itself felt. (Columbia C-114)

### Leslie Baxter

JJJ Music Out Of The Moon

This one is going to be stock all-night disc-jockey fodder for a long while. The six sides are done by rhythm section, cello, harp, brass, strings, voices and theremin. Last named is the done by rhythm section, cello harp, brass, strings, voices and theremin. Last named is the electronic instrument devised by Leon Theremin in Moscow after the first world war which you play by waving your hands around one pole for volume, another for pitch. Principle is a simple radio one of variable conductance. The quality of the instrument is much like a woman's voice as you will find on these records, but the vibrato is wider than a stringed instrument and faster than a human voice. In certain ranges it has a pleasing quality, but it can become strident and with continued use, extremely boring. Miklos Rozsa used it for Spellbound and has been re-writing the same score ever since, his latest being The Red house. Thereminist here Dr. S. J. Hoffman, who did the pic scores. The tunes arranged by Baxter, include a slow jump tune Radar Blues and a son, Moon Moods worth catching. Lunette will give you a sample of voices blended with the theremin so you can distinguish the difference in quality. (Capitol CC 47)

### Ray Bloch

J Duel In The Sun (Parts I and II)

This is the third recording of what can hardly be called distinguished music, in this case with an added vocal. Conservative critics would call this pap; it's junk and not worthy of the attention of Block as recorded. attention of Bloch, a good conductor. (Signature 15112)

### Bobby Byrne

11 Movie Parade

A clever packaging gimmick, this album includes Laura, the Tara theme from Gone With The Wind, As Time Goes By, Spellbound, It Can't Be Wrong and The Lost Weekend. The renditions are straight-forward use of solo woodwinds, Byrne's trombone and strings plus brass and rhythm. Though the music isn't particularly distinguished, movie hounds will like it. (Rainbow 304)

### **Vronsky and Babin**

III Brahms Waltzes

Quiet, lilting double plano versions of tunes traditionally favorites of duo-88 teams. (Co-lumbia 17407)

### Ray Block

SSS Deep Purple
SS Stella by Starlight

Purple is smartly played, with some smoothly executed tempo shifts and tidy string voicings. (Signature 15116)

### Jack Fina

Il Kitten on the Keys II Rhapsody in Blue

Classification of this stuff is difficult. It isn't for dancing, nor is it jazz or swing. He's done so many like it that it's no longer novel, so the concert music section gets hung with another one. There is never anything particularly wrong with Fina's sides. They merely remind you of some (Modulate to Page 20)

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# How To Rehearse A Band Writer Tells Keeping Track Diagin' The We Ship Around the Common of Around the World

# **Unhappy Writer Tells** All In 2 Easy Lessons

By HAL HOLLY

Hollywood-Everytime I get caught on Vine St. these days omeone grabs me and hustles me, not to the nearest bar in happier days, but off to hear a new band rehearse. It's all y tiresome and discouraging, especially for a guy who

But the most depressing thing about it is the ignorance of our young bandleaders on the proper handling of rehearsal orchestras. As a reformed banjo player who spent the greater part of an interesting musical career rehearsing for and playing auditions I am something of an expert on the subject. So here are some tips for young bandleaders on how to organize and conduct rehearsal orchestras.

Lesson 1: How to Engage Musi-

Lesson 1: How to Engage Musi-

Call your prospective musician by telephone and query him as follows:

A-Have you worked with any oll known bands?

B-Are you experienced in our-show and radio work?

Can you arrange and copy? D-Do you double, sing or do medy numbers? E-Will you go on the road?

If the prospect confidently answers yes to all or most of those questions, tell him you can't use him.

### The Wrong Type

He's sure to be one of those un-pleasant characters who will make one rehearsal at most and he'll probably do something real-ly nasty like asking you in front of everyone just where your job is, when does it start, and how much does it pay—and, believe me, an incident of that kind at your first rehearsal can be very demoralizing.

But if your prospect ladicates

But if your prospect indicates that he hasn't had a job in months and has no immediate prospects of going to work—that's your man, son. Give him this routine:

"Twe him this routine:
"Twe heard a lot of favorable comment on your work. I'm making some changes in my band and would like you to drop over to rehearsal tomorrow for a little try-out. Maybe I can use you in my new band."

### Start With A Few

With that approach you should have little trouble in getting together a couple of saxmen, a trumpet player or two and maybe a piano player or a drummer for your first rehearsal. That's all you want for a starter. More men would just get in the way and you won't have to hire a large hall. You can get by on the

some kind). Here's your approach:

"Boy, as you can see, I didn't call the whole band to this rehearsal. To tell you the truth, some of those boys just aren't panning out the way I hoped, and I hate to change men, I'm afraid I'll have to replace them. I didn't want to hurt their feelings by telling them in front of the rest of you. Now, you boys here today are my key men, and I feel you should all know everything about this swell deal I have coming up. There was no use telling the others just to make them feel bad."

### Use A Stoogs

During your talk a mysteriouslooking individual should make
his appearance and stand quietly
in the background with his hands
in his pockets and his hat down
over his eyes. Do not introduce
him. It will be assumed that he
is your agent, backer, or even the
guy who is going to hire the
band.

As were are chart to all the hear

As you are about to tell the boys about the job, have someone call you on the telephone. After a lengthy conversation return and am-nounce beamingly:

"Boys, I have wonderful news. A new and swell proposition has been offered to me. I don't think we'll take that other deal after all as this one looks so much better. We'll just call off the rehearsal for today while I go out and see this man. There are a few details to arrange about money, and he may want to hear the band. Otherwise it's all set!"

### A Sure Deal

You can't miss if you follow those instructions carefully. Don't bother much about music or spend time actually rehearsing. If and when you get a job the stuff will all be out of date. Anyway, you'll have to can all of the poor saps who rehearsed for the job and get some good men.

### The Three Suns Serenade



The mike is down for organist Artie Dunn as the Thi Suns serenade Betty Harris on their new Saturday afternoon programs over NBC. Al Nevins is the guitarist and Mortie Nevins the accordionist. Duam shares the vocals with Miss Harris.

### Keeping Track



Los Angeles -- "That's my boy," says Jimmy Dorsey cham-ter Dee Parker as she tunes in on hubby Phil Brestoff. Dee will go home to her Detroit maestro after singing awhile with Dorsey when the band is reorganized.

### **Teddy Phillips** On Road Jaunt

Chicago—Teddy Phillips, who left the Aragon balroom here June 11, goes into Lake Delavan, Wisc., on the 27th for ten days after a short but lucrative ten day road tour.

Band, fronted by the sax playing former Ben Bernie director, comes back into town August 19 for a six to eight week date at the Trianon. Bill Karzas' south side dancery. Before that date the Phillips crew tentatively has bookings at the Frontier Club in Denver and the Schroeder hotel in Milwaukee.

Teddy is looking for both boy and girl vocalists for his crew.

### **Band Vocalists** Single At Copa

New York—Two ex-name band singers are working in the Copacabana show with Mel Torme here. Singing mistress of ceremonies is Betty George, former Casa Loma chirper, while subject of the feminine ahing is Terry Allen, known to old Larry Clinton. Red Norvo, Will Bradley and Claude Thornhill fans.

### No Restrictions **Rex Is Barred**

New York—Famed horn man Rex Stewart was reported set with a Buenos Aires club when, according to Rex, the Argentine booker wrote that the immigra-tion office of that country would not permit a Negro to enter. A check with the Argentine con-sulate in New York produced the statement that the Argentine statement that the Argentine government does not have spe-cial restrictions against Negroes, either tourists or workers.

# The Best in Dixieland Jazz

ROBERT S. WEINSTOCK

## Diggin' The Discs-Mix

(Jumped from Page 19)

of the "strict tempo" dance orchestras you find in England:
every tune sounds like every other. Here it's Gershwin, but you
aren't sure that Grieg or Tschaikovsky may not fall in at any
moment. One thing is sure: by
playing the various themes at
the same tempo, you ruin their
individual beauty and total effect.
Kitten has its tail boogled, which
is perhaps planic justice. (Mercury 5047)

### **Morton Gould**

Cowboy Rhapsody
(In Three Parts)
American Salute
New China March
Red Cavalry March
Go Down Moses
Sometimes I Feel Like
A Motherless Child

Of Cowboy Rhapsody, Mr. Gould says: "There was very little music available for symphony orchestra that was based on American cowboy songs. . needed a symphonic work with a note of familiarity about it. . that would be good audience."

Mr. Gould has written a three-Mr. Gould has written a three-sided work, which in earlier days would have been called a pot-pourri. We'll let it go here as be-ing poor potage. It's an over-extended, unimaginative syn-thesis of four well-known cowboy tunes, orchestrated with tricks that you have heard many, many times before.

Using folk themes is old-hat for good symphonic writers. Brahms, Beethoven, and Tschaikovsky wrote complete works using country dance—but they used them—they didn't just re-arrange them.

American Salute is a wartime glossification of Johnny Comes Marching Home. If you want to hear it played, try the Glenn Miller discing.

Miller discing.

The Red Cavalry March is a mixture of Polyushka Polya, the famed Red Army eavalry song, and another well-known Russian tune Tichanka. Mr. Gould made an adroit medley out of them, cleverly losing all the melody and robust life in both songs on the way.

The two spirituals are arranged in the manner of a vocal choir.

In the manner of a vocal choir, for strings alone. In so far as the comparative simplicity of the scoring goes, the two are much the most successful sides in the

Mr. Gould is a musician of great experience and reputation. These eight sides certainly shred the latter with every turn of the disc. (Columbia MM-668)

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ardo, Bill (Utah) Salt Lake City, hernet, Charlie (On Tour) MCA arren, Blue (Edison) NYC, h; (Surf) Va. Beach, Va., 7/4-10, nc. laio, Count (Paradiso) Atlantic City. Opng. 6/27, no ancedict, Gardiaer (Notherland Plana) Cin-Opng. 4/27, ne medict. Gardner (Netherland Plaus) Cincinnall, b for them Pole) Auburndale, finela, Tex (Totam Pole) Auburndale, finela, Tex (Totam Pole) Spring Lake, finela, Finela, Finela, finela, filly (Melody Mill) Biverside, Ill., Clans. 4/6, b fines, Bolby (Chi-Chi) Riverside, Cal., ne oblete, Baron (Lagion) Parth Amboy, N.J., finela, filles, Borby (Chi-Chi) Riverside, Cal., ne oblete, Baron (Lagion) Parth Amboy, N.J., finela, filles, Borby (Chi-Chi) Riverside, Cal., ne oblete, Baron (Lagion) Parth Amboy, N.J., finela, filles, Baron (Lagion) Parth Amboy, N.J., finela, filles, Baron (Lagion) Parth Amboy, N.J., files

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ac Cummins, Bernie (Pappy's Showland) Dal-las, ne Gunninsham, Lou (Troutbrook) Biddeford, Me., b

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Dunham, Bonny (Chabasu) Nantuckst

Besch, Mass., 6/20-7/6, b

Borie, Ray (Bonnett Stadium) Frankfort, N. Y., 6/17-22, b Eckstine, Billy (Bengsai) Washington, 6/27-7/10, nc Brart, Lee (Falisedes Park) NYC, Cisng. 6/19, h 6/19, h llington, Duhn (Lakeside Park) Denver, 6/27-7/10, b hois, Skinnay (Monte Carlo) Reynoss, Brois, Skinnay (Monos Mex., no Erwin, Gene (Chin's) Cleveland, r

Paust, Meari (Linda Park) Tolede, Ohie, b Fields, Ernie (On Tour) GAC Fields, Herbie (On Tour) ARC Fina, Jack (Palmer House) Chica Cleng. 176, h Fis Rite, Ted (Inde Manor) San Diego, ne Flunatrick, Eddie (On Tour) MCA Fletcher, Bill (Avodon) L. A., b Flindt, Emil (Paradise) Chicago, b Foster, Chuch (On Tour) GAC Frisque, Bob (Elks) Yakima, Wash., Olung, 6/20, ne

e/29, ac

Garber, Jan (Bill Green's) Fittsburgh,
Clang, 19, ne
Gillende, Disay (Apollo) NYO, 6/26-26, t
Gomes (Erobassy) Philadelphia, ne
Gould, Chuck (Florentine Gardens) Hwd., Gray, Glon (Jantaen Beach) Portland, Ore., 6/17-39, h

H Lionel (Oriental) Chicago, 6/26-Rampton, Lionel (Oriental) Chicago, 6/26-7/2, t Harris, Ken (Otean Club) Virginia Beach. Va., Cleng. 6/26, no Cour) MG Hayen, Carlon (Ballissis) Calveston, Tex., nc Hayen, Carlon (Ballissis) Calveston, Tex., nc Heatherton, Ran (Bikmore) NYO, Cleng. 7/1, h Heatherton, Frnic (Mark Hophins) San Bescher, Ernie (Mark Hopkins) San Francisco, Clang. 7/21, h Belm, Karl (Colonial Court) N. Conway, Pu N. H., as

Bundline for band listings for the July 26 Issue is June 30. Send opening and closing dates and name and location of the job. Singles cannot be listed.

Henderson, Fletcher (El Rancho Vegna) Las Vegna, h Henry, Glena (Rio Nido) (iusraeville, Cal., Herbeck, Ray (Last Frontier) Las Vegna, h Herbert, Ted (Casino) Hampton Beach, N. H., ne Rines, Earl (El Grotto) Chleago, na Hogan, Al (Rendesvous) Grand Isle. Las., ne Howard, Eddy (Elitch's) Denver, Cteng. Belleviel, Eddy (Elitch's) Denver, Cteng. 6/19, ne: (Ambassador) Los Angeles, Oling. 6/24. h Eddes., Dean (Contennial Terrace) Sylvania, Ohio, 6/27-7/3, b Eudeon, George (Howard) Washington, Clang. 6/19, t Wilson (On Tour) FB Hutton, Ina Ray (On Tour) ABO

Jacquet, Illinois (Ball) Washington, 6/27-7/8, no Janns. Al (Schroeder) Milwaukee, h James, Eddie (Green Shingte) Chloage, ne James, Harry (10n Tour) MCA.
Jarrett, Art (Hill Crest) Va. Beach, Va., 6/19-7/9, nc
Johnson, Bub (Barn) Bedondo, Cale, Cons., 4/24. Johnson, Bub (Barn) Bedonde, Cal., Cons. 6/24, b. Johnson, Buddy (On Tour) MG Jones, Don (Oriental) Mamaroneck, N. Y. 20, pp. 5, pp. 5, pp. 6, pp. 1, pp. 1,

Kamel, Art (Peony Park) Omaha, 4/84-29, b Kaye, Don (St. Anthony) San Attonio, h Kaye, Satumy (Astor) NYC, 6/16-8/9, h King, Henry (Dr Tour) MCA Kirk, Andy (On Tour) ABC Kranylk, Jack (Rose Room) Rome, Ga, p Krupa, Gene (Falladium) Hwd., h

Krupa, Gene (Palladium) Hwd., b

La Brie, Liord (On Tour) GAC
Lang, Billy (Eagles) Cleveland, nc
Lange, Bill (Nineteenth Hole) Sylvanis,
Ohio, nc
La Salla, Dick (Beverly) New Orleans, oc
Lawrence, Elliot (Lakeade Park) Denver,
Lawrence, Tiltien (Pleasure Ctub) Lake
Charles, La., b
Lecuona Cuban Boya (On Tour) GAC
Levant, Phil (On Tour) FB
Lewis, Ted (Strand) NYC, Cleag. 6/26, &
Lombardo, Guy (Capitol) NYC, Cleag.
6/25, \$ Lewis, Ted (Stinney Act)
Lombardo, Guy (Capitol) NYC, Cieng.
6/25, 8
Lombardo, Victor (New Yorker) NYC, h
Lombardo, Al (Palladium) NYC, Clang.
6/20, b: (Cedar Point) Sandusky,
Ohio, 6/21-7/8, h
Lopes, Viccent (Tart) NYC, h
Lowe. Sherman (Avalon) Amarillo. Tex.,
ne
Lunceford, Jimmie (On Tour) MG

Martin, Freddy (Ambasador) L. A., Clang. 6/23, h.; (Albes) Cincinnati. 7/8-9, t Martin, Johnny (Del Mar) Santa Monica, Cal., b. Yen, Clang. 6/20, c. Clang. 6/20-24, h.; (Isrador) Martinsville, Yen, Clang. 6/20-24, h.; (Iroquoia) Louisville, Ky., 6/27-7/2, no Maxhaid, Lee (SS Potomac) Washington McGrane. Don (On Tour) MCA McIntyre, Hal (Majestic) San Antonio. 6/22-52, t.; (Majestic) Dallas, 6/25-7/2, t. McKinley, Rey (Eastwood Park) Detroit, Clang. 6/19, b. Millar, Bub (El Rancho Vegas) Las Vegas. h. d. Varba (G. Tara) MC

Millar, Bob (El Rancho Vegas) Less Vegas, hillinder, Luchy (On Tour) MG
Millinder, Luchy (On Tour) MG
Molina, Carlos (Claridge) Memphia, Cleng. e/19, h; (Frolics) Miami, Fla., 6/25-7/8, ac
Moreno, Buddy (Peabody) Memphia, Cleng. 7/10, h
Morgan, Russ (Biltmore) L. A., h
Mich., 6/20-24, nc
Milch., 6/20-24, nc
Mulliner, Dick (Last Frontier) Les Vegas,
New, Cleng. 6/19, h
Musso, Vido (Sherman) Chicago, h

Nared, Proddy (Forest Park) B. Louis, Clang. 6/28, b. Nelson, Cole (Rico) Eccusion, b. Noble, Leisthon (Casino Avaica) Gatalina Island. Cel., Clang. 7/81, ne

Obver, Eddie (Mocambe) Ewd., Clang. 6/30, ac Oliver, Sy (On Tour) WM Olean, George (Trianon) Chl., Clang. 7/8, b Oaborn, Ed (Riverview) Sioux City, Iowa, b Owens, Harry (St. Francie) San Francisco,

Palmer, Jimmy (Centendal Terrace) Sylvania. Obio. Cienz. 6/19, b Pancho (Piazai NYC, Cienz. 6/20, h Pandy, Tony (Vanques) Middletown, Cenn.,

Pandy, Tony (Vangues) Bildesteva, Cumin.

Pattor, Tony (On Tour) GAC

Paston, George (Arcadia) NYO, b

Pearl, Eay (Blackhawk) Chicago, Gang.

6/22, F

Pettil. Emile (Mounds) Cleweland, ms

Phillips. Teddy (Frontier) Denver. 6/17-28,

1, (Late Lawn) Delavan, Win., 6/27
Plaust. Lee (Pla-Mor) Emmes City, 6/84-

h; (Lake Lawn) Delavan, Win. 6/217/6, nc
Pleires, Leo (Pla-Mor) Kansas Gity, 6/247/6, b
Ponds, Ray (On Tour) FB
Ponds, Cale (State Point)
Ponds, Cale (State Point)
Ponds, Cale (State Point)
Ponds, Cale (State Haven) Stone Harbor,
6/28-9, t; (Palace) Akron,
6/28-9, t; (Palace) Columbus, Ohlo,
6/28-7/2, t
Purviance, Don (Cotner Turrace) Lincoln,
Nab., P
Pay, Jimmy (Nobh Rill) Chicago, cl
Pargueon, Danny (Miami) Dayton, Ohlo, h

Rachura, Boyd (On Tour) tlAC Ramos, Ramon (Blackstone) Chicago, h Reid, Don (Pla-Mor) Kanasa City, 6/22, b: (Dutch Mill) Delavan, Wia, 6/27-7/10, nc Bey, Alvino (Edgewater) San Francisco, 7/1-12, b Rayta, Chicago (Commodore Perry) To-ledo, Ohio, h Richarda, George (Commodore Perry) To-ledo, Ohio, h Richarda, Hni (Plantation) Dallas, nc Robbins, Eay (Peabody) Memphis, Clang. 7/1, h Rodgern, Ted (St. Landry) Opelomas, La., nc

Rodgers, Teg (Bt. Landry) Upstomas, La., Be. Bulti, Warney (Rivlera) Lake Genova, Wils., ac Russell, Luia (Apollo) NYC, Clang. 10, t; (El Sino) Detroit, 7/8-16, no Eyan, Tommy (Dubonnet) Newark, Clang. 7/6, ac

Sando, Carl (Baher) Dallas, Cleng. 7/8, b Saunders, Red (De Lisa) Chicago, no Savitt, Jan (Palace) San Francisco, Cleng. 7/30, h Schaffer, Freddie (On Tour) MCA Scott, Esymond (Ankara) Large, Pa., Clang. 6/29, as Short, Curtie 3U.S.O.; San Antonio, Tax., b Slade, Ralish (On Tour) FB Snyder, Bill Blackstone) Chicago, h Spivak, Charlis (Eastwood Park) Dutroit, 6/20-72, Pleasure Beach; Bridgeport, Conn., b Stone, Eddie (Belmont Plata) NYC, h Stone, Eddie (Belmont Plata) NYC, h Stone, Eddie (Belmont Plata) NYC, h Stone, Eddie (Sattler) Boston, Clang. 6/28.

Scone. Eddie (Belmont Plana) NYC, h Stone. Eddie (Belmont Plana) NYC, h Stone. Eddie (Baler) Webster, Mass., nc Structer, Ted (Statler) Beston. Clang. 6/29, h Strand, Manny (Earl Carroll's) Rwd., nc Estrong. Beany (Peony Park) Omaha, 5/11-22, b Strong, Bob (On Tour) MCA Strack, Frank (Alpine Village) Cleve-land. P.

Straige, Frank (Alpine Village) Coveland. 7 Stuart, Nick (Trianon) Seattle, Cisng-7/15, b Sudy, Joseph (Cavalier) Va. Beach, Va., Clung, 7/10, ne

Thornhill, Clauds (Gles Island Casino)
New Rochelle, N. Y., Clong, 7/2, ner
(Eastwood Park) Detrott, 7/4-10,
Towne, George (Paliandes) Fort Lee, N. J.,
7/8-11, B.
Tucker, Tommy (Ansley) Atlanta, Ga.,
6/17-77 (Ansley) Atlanta, Ga., 7/3-11, b Tucker, Tommy (Ansley) Atlante. 6/17-77, b Turner, Bill (Latin Quarter) Newport, Ey., me

Van, Garwood (Flamingo) Las Vegas, 6/19-8/13, b Vincent, Les (WHWL), Nanticoha, Pa, Vincs, Henry (Sokol) Newark, N. J., Clang, 6/28, b

Wald, Jerry (Hillerest) Va. Basch, Va., Opng. 5/19. In Wesson, Hal (Robert Driscoll) Corpus Christi, Tex., b Wayne, Phil (Syracuss) Syracuss, N. Y., b Weeks, Anson (On Tour) FB Weems, Ted (Stee Pler) Atlantic City, 6/21-37, b; (Convention Hell) Asbury Park, 6/28-4/2, b Welch, Bernie (Navy Club) Lima, Ohio, ne Well, Lawrence (Rossevelt) NYC, Cleng. 6/28, h

Well, Lawrence (Ecosevett) NYC. Cleng. 4728, h
Widmer, Bus (Lakeview) Manitou Beach, Davil's Lake, Mich., b
Davil's Lake, Mich., b
Williams, Cotic (on Tour) MC
Winnier, Ceorge (Dutch Mill) Delevan, Win, Clang. 6728, no
Worth, Whitey (Post Lodge) Larehmont, N. X., n. Wis. Cleng. 6/26, no
Worth. Whitey (Post Lodge) Lare
N. Y., ne
Wright, Charife (Victoria) NYC, h

Yaw, Ralph (Elmo) Billings, Mont., no Young, Sterling (On Tour) MCA

### Combos

Ace, Charles (Ole's) Berlin, N. J., Clang. 1/5, nc
American-Hawailan Serenaders (Colonade)
Columbus, Ga., nc
Arturon, Arturo (Cariton) Washington, h
Auld Sextet, Georgie (Jump Town) Chicago, Clang. 4/30, ne B

Bishop, Al (Silver Leaf) Napa, Cal., nc Bliss, Nicky (Ys Olde Cellar) Chicago, nc Bond Quintet, Johnny (Stop 23) Hempstand, L. I., N. T., nc Rottle, Erl (Benrasi) Washington, nc Brandi Quartet, Mel (Continental) Chi-Browns, Abbey (Charley For's) North Hwds, Cal., nc Bryson Trio, Lord (Shamrock) W. Yellowstone, Mont., nc Buckwalter Trio, Junior (Nardi's) Whiting, Ind., nc Burke, Caelle (Casbah) L.A., nc

Campo, Pupi (Chelman) Atlantic City, h Caplan, Bani (Three Dunnes) NYC, no Carlis Trio, John (Stuyesant) Buffale, h Canesto Trio, Sam (Pelican) Chicago, no Casecila, Danny (Capitol) Chicago, no Catlett, Sidney (Famous Poor) NYC, no Charlotsens (Howard) Washington. 6787-

Charles (Howard) Washington. \$27-7.2, \$2. Cincinattans (Savoy) Las Vesa, ne Cinire Trio, Jean (Hilesh) Atlantie City, \$4/28-7/24, ne Clayton, Buch (Cafe Society Downtown) NYC, ne Cole Trio, King (Bocage) Hwd., Clang. \$4/23, h Condon, Eddie (Condon's) NYC, ne Coty, Red (Crewn Propellor Louage) Chicago, no Maria (Brans Rail) Pasadena, ne Creuch, Chris (Roseland) NYC, b

Dardensile Trio (Madison) NYC, b
Davis, Charlis (Bal Tabarin) L.A., ne
Davis Quartet, George (Bee Hive) Chl., el
DeLugs, Milton (Slapsy Maxis's) L.A., ne
Dixon, George (Grove) Chicago, ne
Tewns, Jimmy (Onondays) Syracus,
N.X., b
Durso, Michael (Ospacabana) NYC, ne
D'Varga (Morocco) Hwd., ne

Flaher, Freddle (Madhouse) Hwd., ne Five Spaces (California) Fresno. Cel., Clang. 6/2; he Flame, Perry (Sheas Rail) Savennah Beach, Gas., ne Four Shades of Rhythm (Bar O'Music) Chicago, cl Four Top Hatters (Charite's) Little Ferry, N.J., ne Madical Charite's Research of Walter Port Top Hatters (Charite's) Little Ferry, N.J., ne Madical Charite's Research of Walter Madical Charit

Gagnon Trio, Rai (Club 99) Ft. Lauderdale, Flu., no Gaillard, Slim (Swanee) Hwd., ne Gardner, Poison (Swaiee) Hwd., ne Gardner, Poison (Swaiee) Hwd., ne Gets, Eddie (Tallerin) Chicago, ne Glaser, Billy (Sit & Bridle) Morton Grove.

111., oc Gonzales, Amador (Arrowhend Springs) San Bernardino, Calif., h Can Bernardino, Mike (Sportamen's) Randolph, Mass., no Guy, Johany (Park) Hempstead, L.I., N.X., no

Hale Quartet, Danny (Cuban Room)
Kanasa City, nc
Hall, Edmund (Cafe Society Uptown) NTC.
nc
Harris Quartet, Bill (Three Deuces) NTC.
Hive, Edgar (Somerset) Rivereide, Cal., nc
Hayrd, J. C. 7645 Club) NYC. nc
H. Batter Trio (Guffy's) Bowling Green,
Ky., nc
Hodes, Art (Camp Unity) Warwick, N.T.
Hummel, Bill (Silver Slipper) Eunice, La., nc

ne Hunt. Pee Wee (Palladium) Hwd., b

Jackson, Chubby (Esquire) Valley Stream N.Y., no Jackson Trio, Eugene (Tom's) L.A., no Johnson, Happy (Jack's Basket) L.A., 1 Jordan, Connie (Toddle House) L.A., 1 Jordan, Louis (Howard) Washingto Clang, 6/19, t. (Earle) Philadelphi 6/20-25, t.

Kaye, Georgie (Candlellte) Bridgeport, Conn., Clang. 7/1. nc Romack, Jinnile (Famous Door) NYC, nc Kopp, Sindell (Commodors) NYC, h Korn Kobblera (Jack Dempaey's) NYC, r Koverman, Harry (The Ring) Dayton, Ohio, nc

Larkin Trio, Ellis (Blue Angel) NYO, no Larson, Skip (Edgewater) Capitola, Cal. ne Light, Nap (Legion) Plattsburg, N.Y., ne

Malnock, Matty (Slassy Maxie's) L.A., ne Manone, Wingy (Billy Berg's) Hwd., ne Mark, Sonny (Streamline) Galveston, nc Marvin Trio, George (Village Ins) Colorado Springe, Col., r McNeill, Wally (Conner) Joplin, Mo., h McPaige Trio, Alam (Old Knick) NYC, ne McPartland, Jimmy (Brass Rail) Chicago, cl Mal-O-Alres (Cairo) Chicago, Clang. 6/29, cl

cl Messrow, Mess (Jimmy Ryan's) NYC, no Mills Bros. (Plantation) St. Louis, 6/20-7/1, ne Milton, Roy (Club Cobra) L.A., ne Milton Blenders (Downbest) L.A., ne Moondusters Quartet (Sherman) Chicago, Moone Danset V. (""

Mooney Quartet, Joe (Sherman) Chicago, 4/20-4/17, h Moore, Phil (Greenwich Village) Hwd., nc Moore's Three Blasers, Johnny (Club Ball) Washington, Clong, 3/26, ne Wood Quartet, Abe (Hickory House) NYC, Music Makers (Chelesa) Atlantic City, h

Newell, Roy (Normandy) Salisbury Beach

0 Ohi Jimmie (Broadway) Bay Olty, Mich., no Oldham, Johnnie (Sho-Bar) Evansville Oldham, Johnnie (Sho-Bar) Evansville, Ind., nc Opits, Bob (President) Eanssa City, h Otremba Trio. Roland (Band Buc) Balti-more, se

Pederson, Tommy (Palladium) Hwd., no Porter, Jake (Cobra) L.A., no

Reces Quariet, Billy (Crown Room) Salt Lake City, ne Riley, Mike (Swing Club) Hwd., ne Roble, Chet (Cairo) Chi., Opne. 8/9, el Rose Quariet, Murray (El Rancho) Otte-ville, Pa., d Roth Trio, Don (Plantation) Kana. City, ne Russell Quintet, Calvin (Club 47) Hunt-ington, L. I., N. Y., ne

Ington, L. I., N. Y., ne

Samuela Trio, Billy (Argyle) Chicago, el Savare. Johnny (Martin's) York. Pa., ne Shaffer, Duke (Angelino's) Santa Monlen, Cal., Opne. 6/19, ac Smith, Ployd (DuSable) Chicago, el Smith, Cony (Ada's) NYC, h South, Eddie (Kilbourne) Milwaukos, h Spanier, Mugger (Nick's) NYC, ne Stawart Trio, Slam (Toddle House) L.A., 7/1-23, ne

Burconia Sextex, Kenny (Caparell's) South Bend. Ind., ne

Bun Setters (Stockmen's) Elko, Nev., h

Three Brothers (Holiday Inn) Flushing, L.I., N. Y., nc.
Three Flames (Wilage Vanguard) NYC, nc.
Three Notes (1992 Gub) Oakland, Gal., nc.
Three Suns (Piccadilly Circus Bar) NYC, h Tomlin, Pinky (On Tour) FB
Townsmen Trio (Last Frentier) Focatello. Ownemen Trio (ames Idaho, ne Idaho, ne (Tally Ho) Cutalina Island, rue. Bobby (Tally Ho) Cutalina Island, Twilighters Trio (Montelas) Greenwood

Valendi Trio, Vincent (Ambassador) Washington, b ington, b Ventura. Charlie (Continental) Milwaukee, nc Vera. Joe (Glass Hat) Chicago, h Voya, Tay (Hollywood) Chicago, el

Wallace Trie, Cedric (Enban Bien) NYC, ne Warran, Earl (Famous Door) NYC, ne White, Johnny (Rounders) Hwd., ne White Trie, Charlis (Hollwood) Rock Teland, Ill., ne Wolfer, 1911, ne Woody (Limebouse) Chicago, ne Wright, Charlie (Victoria) NYC, h

# **Tour Theaters**

New York—Lee Castle, who probably got tired of waiting to open Maria Krumer's Blue Room, recently signed with the Musart agency and has picked up Irving Rome as personal manager. A theater tour with singer Phil Brito is in the works. Unexpected spurt in the sale of Castle's La Rosita, released some time ago, is responsible for the trumpeter's return as an active artist for Musicraft. He just the other day cut some new test sides.

### **Dardenelle Follows Into Hickory House**

New York — Dardenelle trio will follow the Abe Most quarter into the Hickory House June 16 unless the latter is held over. Biz has been climbing since the spot switched to better-music policy. spot a policy.

### **Tiny Toddles Back**

Hollywood — Tiny Brown, who left Slim Gaillard a few weeks ago to take his own trio into the Toddle House, has quit the spot and his unit to toddle back to Slim at the Swanee Inn.

### **Taylor In Harlem**

New York—Billy Taylor, known small combo planist (he's even worked with Brick Fleagle's rehearsal band), is currently doing a solo at Dicky Wells restaurant uptown.

### **Blows For Brown**

New York—Tyree Glenn, for-mer Benny Carter and Cab Cal-loway trombonist, subbed for Lawrence Brown in the Duke Ellington band recently while the latter was out for some dental care.

Young, Lester (Baby Grand) NYO, Clang.

Zarnow, Ralph (Pastime) Des Moines, no

### Singles

Bentley, Gladys (Madheuse) Hwd., ac Burton, Joe (Talispin) Chicago, ne

Burton, Joe (Talispin) Chicago, ne
Cain, Jackie (Bee Hive) Chicago, el
Calvin, Rosemary (Stop 23) Bampstead,
L.I., N.Y., nc
Carpenter, Thelma (Ele Cabana) Chicago,
Cleng, 6/28, nc
Christy, Jine (Sherman) Chicago, h
Churchill, Savannuh (Bengsai) Washington, Clang, 6/28, nc; (Apollo) NYC,
6/27-7/3, t
Como, Perry (Paramount) NYC, t
Crum, Robert (Capitol) Chicago, el

Davis, Martha (Circus Room) Palm Springs, Cal. Desmond, Johnny (Commodore) NYC, Clang. 7/2, h

Fitnerald, Ella (Surf Club) Wildwood, N.J., 8/28-7/28, nc Forrest, Helen (Golden Gate) San Fran-ciaco, 8/18-24, t

cason, 9/18-24, to Gaines, Muriai (Ruban Bleu) NYC, ne Garner, Errol (The Hair) L.A., el Gayle, Roselle (Sky Club) Chicago, ne George, Betty (Copacabana) NYC, ne Green, Mitsi (Copacabana) NYC, Cang 7/9, ne Gross, Walter (Little Club) NYC. ne

Haymes, Dick (Golden Gate) San Fran-cisco, 6/18-24, t Herman, Woody (Hear of Charm) NBC, Hwd.

Jackson, Cliff (Cafe Society Downtown) NYC, no

LaRus, Jack (Blity Berg's) Hwd., ms Laine, Frankis (Moroeco) Hollywood, ns Lee, Pegry (Hour of Charm) NBC, Hwd. Murphy, Rose (Lindsay's) Cleveland, Clong, 6/28, no

Clasg. 6/23, no.
O'Day, Anita (Rounders) Ewd., ne
Petitford. Selika (Florentine Gardens)
Ewd., no.
Premice, Josephine (Bros Angel) NYC. ne
Randall, Christine (Tin Pan Alley) Chi., el
Rocco, Maurice (Last Frontier) Las Vegas.

h Rodgere, Gene (Lido) Patm Springs, Cal., ne

Syma, Sylvia (Little Cadine) NYC, ne Smith, Willie 'The Lioa' (Casa Blanca) Newark, no Sullivan, Joe (Condon's) NYC, ne Sullivan, Maxine (Village Vanguard) NYC, ne

Torner, Jos (Cobra) L.A., ne Tornes, Mal (Copacabana) NYO, ne Tornes, Mal (Copacabana) NYO, ne Vaurhan, Serah (Classward) Washington. Cling. 6,9 t.; (Apollo) NYO, 6/20-26, 5; (Beggal) Chicago, 7/4-18, t Williams, Mary Lou (Cafa Society Dewn-town) NYO, ne Wilson, Toy (18 Club) NYO, ne

# Goldkette, Mills Will Revive Old Bands

New York — Jean Goldkette, whose first band made jazz history in the middle twenties, will when he opens the Million Dollar Pier, Atlantic City, on or about June 25. Goldkette last had a dance band in 1945. Since then, he has conducted members of the Detroit symphony orchestra in pop" concerts over the Mutual

net.

The Detroiter started in the business in 1925. Between then and 1932, his side men included Bix, Trumbauer, TD, Venuti, Lang, Russ Morgan and other famous names. The new Gold-kette ork is in process of organization.

His last stav in the east was in 1936, when he 'ed a Mutual staff band in New York. The Atlantic City engagement calls for five weeks with a five week option.

## **Chicago Will** Get Good Jazz

concerts—the other three featur-Nothing could have ing her. I come after.

As for production, Dave announced the musicians and the tunes and let it go at that. The room, more or less a terraced amphitheater, did the rest. There can't be many rooms like it in the country, especially for jazz concerts. concerts.

At press time, with his books not yet fully balanced, Garroway said he stood \$1.75 on the red side of the ledger for the affair. At that, it was a bargain. Admission was \$2.50.

### DOWN REAT'S DECISION.

This kinds thing doesn't hap-pen often—and when it does, it's pure joy. There's more to come, if not until next fall—and those should be successful com-mercially as well as musically. This, though, is the way to do it.

### DAVE GARROWAY RE-

Na matter how much joy rea matter how much joy and energy you put into one of these bashes, that magical simpatico be-tween the players and the audience is never assured . . . ti's tou deli-cate and nebulous a thing to be able to grab by the neck and drag in . . . but sometimes is autistic in . . . but sometimes it quietly walks in by itself, and it was most welcome at this concert, as it sat there in the first row. I hope it comes again to our next thing.





### **Exercise At Piano**

New York—A device which, when attached to a piano, transforms the instrument into an exercise machine without loss of music sound has been developed at St. Albans Naval Hospital for the use of patients requiring specialized muscular development.

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Clarinet

New York—Mills Blue Rhythm, a name used on an assortment of famous early swing bands (mostly under the musical leadership of Lucky Millinder) will be revived this month by Irving Mills, who gave his name to the original units.

original units.

The new Mills group will be used exclusively for recording dates and will act, according to Mills, "as a musical showcase for new arrangers, soloists and instrumentalists." Like the original Blue Rhythm bands, which variously included men like Red Allen and Buster Bailey, personnel of the new organization will vary from session to session.

The initial recording in the series took place at press time. Personnel and title details are not yet available.

### **Eddie Ryan In Canton**

Canton, Ohio—Eddie Ryan, 88er formerly with Ray Anthony's navy and civilian bands, now has the trio at the Avenue Grille here. With him are Sonny Gouges on guitar and Joe Magyars on bass.

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