

# Jocks Scramble For Heavy Loot

## DOWN BEAT

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### Holiday Pleads Guilty, Gets A Year And Day

New York—Billie Holiday, previously scheduled for June 5 hearing on narcotics possession 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 attorney representing her, Billie bobbed as she told federal Judge J. Cullen Ganey that she was broke and wanted to be sent to a hospital for a cure.

Reason for her earlier sentencing 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.

Granting satisfactory progress medically, Miss Holiday will be eligible 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.

During the course of the case, Assistant U. S. Attorney Joseph Hildenberger stated that Miss Holiday was the victim of "the worst type of parasite you can imagine. They followed her around and charging her \$100 for dosages of narcotics costing \$5."

### May Close Dailey Spot For Month

New York—The Meadowbrook name band sideman 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 playing 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, local nightery here, is running regular jam sessions on Tuesday, its off night. Emcee is Chubby Jackson, well-known eastern beardedophile.

### Happy About It



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 Haynes 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 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 week was released from the Parkchester hospital after recuperating from a thyroid operation.

### Granz Released From All Deals — Except Taxes

New York—Jazz poohbah Norman Granz left for a Hollywood vacation two weeks ago filled 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 Disc records 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 1, 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* photo Gjon Mill will furnish the pix.

#### Cancels 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 contractual releases, Granz was trying for another with the internal revenue men here, whose arithmetic was at variance with his with respect to income taxes.

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

### Jackie Searle Doing Eight Chi Net Shows

Chicago—Jackie Searle, former 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 St. 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 gazes soulfully at the boys who gave him a boost toward his new career as disc jockey. White-man, 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 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 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. Sides 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 On Others' Discs

By Eddie Ronan

New York—Latest action in the scramble to get there first-cut 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 KFVB 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 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.

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 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.

### Attending Victor's Debut



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

# Plan Quiet Spot On Noisy Swing Lane

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 lease, the owners of the Three Deuces.

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

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-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 proceeding for two of the top pianomen in the country to reopen 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 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.

## Miss Truman AGMA-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 Heights are members of the Modernaires, former Glenn Miller group now 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 stork. The others are Ralph Brewster, Johnny Drake and Papa Dickinson. Below, Virginia, Johnny and Ralph are seated, Hal is standing and Hoot Scott and Paula lounge on the floor.

## Columbia Nabs Alvy Weisfeld Unit

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 guitar, accordion, bass and drums. Its distinctiveness lies in Weisfeld'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

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*.

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

New York—Joe Glaser and Ed Fishman are scuffling over moneys piled up by the comeback of singer Ruth Etting.

Fishman told Hollywood reporters that he had an agreement with Glaser to cut the profits on the chanter and that he had papers filed with AFRA to prove his right to his share.

Glaser said he wanted to see the papers.

# Varied Reaction To Boyd Raeburn's Para Date



(All staff photos by Got) Arthur Ortiz, Tiberio Viale, Robert Campbell and James McCole

New York—With all the fuss lately about bands not being the box office draw they once were, the *Beat* did a once-over-lightly check on ushers and patrons of the Paramount theater here during the three week stay of the Boyd Raeburn band.

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 ushers 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 Paramount in 1942 and now back there, says one handicap Raeburn faces is that the average Para-patron has never heard the band on the air. He said flatly in his opinion people came to hear the bands play their favorite records.

Tiberio Viale, who has been there 16 months, said he thought the bands didn't play enough current pop tunes to suit the audience, while Art Ortiz added that he thought Raeburn should have played some instrument, that the audience doesn't respect a leader who is not a musician.

### "Strange Instruments"

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 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

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 Quagliata of East Orange: "Masterful but not mellow enough for me" . . . Joe Columbo, Bronx: "Frankly I was sleeping" . . . Betty Parrish, Stratford: "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 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 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, 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."

### Weitman Comment

Bob Weitman listened to all of this palaver, said: "We pick our bands on the basis of audience requests. The prevalent audience demand these days is for quiet melodious pop tunes. That doesn't mean you have to be corny—just quiet



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 Lady*, the converted AAF crash boat belonging to Cliff Edwards. Here on the bridge are the owner, Betty and singer Frank Rye. (Staff photo by Got)

# Calypso Catches On At Carnegie

New York—Calypso music was the surprise smash hit of the recent Carnegie Pops series, with jazz a relative disappointment. Calypso night had the biggest turnout crowds and came back for a repeat. Other full houses were pulled by programs of Gershwin, Tchaikowsky, Latin American and Viennese music. 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.

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 promoters (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 stopovers 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 popularity, a lung 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 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 \$0.63. The song, written by Mel Weltergreen and William Johnson, was recorded first on RCA-Victor.

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 subtracted 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."

## Welcome Back



REEDS GILBERT

by Eddie Ronan



# 'Im Just Hillbilly At Heart'—Stafford

## Capitol Is Stumped By Cinderella Stamp

By CHARLES EMGE

Hollywood—What to do now? That's Capitol's big problem now that Jo Stafford's identity as the "Cinderella Stamp" of the phenomenal *Timtays* 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* staffman 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.



(Staff Photo by Got)

Jo Stafford

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 serious and successful business of playing hillbilly music. The members of the band are:

Red Ingle, violin; Red Roundtree, guitar; Country Washburn, suitcase; Art Wenzel, accordion;

Cliff ("Herman the Hermit") banjo; Ray Hagan, drums; Russ 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.

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

guitar. The entire arrangement was written and played note for note.

Sent for Stafford

Jo Stafford got into it as a last-minute thought after several 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 says, "and I'm not ashamed of it."

One thing certain is that Stafford's detractors have greater respect for her than ever before. No one denies that her interpretation of *Timtays* is a work 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.

financial bag," he said. The committee is meeting to probe the need for changing the 1909 copyright laws.

## Roosevelt Signs Welk For Next Year



New York—Due to the unexpected pulling-power of a mid-western 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.

## Benson Divorced

Hollywood—Fred Benson, Ray Anthony personal manager, was divorced April 21 from Jean Holloway, radio and screen writer (*Tu The Clouds Roll By*). They had been married five years.



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.

# Thornhill Ork 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 pianist 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, jazz clarinet), Billie Glaver (alto, clarinet, flute), Mickey Fales and Marie Belle (soprano), Wilbur Bushing (baritone), Vic Harvie, Jimmy Gannon and Elmer Stang (bass, piccolo, clarinet). Brass: Louis Mucci, Emil Terry and Eddie Zandy (trumpets), Al Langstaff, Johnny Turro (trombones), Sandy Stogdolen and Willie Wechsler (French horns). Rhythm: Billy Eisner (drums), Joe Shalman (bass), Harry Galbraith (guitar), Claude (piano). Arrangers: Gil Evans, Bill Borden, Rusty Dierich, Charlie Naylor. Vocals: Fran Warren, Gene Williams. Bill Borden, road manager; Al Pollak, promotion; Rocky Cirillo, property man.

## Freeman Forms Unit

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

## Sue's Suit



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



Connecticut—This gentle bovine sharing the attention of Enrie Madriguera and his pretty wife-vocalist, Patricia Gilmore, is not trying to plug the maestro's newest National record, *Cow Bell Song*. She's just here to help stock the new 90-acre farm which the couple purchased 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 Copacabana was a classic example of the murky under-currents 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, is a very unusual place. Patronized by gamblers, wholesale buyers and led and lassies considering themselves in the know, it has a clientele who think they have written the book when it comes to show business.

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 loof 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.

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 spothing crowd was having a young kid crammed down their throats.

And they didn't like it.

### 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.

Even so a magnificent job on the *Country Fair* epic written by Torme and Bob Wells didn't break the Copa crowd up. But cafe fave Mitzl 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:

"The kid is a new star, but I think he is nowhere." Columnist Earl Wilson wrote a column, said the kid was wonderful but that he preferred Mitzl 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.

When the 2 a.m. 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.

### Wrong Technique

All this points up several facts: Torme's build-up was too strong-armed 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 *Country 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.

### Confident Manner

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



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

### Peggy Lee Launches Her Summer Show

Hollywood—Vocalist Peggy Lee last week debuted *Rhapsody in Rhythm* over CBS to begin a summer series for Old Gold, the ciggy firm. Supporting the blonde singer are Johnny Johnston and Buddy Clark alternating weekly as male singing stars, Robert Maxwell, swing harpist; the Jubilaires quartet, and Jan Savitt's band.

Peggy, a Capitol recording artist, is becoming known for her songwriting efforts with hubby Dave Barbour. Two recent hits are *It's A Good Day* and *I Don't Know Enough About You*.

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.

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 is 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 Beat'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 Valentine*, *Gone With the Wind* and *Trouble Is a Girl*.

I'm going to change some of my tunes, sing Linda (a pop), a medley from *Good News* (the picture prestige will help me), a medley of older tunes (the Copa crowd while not musically hip enough to appreciate pretty music, likes to reminisce), *Just One of Those Things* (it's flashy), *Jamboree Jones* (novelty), *Melancholy Baby* (for the lasses) 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 pronto.

As for the vocal group, I got a particular kick out of Down Beat's reluctance to accept the fact that I will be no longer working with a group. I still think that a group detracts from 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 vocalizing and song writing. My partner Bob Wells and I are in the midst

### Faithful Eve



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

### Fats Pichon of New Orleans



New Orleans—Fabled pianist 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 Walker-styled music at the Old Absinthe House. Left to right: Bonnie Addleman, bass; Pichon; Marion Gange, guitar; Elinor Sherry, vocalist.

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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 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.

Sherman Lowe, leader of the combo at the Avalon club in Amarillo, is really Hugo Loewenstern who played jazz clarinet with Harry James. He tried "Harris Lowe" at first, but it sounded like "Slow" on the broadcasts . . . A recent Capitol records publicity sheet reads: "Peggy Lee (see comments under Dave Barbour)". Gotta keep them wives in hand! . . . In the middle west the 10 o'clock curfew to cut down juvenile delinquency is also cutting down attendance at dances and has resulted in some cancelled dates.



Albert Marks, who is engaged to Harriet Clark the fourth wife 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 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 . . . Decca'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 Frankie 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, clockwise 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.

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 fight 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

New York—Johnny Mehegan took over Ram Ramirez' piano spot at the Little Casino here. Sylvia Sims, Stephanie Dale and Muriel Jane continue as vocalists.

### Jurgens On Signature Wax

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

Signature bought the platters for \$5,000 plus royalties 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*.

### Anthony Ork Changes

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

Band, which records for Sonora, is currently on tour.

### British Visitors

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 Cromble were over checking on the U. S. jazz situation.

### 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 Jolson-Guy Lombardo disk of *April Showers* and, it says here, *Rockabye Your Baby With A Dixie Melody!*

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### Fran And Neal Visit Mab



Calver 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.



ORDER TODAY! ORDER TODAY! ORDER TODAY!

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



Los Angeles—Andy Russell and his wife Della Norell can have a wonderful time without straying from home base. Starting with the rumpus rooms, Andy and Della feel free to go over a new tune without fear of disturbing the neighbors. 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 San Fernando valley.

## Posin'

by Bill Gottlieb

### 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 Deuces. "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!'"



Flip

Frank

Caught Frank Socolow between shows at the Paramount with the Bachurn ork.

"The greatest," opined Sock, "is Lester Young. He says the most. Lately, however, his tone has spread out too much, become too strident. Others today have passed his peaks. Right now, the best tenor is being blown by Al Cohen who just replaced Allan Eager with the Buddy Rich band."

Get the Word from Illinois 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 come closest are Lester, Flip, Charlie, Hawk, Sam and one or two others."



Joe

Jacquet

Chanced into Joe Marsala, clarinet man who often toots a tenor: "Top man is Bud Freeman. He's

## DISC JOCKEYS SOUND OFF

# Robbins Plays Disc Firms for Bad Wax

Beginning with this issue, *Down Beat* opens its columns to the disc jockeys across the country allowing them space 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. 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.

By Freddie Robbins

*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 business 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 jazz and pop music

so sincere. He's way ahead, too. Years ago, he did in his own way what guys are first trying now: lots of chord changes and other modern things. He's played with every kind of orchestra. Because some of them may have been dated, some thought of Bud as dated. Nothing could be more incorrect."



Paul

Coleman

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."

With two men plugging the Hawk for top honors, went to Coleman, himself, to find out his preference. "To tell you the truth," said Hawkins almost coyly, "I don't have any favorite. I like a whole lot of tenor men and couldn't single out any one or two."



Big Sid Catlett and Freddie Robbins

and recently I've been in a spin by the amount of bad 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 murder.

### 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 understand why I won't play everything they load on me. They should have 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.

These characters are almost as

bad as those who talk of nothing but schools. The Dixielanders. The be-boppers. One is as bad as the other. Why can't they like all types of music as long as it is good? I can't get with them. I like Louie and I like Dizzy. Beneke pleases me and so does Kenton. Just so long as they are good.

When the moderns slip in that old canard about would I like to wear last year's suit, 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 Glinny 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 11:30 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.

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 both slow tunes, like *Blue Champagne* 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 Dixieland 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 presented in her first concert, and though quite nervous facing the big crowd, she did four tunes to a big hand and enthusiastic on-the-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

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 dry.

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

## No Fight Over Styles

McPartland's group, which was the quartet he uses at the Brass Rail with clarinetist Bob McCracken 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 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 McCracken's clarinet were in the very best jazz tradition. Jimmy is his old self again, happily.

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

## Sarah Ends It

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)

## Slick Chick



New York—Catch the hairdo-slick 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 piano 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 8. 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 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 basis in fact.

All of this anent your recent article 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.

## Disagree With Emge

I disagree with the facts and conclusions of my good friend Charlie Emge, not from an idealistic standpoint but rather from 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 existing, 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. We wound up with a pianist 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

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 sea. 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? No, in Dallas and San Antonio; and they play good too.

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

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## Methinks The Ladies Overly Protesteth

At press-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 band investments.

The business as a whole expects some action to be taken on 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 action.

This can mean that the network execs have a letter 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: howl like the dickens and 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 stations should pay for the talent. That is, except the radio stations.

## Hand Me Down My Electric Kazoo, Jack

A band these days is nowhere unless it has a five-string bass, amplified; an electric guitar; a solovox attachment on the piano; an amplified fiddle section; a piano with a built-in mike; and a sonovox for trick vocal effects.

Larger units such as the cinema orks add echo chamber recording of whole sections, disproportionate balancing of solo instruments and extra gimmicks such as the theremin sounding 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 bass 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 speakers, or using cheaply built rigs, get only volume from 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 overtones 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 barrelhouse styles: the tone, not the ideas."

## LaRocca Back



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

## Billie's Boys



Palm Springs—Trumpet star Billie Rogers is shown here with four members of her sextet. Cooling-off session was held in the pool of the Desert Inn Hotel here while the thermometer registered 127. Left to right: Bruce Branson, clarinet; Dodo Marmarosa, piano; Joe Mondragon, bass; Keith Williams, drums. Tommy Pederson, trompetist, is out of the picture taking a sunbath.

## CHORDS 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 suggestions, the seasoning for which will be a grain of salt, since my technical knowledge of music is 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 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 soon?

George K. Freeman

Summer Sequence has been recorded, with Ralph Burns on piano, but there has been no word from Columbia as to when it will be released.

## Lay Aside the Knife

Pettapiece, Manitoba, Canada

To the Editors:  
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 reading.

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:  
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.

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

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 "Dixie 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:  
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 Eddie Getz (local). There are several unpublicized combos in town better than Getz, and Mooney and Kenton are just average. Their outfits are hardly out of this world.

Raleigh Hoover

Will the 3,795 persons who voted for Kenton and Mooney in the last Beat poll please stop down? We'd particularly like to dig those Milwaukee outfits that count Eddie Getz—we've been around the town a long time and haven't heard them yet.

## What About Critics?

Kalamazoo, Mich.

To the Editors:  
Yes, what about the critics? Are they forgetting about styles of musicians and going completely 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 according 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 Mrs. Sid Bass, May 21 in New York. Dad is pianist.  
BILLS—A son to Mr. and Mrs. Warren Bills, May 14 in Chicago. Dad is drummer with Paul Meeker.  
CARLTON—A son, William David, to Mr. and Mrs. Joe Carlton, May 27 in New York. Dad is music editor of The Hill-Board.  
COLEMAN—A son, David Timothy, to Mr. and Mrs. David Coleman, May 10 in Hollywood. Dad is drummer with Jimmy Zito.  
DELL—A son, Dana James, to Mr. and Mrs. Jimmy Dell, May 19 in Great Falls, Mont. Dad is trombonist and singer with Louis Prima. Mom is Shirley Reesa, ex-chorus.  
JAGGER—A daughter, Jacqueline Ann, to Mr. and Mrs. Kenny Jagger, May 24 in Racine, Wis. Dad is organist and pianist.  
JAMES—A daughter, Jessica, to Mr. and Mrs. Harry James, May 18 in Los Angeles. Dad is vocalist; mother is Betty Grable.  
KITBIS—A daughter, Diane Sherry, to Mr. and Mrs. Bob Kitais, May 25 in New York. Dad is pianist now featured on WQXR.  
LIPPTEL—A son, Ronald, to Mr. and Mrs. Art Lippel, May 27 in Chicago. Dad is trumpeter in the Characters unit at the Band Box.  
RULLI—A daughter to Mr. and Mrs. Tony Rulli, May 25 in New York. Dad is manager of Ray Eberle band.  
SHELTON—A daughter to Mr. and Mrs. Jerry Shelton, June 3 in Chicago. Dad is accordionist.  
SMITH—A daughter to Mr. and Mrs. Clifford Smith, May 20 in Hollywood. Mother is vocalist Helen O'Connell.  
SMITH—A daughter to Mr. and Mrs. Walter Smith, May 17 in Philadelphia. Dad is KYW music librarian.

### TIED NOTES

BULLON-BAKER—Jo Bullon, French bandleader, to Josephine Baker, American-born singer and Paris night life headliner, June 3 in Castelnaud-Fayrac, France.  
CROSS-STEN—Bob Cross, organist and WGBI Scranton, and former, and Elinore Starn, pianist and founder leader, Jan. 26 in Elkton, Pa.  
CUMMINGS-KERN—Jack Cummings and Betty Kern, daughter of late composer Jerome Kern and one-time wife of bandleader Artie Shaw, May 28 in Las Vegas.  
STEWARTSON-PIERSON—Jerry Stewartson, Jr., trumpeter with Murray Arnold and Margie Pierson, dancer, May 17 in Hollywood. Jerry's dad is Freddy Martin side.

### FINAL BAR

BRENTON—Harold E. Brenton, 18, AFM treasurer for 21 years (retired four years ago), May 20 in Hanover, Mass.  
CHASE—Caroline F. Chase, 76, piano teacher, recently in Augusta, Me.  
DUDLEY—Eric Dudley, 74, vocal director of Cornell Glee club, May 21 in Ithaca, N. Y.  
DePALMA—Angelo DePalma, 66, tenor, May 6 in Cleveland.  
FARNSWORTH—Prof. Charles H. Farnsworth, 87, former Columbia university music department head, May 22 in Thetford, Vt.  
FRASER—James A. Fraser, 52, veteran musician and leader, recently in Turin, N.S.  
GRAY—Jane Gray, 88, former singer, May 19 in New York.  
OFFICER—Harvey Officer, 75, pianist, music teacher, May 20 in New York.  
SULLIVAN—William Mathews Sullivan, 61, music patron, May 29 in New York.  
Van TRAPP—Baron Georg von Trapp, 67, father of the famed Trapp family singers, May 30 in Stowe, Vt.  
WETZEL—Betty Jane Wetzel, 21, wife of Ray Wetzel, Stan Kenton trumpeter, June 1 in an automobile accident in Parkersburg, W. Va.

### LOST HARMONY

BENSON—Fred Benson, Ray Anthony manager, and Jean Holloway, radio and screen writer, April 21 in Hollywood.  
HELLER—Gloria Heller, Hollywood bit player, from Seymour Heller, personal manager, two weeks ago in Los Angeles.

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 obvious, beaten track of audience acceptance—not calling a concert bad musically when it was an admitted success financially. Jazz appreciation did not start on a low level of intelligence, has not been nurtured in that manner and does not need to sink to that level to find continued success.

## Joins Majestic

New York—Former radio musical director for such shows as Mildred Bailey's, Hildegarde's and Jean Sablon's, Paul Baron is now recording director for Majestic records.



# George Paxton Tries Something New In Instrumentation, Voicing

By EDDIE RONAN

New York—Tired of the sounds derived from the usual alterations from brass to reeds and back in present day arrangements, George Paxton revamped his band last month and opened two weeks ago at the Arcadia on Broadway with 13 men—three saxes, French horn, trombone, two trumpets, vibes, accordion, bass, drums, piano and guitar—and two vocalists.

The instrumentation, he explained, may not seem so unusual in view of the trends today, but the way we've worked out instrumental voicing gives us a definite relief from the old Fletcher Henderson brass-to-reeds-to-brass effect.

"We have a number of tunes in the book already using baritone, alto, tenor, trombone and French horn to get a five-way sax effect. For what would be the alternate brass voicing we use the two trumpets muted, clarinet, guitar and accordion. And for the ensemble effects the two trumpets work open with the French horn and trombone," said the tenorist leader.

"For example," Paxton added, "in the first eight bars of September In The Rain we arrive at a big band effect by voicing the French horn, trombone and baritone in direct unison. We follow this with eight bars using guitar lead, clarinet, single note accordion with vibes on top of the guitar. This gives us the unusual relief we want. And, I 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. Albans, N. Y. Worked with Buddy Rogers. Ray McKinley. Thinks Harry Carney is greatest baritone man in biz. Has been playing sax 11 years. Has a wife and two children. An 802 member.

**ROMY PENQUE**, alto, clarinet, auto, from Brooklyn. Has been blowing horn 10 years. Formerly worked with *Shep Fields*. Is married 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 Messenger, Enoch Light, Alvino Rey. His fave trombonist is Billy Rauche. Is married, has two children. 802.

**TONY MIRANDA**, 28, French horn, from Brooklyn. Been playing for 14 years. Doubles on piano. Has played with Andre Kostelanetz, Ray Bloch, CBS Symphony. Wants to conduct. 802.

**CHUB KUSTEN**, 26, trumpet, from the Bronx. Has blown with Les Brown, Benny Goodman, Ray McKinley. Thinks Roy Eldridge is greatest. Fools with photography. Is married, has one child. 802.

**ARMAND ANELLI**, 26, trumpet, from Brooklyn. Played with Jerry Wald, Gene Krupa, Tex Benneke. Loves Louis Armstrong. Has been tooting 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 squeezing the accordion since he was 10. Is single and likes pistol shooting. Wants eventually to get out of the biz. 802.

**CHARLES ROEDER**, 22, vibes,

# Doris Has Records, Movie And Radio

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.

Chaplin's genius, and the sketches of sheer brilliance in this picture.

Having seen a revival of *Tillie's Punctured Romance* (1914—with Marie Dressler) a few days before, I had forgotten what modern cameras could do to show Chaplin's extraordinarily graceful use of his body to lime a phrase or point up satire.

### Finds Significance

This is not a movie column, so there is no sense going through instances of pantomime, dialogue and sheer artistry that make the picture a real film experience. In justice, the lack of pace, the horrible ingenue and the lack of good camera technique must also be reported.

What was significant to me as a music reporter was: Chaplin has done a savagely critical essay against our actions in our times, using his best weapon: satire. The whole thesis of his picture is that a man who murders wives for money is no more a criminal than those who start wars for much the same purposes. His entire film is concerned with the almost-hypnotized reactions of a little man, trying to conduct his life on a "business-like" 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.

### Critics Sought Slapstick

The critics came expecting to find the moustache and slapstick. They got instead suavely 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 cavalier in his treatment of the Catholic church, modern economic society and the ethics of us all. But why did the critics so completely fail to see or not want 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 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.

L'affaire Chaplin leads me to believe even more strongly than before 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 up with Paxton. Wants to go out as a single one of these days. Designs clothes as a hobby. AGVA member.

**DICK MERRICK**, 25, vocalist, from the Bronx. Was with Jerry Wald for four years before joining Paxton. Has A to C range. Is married to Cathy Allen, Louis Prima vocalist. Also, wants to become a single. Photography is his hobby. AGVA member.

# Swiss Give Up Their 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 Gillespie, 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

with their records. The 20-minute platters are mailed to stations in Zurich, Bern, Geneva, Basle, Lugano and elsewhere. Non-musical programs are sent across the remaining days of the month.

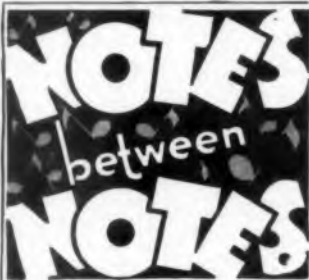
The Swiss are among the hipper people outside America. According to Andy Gurwitch, musical producer of the series, the Duke, TD and Bing are national figures. Hot clubs exist in every principal city and the cats support several swing music mags, notably *Hot Revue*.

Paul Ladame is supervisor of the general program.

# 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.

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



By Michael Levin

I just saw *Monsieur Verdoux*, the new Charlie Chaplin picture, and learned a strong lesson about critics and criticism.

The critics in this town almost without exception lambasted the picture as being uniformly boring, tedious, and a failure with only a few short flashes of Chaplin's to save matters.

They also added that Chaplin was less than a desirable human being and why didn't he go back to England?

Chaplin, receiving the press, several days after this merciless roasting, was given such a discourteous and brutal going over in person by the boys and girls of the fourth estate, that James Agee, the *Time* magazine reviewer, stood up and apologized to him in the name of US journalism and common decency.

I walked into the picture expecting 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 motorboat racing and would be pleased to drag about \$300 out of the biz 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 soloist, replied, "I hate drum solos." Is married, no children, likes sailing and photography as a hobby. 802.

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

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

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# 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."

LOS ANGELES BAND BRIEFS

Anita O'Day Gets Great Rounders Club Reception

By HAL HOLLY

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 sudden, unadvertised appearance there of Anita O'Day.

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 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 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 Vine Street nitery like a swarm of bees.

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.

Notings Today

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.

Slam Stewart due here for first time in several years with a date at the Toddle House (Calver City) coming up in July. . . . Bill Fletcher, the ex-Phil Harris slip horn man, who has been breaking in a new band 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 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 Bandstand

Radio string pullers are working behind the scenes to ace Bob Crosby's bandmen 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 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 Pitches; Again Strikes Out

Hollywood—The lid blew off the old hassle between Earl Carroll 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 "under protest."

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 beginning of the following week, Carroll again capitulated to the union and the situation went back to status quo.

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.

Coast Union Cracks Whip 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 pleasure under well known conductors. Affairs are open to the public on a no charge basis.

Recently a local newspaper scribe, in announcing a forthcoming 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 permanent—merely a warning.

Lensman Reverses Long's Style



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

Music Coming Back In—Horn

New York—Harry James, here four weeks ago to play his first one 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 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.

Glendale Revives 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, heel-and-toe polka, waltz quadrille et al. City pops have extended blessing on contention the old-time dances are more healthy for juves than jitterbugging.

Oh, What These Guys Will Do For Publicity!

Los Angeles—Musicians here and elsewhere in the country have been lightly confused in the past few weeks by some of the press statements attributed to name band 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 fund-raising concert scheduled for Hollywood Bowl July 2.

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.

Music conductors taking part will be Eddie Paul, for Jack Haley; Matty Malneck, for Ed Gardner; Roy Bary, 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 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 is dead and a detriment to the band. Jazz bands must vent entertainment. Kids 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 degenerated to unmusical din. The fad for it is over."

Queried later at the Meadowbrook here where he was playing, Charles, known to waltz 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 Dorseys, musical film which opened in New York City two weeks ago quoted Tommy Dorsey as saying: "The trouble with a lot 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 back to sweet numbers like Waiting 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 ax-wielding sax maestro at the corner of Hollywood and Vine. Strictly for publicity you understand.

Rodgers And Hart Story To Be Filmed

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

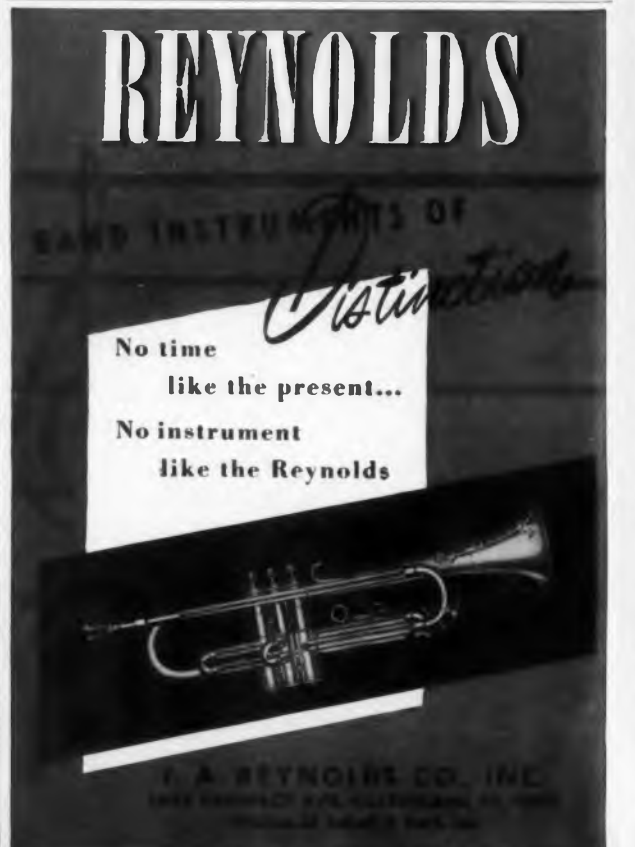
move came a bit late as congress is expected to pass the proposed labor-curb bill before the union's campaign will be under way.

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MOVIE MUSIC

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

By CHARLES EMGE

Hollywood—A musical millenium of a sort has been reached in the scoring of movies. It was decided that certain sequences 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 tradition. 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 Dmytryk 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.

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 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 Darendbourg is temporarily out of the line-up due to an

auto accident), and his regulars Bud Scott, guitar; Minor Hall, drums; Ed Garland, bass; and Buster Wilson, piano. Andrew Blakenley, an Ory associate of early Chicago days discovered here recently, was slated for the trumpet position. Papa Mutt having withdrawn from the band due to poor health.

They figured on using Muskat Ramble, Shine (with a vocal touch by Bud Scott), Royal Garden Blues, and Jelly Roll's Whinin' Boy Blues.

Sound-Stage Siftings

Dave Raksin, who did the score for the unforgettable Laura and accidentally turned out an unforgettable popular melody, is doing the original music portions for Forever Amber.

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

The Philharmoncats, the mouthharp men who are clicking on Capitol platters, drew a music spot in Warner Brothers Two Guys From Texas. . . Doris Day has been signed for a leading role in Romance in High C. Page Cavanaugh Trio is set for the same picture.

Vicente Gomez, top ranking Flamenco-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 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 release.

Outside Sidemen



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 mall 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.

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 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 percent, bands must pay off for the period not covered by the form B contract.

bird (flute) as an attractive chick, the duck (oboe) as a flat-foot cop, the cat (clarinet) as a "cat" plus other minor changes.

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.

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.

Raeburn-backer Stillman Pond is still in the picture, but will stay closer to his Hollywood operating base.

Raeburn, just finished with a Paramount theater stint here, is currently excited about doing Prokofiev's Peter and the Wolf with Peter as a hip wolf, the

The reed-playing bandleader has discussed the project with trade execs and reports he thinks he will get a movie short out of the idea.

Congress Levels Guns At Music

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 the Supreme Court hands down a decision on the Lea (anti-Petrillo) 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 musicians.

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!

Advertisement for Thibouville Freres Artists' Clarinets, featuring a photo of a clarinet and descriptive text.

Large advertisement for Stan Kenton's Modern Dance Orchestrations, listing various tracks and their arrangers, and providing contact information for The Big 3 Music Corporation.

CHICAGO BAND BRIEFS

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

By DON C. HAYNES

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

Combos of Charlie Ventura, Georgie Auld and Teddy Walters are either working in town or soon will be.

Vido Musso's bebopish "Kenton Stars" are at the Sherman's College Inn, most likely until Stan gives the green light for his band's reformation late this summer.

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.

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 jumpiest 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 beckons. Allan Eager, playing as wonderfully as Bill Gottlieb said in his recent Buddy Rich band review, is featured on tenor.



Teddy Walters

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 Northwest-ern 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 Voe Clicks

Business at the Hollywood Lounge (Randolph st.) has increased nicely with Tay Voe'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 Paree, goes 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 pianist-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

Red Hodgson, the trumpeter who co-authored Music Goes Round And Round, has some excellent talent in his sextet, a recent Preview opener. Bob Ranger on tenor, Duff McConnell on alto, George Walters (ex-Krupa) on piano, Harold Murphy on bass and Don Chester on drums comprise the group.

In the Teddy Walters group, besides 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 Lays 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 Randall continues at the Tin Pan Alley—here's a gal that deserves a rave review, and one which I'll do some early issue. Her singing is so fine!

Clarinetist Bob Cracken and trombonist 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 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 Non-chalants 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' 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 10-piece group into the Play-dium in Cleveland. Sol plays guitar and sings.

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

Sinatra, Laine In Chi

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 Blases 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: CHARLIE VENTURA, JIMMY McPARTLAND and JACKIE CAIN

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

June 1, Masonic hall: PEOPLE'S 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 payroll! 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 Ottobriano, Stanley Kraft, Dick Motzlianski, Manny Thaler, Sol Libero, Mack Pierce, Stanley Aronson, Vincent Carbone and Tex. (Staff photo by Got)

Blasers add now the Three Breeces, 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 Burkhardt signed with Russ Facchine's Mus-Art agency. Some of the better young local talent is in the outfit.

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

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 Hofer in his column this issue, is taking his Dixieland outfit into Bill Reinhardt's Jazz, Ltd. club. Bunk may go on a tour sponsored by local jazz enthusiast John Schenck later this summer.

Iowa 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 Rumbles, 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 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 HOFER

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 Jazz, Ltd. in Chicago, but has been flown to New York City to record with a hand picked ensemble.

Evans was born in southern Minnesota but has resided in the city of Minneapolis all his life. His first jazz came off of the quarter-inch thick Edison plates of long ago. As they came out, he bought and listened avidly to the Red Nichols Perfecta and Brunswicks. Then he discovered Bix Beiderbecke via records and finally the Louis Armstrong Hot Five sides. 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. Doc 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 outfits. 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

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 cracked their papers, cracked and munched the peanuts, and finally cured Zurke 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 Jazz Ensemble: Evans, cornet; Ed Hubble, trombone; Tony Parenti, clarinet; Joe Sullivan, piano, and George Wetling, 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 Dixieland. Doc plays with tremendous drive and ingenuity of phrasing.

In addition to playing innumerable concerts in Minneapolis, at Carleton College-Northfield, Minn., and two sessions in Chicago, Doc Evans has done a series of lectures on jazz at the University of Minnesota.



George

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-pianist, Fay Thomas who has similar talents, and vocalist Rose Murphy are the regulars at the Sky Bar.

Main Policy

The trend toward continuous girl shows and two trios in each cafe—providing solid music from 8 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 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.

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 Cutlip

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 singing Mamselle and All Of Me for disc jockey 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.

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.

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, but did not show.

Andy Kirk was held over a week at the El Sino before going east 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.

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 Cranston

Moe Gale Gets Lunceford Ork

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 ear-catching 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.

Marsala Picks Up His Clary

New York—Joe Marsala, recently occupied with the production of Toona, kiddie 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, harpist Adele Girard, will probably not join the forthcoming orchestra. Adele is studying voice and has serious hopes to become an opera singer. She also aims at "single" tours featuring 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 garden party. Invited there to sing by jazzite John Hammond, recording head of Keynote, Maxine, backed by Ram Ramirez (piano), Larry O'Leary (drums), Billy Taylor (bass) and Mundell Lowe (guitar), broke things up in such decisive fashion that CBS execs "on the scene at the time" started program discussions.

Philly's Earle Nixes Poor Drawing Orks

Philadelphia—Top prices that the so-called name bands have been asking, coupled with box-office 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 management declares that lack of band availabilities is the reason for going on a straight picture policy over the summer weeks, but the box-office 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 stopp-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 down of band shows at the Earle, which has been the steady state diet for many years, are the colored bands. Theater brought in one or two sepiya 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 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.

Advertisement for LIFTON Trombone case. Features the text 'Case By Lifton' and 'PROTECTION BEAUTY DIGNITY'. Includes a small image of the case and the LIFTON logo.

Advertisement for VULCAN STRINGS. Features the text 'VULCAN STRINGS' and 'For VIOLIN VIOLA CELLO BASS'. Includes the name 'Ernest Jeffner' and 'THE "STERLING" MARK IN INSTRUMENT CASES'.

# 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 aking 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 sung in French.

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

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 Photo by Gus) 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?

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 Mlle. Boyer by the musicians at CSU.

### Martin Trio Backbone

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

## Negro Group Seeks Break For Players

New York—Pointing out that only one Negro musician, Specs Powell, makes a living with network 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 colored 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.

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 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—Salvatore (Toots) Camarata, longtime music director for Jean Sablon's CBS show, 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 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.

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.

Ranking with Martin in musical excellence is the accordion of Nick Perito and the violin- leadership of Franck Pourcel. Perito, a young Coloradan 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 Mlle. Boyer like a hawk, anticipating tempos, bowing with her tone when it shifts pitch, and shifting cadences with glycerine-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 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 Sugrae, who recently ghosted *Starling of the Whitehouse*. "I'll tell the lies," says Eddie, "and Tom will punctuate them."

The tentative title is *We Call It Music—a generation of jazz*.

### Claremont Opens

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

waste all that time on music. Let's give the music fans what they want."

At his 3rd St. hideaway, sometimes referred to as the Club Condon, there have been slight changes. George Wetling, Morey Feld and Danny Alvin no longer share the drum chores. All have left, with Johnny Blowers in on a full time basis. Sid Weiss is vacating his bass chair to undergo an operation.

"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

not have the title changed to *Some Call It Moldy—the degeneration of jazz*."

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# To Unite Dance-Jazz On Concert Stage

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.

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

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. The most promising 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 something worth while come out of improvised dancing," Sherman 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 Trunking. "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.

"What 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."

### 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.

### McCune Opens

New York—Bill McCune's ork opened two weeks ago at the Pelham 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



(Shoot all news about records, publishing and stuff to Trade Tattle, Down Beat, 2415 RKO Bldg., N. Y. 10, N. Y.)

### PUBLISHING

No verification 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.

Pabbers were stalling in the dark when word got around that during this month no plugs would be counted in the Los Angeles area. Leonard Van Berg, who ops 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 national list.

As *Years Go By*, swiped by Peter De Rose and Charles Tobias 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 Tschikowsky.

Don and Jackie Rusin have their new tune, *Tagalong*, with the Bob Mellin firm. Ray McKinley has cut the tune. . . . Dorian music, a new ASCAP 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. Sales 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 Moe Jaffe for getting his story mixed up during two different interrogations before the union concerning the "cutting in" of Vincent Lopez 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 ankkled with Dreyer, leaving Duke Niles to handle things with Saxon. *For Once in Your Life*, by Jack Segal and Marvin Fisher, is Dreyer firm's first plug.

Elsaine Berman, Howard Richmond's *Gal Friday*, soon will woad Dan Miller. . . . Harms has an infinge suit against the *Club Rainbow*

## 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 Sravo, 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.

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 sepiu customers were really ready to be sent.

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 wasn't being listened to.

Relief offices, federal music projects and secondary booking agencies supplied the 60 jobless 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 show at the *Cleveland Exposition*. . . . *Casa Loma* trumpeter Sonny Dunham came home from Europe to organize his own band.

In *Buffalo* for unauthorized use of *A Time Goes By* and *Into Each Life Some Rain Must Fall*. . . . Hugo Frey is now 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 Sinatra with TD, is continuing his post-army comeback with some Majestic sides. . . . Apollo has re-

## Opens Door



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, piano; Fred Radcliff, drums; John Levy, bass, and himself on sax.

called the initial Connie 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 vocalist, signed with Capitol. . . . Danny Kaye waxed his first sides for Decca late last month. . . . Guitarrist Vicente Comes to MCM records. . . . Eli Oberstein, Victor 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 Layton; tenors: Jimmy Lamarr, Herbie Berg; alto, flute & clarinet: Murray Williams; jazz clarinet: 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, clarinet 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 Heat-wave, Buffalo. . . . Word comes of a sensational hot fiddle man with The Frantic Four, Bridgeport quartet led by Rex Valero.

Mario Salmaggi, trumpet playing son of Alfredo Salmaggi of the Brooklyn Academy of Music, has returned from a U.S.O. South Pacific jaunt and will organize a band to be managed by Five Star enterprises. . . . *Young Man With A 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 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 he invests the American public that symphony and opera are just a terrific bore. He reviews his book better than I can when he comments in chapter 2—"You soon begin to adorn your growing vocabulary (if you are a newly arrived European) with an abundant assortment of 'guys' and 'buds' and 'OK' and 'hells'. They are just a little bit too numerous and a little bit too loud and they stick out of the simple banting of your language like cheap paper flowers in noisy pink."

That still is Heinsheimer's trouble. His humor is just a little too broad and trite, i.e. cracks about California weather, Hitler's funny mustache, etc. The whole thing smacks of Levant's "Smattering of Ignorance" without Levant's subtlety.

Heinsheimer traces his work in Vienna with the famous Universal Edition Music Publishing House and the great composers he knew there, his flight in the face of German aggression, his arrival in America, and his re-establishment as a musical authority here with Boosey and Hawkes, the New York music publishing firm.

### Likes America, But—

The usual maudlin 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 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 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 "the whole future of a genuine musical culture in America lies in the decentralization and de-commercialization 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

## 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 nova band, met German refugee Lola DeAcosta at the boat and swept her away to the altar.

Aglora took two weeks off from the Dave Dennis band, currently at the Vanity Fair on Broadway, for a honeymoon.

# 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 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 commonplace and 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.

"He played four choruses and then he stopped. His lips were numb and his throat felt as if it had been washed in sawdust. He had come back from some other world whose language he had been speaking without the impediment of words and he blinked and sighed a sigh that was almost a sob. Danny and Benny took it out for him and finished off the chorus with a coda that gave him back his sanity."

"He put down the sax and looked at Irene and it came to him with a kind of shock—the kind of shock you get when, certainly, take their rare place in your mind. Like when you first realize that all men are not like your father. Or that most 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 saxophone. 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 born responded when he put it to his lips."

One of these days people are going to stop writing about musicians 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.

—mix

## Five Spontaneous St. Louisans



St. Louis—Chase hotel patrons are convulsed nightly when the Novel-aire 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.

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!

—mix

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 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 Doubleday. \$2.75.

## Parade Of French Talent Continues

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.

## Remember Her?



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-GI's?

## 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.

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### The Sam Caplan Quintet

Chuck Wayne, guitar  
Deryk Sampson, piano  
Frenchy Caouette, bass  
Jimmy Dee, 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 of the crowd and slight diffidence in making announcements.

He is however improving constantly. Once he relaxes, and allows his beefy 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 "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, vibraphone  
Art Mardigan, drums  
Charles Leeds, bass  
Harry Blas, piano  
Bill De Arango, guitar and leader

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 Caouette's bass, full-toned, lags too often however, giving a spongy beat.

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

—mix

### DOWN BEAT'S DECISION:

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

### 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 such a good many years, I've got a slight case of buck whenever playing. But Mix, being the perfectionist all the time, wants to whipcrack 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 "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 obtrusive, but a firm, quiet support for all the soloists. Special mention to drummer Mardigan for his steadiness and 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

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 Yipes Here

The Beat has yipped constantly lately about young musicians 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 musician, but at the same time because of its command of pretty music, of playing any job. Woof!

### BILL DE ARANGO REPLIES:

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 greatest 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 Jacobs, bass  
Abe Most, clarinet and leader

Reviewed at the Hickory House, 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 aimable Abe stalked into the Beat office, and allowed us to how his unit was on par with Mooney, if not better.

No clarinetist can dominate his group as completely as does a pianist 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

Furthermore, while Most uses some very pretty three way voicings (*I Cover The Water-front*) 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.

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 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 capably, save for the previously noted stiffness.

—mix

### DOWN BEAT'S DECISION:

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

### ABE MOST 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 voicings—and naturally can't sound as cohesive as outfits which have been organized a much longer time.

We have one arranger (outside the quartet), Jim Brate, who has an abundance of ideas. Pete Ponti and myself have done a few scores—his ideas are very modern, based on the Schillinger method. Pete, I think, is the most progressive jazz accordionist in the business today. I agree that the riffs behind the clarinet choruses 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 clean rhythm. Without this immaculate beat, you can't swing. And if we can't swing, we might as well go back to polkas.

The stiffness you noted in the playing of Sid Jacobs and Jimmy Norton was caused by the reviewer's presence. Ordinarily the rhythm rarely speeds or tightens up.

Our aim is to play concise, interesting music having a good beat at all times and to put ourselves on par with a fine fifty-cent cigar.

### The Four Music Makers

Michael Andre, guitar and vocals  
Bob Westmoreland, clarinet  
Johnny Pietro, accordion  
Bob Manners, bass and business manager

Now at Hotel Chelsea, 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 element musically is Westmoreland's clarinet. Lad breathes Benny Goodman, mimicking everything The Spectacles ever did, though not stooping to copy solos. His only fault is a too-wide vibrato on top tunes, especially noticeable when he is trying to blend with accordion.

Baseman Bob Manners, an ex-guitarist with Ray Anthony's old Cleveland band, plays well, though occasionally his efforts to keep the group swinging result in too pushed a beat. His dexterity in playing bass and maracas on the tangos kept the cutomers wide-eyed.

### 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.

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 sound worse on this instrument than almost any other in a band.

—mix

### 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 criticisms just. However, each week we're picking up on more. In a couple of months, we want this review, favorable as it is, to be strictly old hat and nowhere.











# Goldkette, Mills Will Revive Old Bands

New York—Jean Goldkette, whose first band made jazz history in the middle twenties, will return to the popular music field 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 Detroitier 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 Goldkette ork is in process of organization.

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



Gene Goldkette

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.

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.

## Chicago Will Get Good Jazz

(Modulate from Page 7) concerts—the other three featuring her. Nothing could have 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.

At press time, with his books not yet fully balanced, Garro-way 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.

### 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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### 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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*This kinda thing doesn't happen often—and when it does, it's pure joy. There's more to come, if not until next fall—and those should be successful commercially, as well as musically. This, though, is the way to do it.*

**DAVE GARROWAY REPLIES:**  
*No matter how much joy and energy you put into one of these bushes, that magical simpatico between the players and the audience is never assured . . . it's too delicate and nebulous a thing to be able to grab by the neck and drag 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.*

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