

# B STRIKES--IS THE AFM OUT?

## DOWN BEAT

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### Marion Morgan Transcribes, Joins James Soon



Hollywood—Marion Morgan shows what she can do, while an attentive audience of musicians listen. At the MacGregor transcription date are, left to right: Manny Klein, trumpet; Al Harding, sax; Lloyd Hildebrand, sax; Blake Reynolds, sax-clarinet; Artie Bernstein, bass; Karl Leaf, sax; Lou Bush, piano; Al Woodbury, arranger; Russ Garcia (behind Marion),

arranger; Peggy Nilson, Eagle-Lion starlet; Eddie Skrivanek, musical director. The blonde thrush will return to the Harry James Sock July 22, when she is scheduled to cut some Columbia sides with the band. She'll do James' eastern tour of four weeks but may not go into the Palladium with him. A fall radio program with Jerry Colonna is set.

## Anti-Labor Laws Lay Union Low With Future Indefinite

By MICHAEL LEVIN

New York—Monday. Tuesday. Wednesday. That's Tuesday, June 24 in the books of the American Federation of Musicians. Still rocking with the implications of the Taft-Hartley bill like all labor organizations, the AFM received two new stiff jolts to the jaw when the supreme court ruled in two separate decisions that the Lea bill was not unconstitutional and returned the test case concerning AFM proxy Petrillo to the lower courts for retrial; then declared the form B contract,

under which all dance bands have been operating since June 1, 1941 invalid. Comment at AFM headquarters was frankly one of "we don't know yet what action to take or what will be taken." James C. Petrillo was called to testify in Washington before a house special committee on

labor July 7. His testifying, which had been postponed pending settlement of the Lea bill case, was demanded by Congressman Nixon on grounds that the AFM was arbitrarily hampering the growth and development of radio in this country. Specific analysis of the three trouble spots follows:

### The Taft-Hartley Bill

#### Garber's Daughter Joins Band as Singer

New York—As yet no rival to the Lombardos, Jan Garber nevertheless will manage to keep some of his payroll in the family. His daughter Kitty Martin, taking advantage of her summer vacation, joins her dad's band as vocalist.

What the exact provisions of the bill will mean when submitted to court tests of constitutionality and also to plain workability in day-by-day dealings is still unknown.

The tables are now turned, the balance of power is on the employer's side, they are considerably worried, realize that one wrong move on their part can cause enough labor trouble, despite the bill, to vitiate any of their gains under it.

The sections which are of importance to musicians are:

1. The closed shop is banned. This means that technically the insistence of the AFM that no non-union musicians be allowed to work with card-holders would be halted. However the union shop is still permitted, whereby a non-union member must acquire a card after a certain period. A member can be fired from the shop only for nonpayment of dues. This means that the traditional disciplinary arm of the AFM, card suspension for infraction of union rules, will be severely curtailed.

2. Unions are forbidden to refuse to bargain collectively. This means that if the AFM refuses to bargain with the record companies, it might be so compelled.

3. Initiation fees considered excessive or discriminatory by the enlarged National Labor Relations Board must be altered to meet the conditions set by that board.

#### Services Performed

4. Causing or attempting to cause an employer to pay for services which are not performed or not to be performed is barred. This is a generalization of the Lea bill, wipes out the standby system for theaters and radio as now set up by the AFM, and permits television and FM to use music now piped only to standard (Modulate to Page 16)

## Randy Brooks' Wife Names Hutton

New York—A series of charges and countercharges, all nasty, were being front-paged by the dailies here as the Randy Brooks' marriage blew up with a sulphurous bang. Wife La Rue Brooks started things off in supreme court, when in separation papers, she charged that trumpeter Brooks has become unbearably conceited and furthermore was dallying with a well-known singer and a femme band leader.

Randy countered by saying that his wife's constant over-indulgence in liquor had made it impossible for him to live with her. Steaming at the insult, Mrs. Brooks told the papers that the femme bandleader she had meant was Ina Ray Hutton, and submitted several gossip column items and testimony of friends who alleged they had seen Brooks and Miss Hutton coming and going at unseasonable hours.

Whatever the suit's outcome, as usual the business gets a black eye.

### Right Place, Wrong Date

Urbana, Ohio—Who said all the snafus were in the army? Billy Butterfield's band showed up here June 30 to play a date scheduled for June 29. The date was correct in the contracts, but was relayed incorrectly to Butterfield.

### O'Day at Jump Town

Chicago—Anita O'Day is currently at Jump Town, local nitery. She's in for four weeks at least, as of July 8th.

## Caught With Their Sheet Music Down

New York—For the first time since the great flood, song pluggers were seen walking the streets without a copy of their latest song "which they just happened to have with them at the time." This disconcerting state of affairs was caused by a fire in the Brill building, New York nest of song publishers. It crept up on the boys so fast they couldn't grab their copies before rushing out of the roaring holocaust. No casualties, not even a single stolen copyright.

### Ventura Does Concert

Chicago—Last Dave Garroway concert was the past Monday evening, July 14, with Charlie Ventura's sextet returning, June Christy and Doc Evans' Dixie-styled fiva.

### Judy Starr Story Was Erroneous

Chicago—Story in the Down Beat for June 4 that Judy Starr, the singer, had obtained a divorce from Maitland A. Wilson was in error. Miss Starr never was married to Wilson, still is the wife of Jack Shirra, musician. She merely was a witness for Mrs. Wilson in the divorce case mentioned. Down Beat apologises.

## TD Talks Union Out Of Fine

Hollywood—Tommy Dorsey kicked up such a row here over a \$500 union fine with which he was tagged (on top of a claim of \$500 allowed against him) in connection with having his former saxman, Bob Dawes, barred from the Casino Gardens when Dawes was with Charlie Barnett, that the union rescinded the fine.

Local 47 tops evidently agreed with Dorsey that he had cleared himself of any "wrongdoing" by paying off Dawes. Dorsey threatened to appeal the case to the AFM's national heads.

## Eddie Ronan To Hollywood

Chicago—Eddie Ronan, one of the veterans of the Down Beat staff who has been assigned to the New York office since his release from service a little more than a year ago, has been transferred to the Hollywood office of the Beat.

In addition to his writing and reportorial duties, Ronan draws the comic strip featuring Reeds Gilbert, who will accompany his creator to the west coast, natch.

Charlie Emge, Beat representative in Hollywood since early in 1940, will take a leave of absence for the remainder of the summer to recuperate from a siege of illness. Emge will return to active duty in the fall, but will concentrate on the music activities of the movie studios.

### Colosimo's Closes

Chicago—Colosimo's, fabled nitery that has seen plenty of financial trouble in recent months, folded again, this time under Ann Hughes' management. Tiny Bradshaw's band and Dinah Washington were the attractions at the time.

## Paxton Dropped By Majestic

New York—News from Majestic record company includes the dropping of George Paxton; a coming Percy Faith album; the sharing of artists and repertoire duties by Lee Sabin, former sales manager for Mastercraft, and Dave Shelley who has been moved up to replace ex-veepee Ben Selvin.

### With Bobby



New Rochelle, N. Y.—Karen Rich, vocalist with the Bobby Byrnes band, hides behind some pretty leaves while working. The Byrnes group will be at the Glen Island Casino until July 23.

## Five Beards On The Cover

For cover decoration this issue, staff hussman Bill Gottlieb lined up five of the most familiar beards in the music world, posed them simultaneously for a beard photo to end all beard photos—we hope. Reading from left to right, the geezy with the hirsute adornment are Dave Lambert, John Simmons, Chubby Jackson, George Handy and Dixie Gillespie. You know, of course, that in the same order they are a singer, two bass players, an arranger and a trumpet man.

# Variety Of Styles Mark 52nd Street

New York—Fifty-Second Street has gone through another of its talent upheavals, and is chugging in the summer stretch with a reopened club, a Street debut and murmurings of a new club for early next month. Returnee spot is the Onyx club, redecorated in its name color. Working in the spot is singer Billy Eckstine, for his first Street solo, with Lounel Morgan and Vivien Garry trio. Chubby Jackson's little group, spotlighting Dottie Reid, opened the place, closing last week. Jackson had planned to use Pete Candoli in addition to Conti on trumpets, but Pete has no 802 card and was refused permission to work. Jackson could have used him by making the band a traveling unit, but this would have necessitated getting transfers, working another town and returning, too much of a headache even for a star sideman.

### Club 18 Names

Hottest development concerned the Club 18, where a new policy will bring in Louis Jordan August 8, Vido Musso's Kenton Stars and June Christy on the 14th. Mills Brothers or Mel Torme will follow, and on September 15 the King Cole Trio comes in until Frankie Laine, in his New York debut, takes over October 20.

The Club 18, the old Dixon's, will be managed by Bill Levine of the Downbeat club, with Levine and his group splitting profits with Freddy Lamb, 18 op. Talent was set by Levine.

### Music Styles Mixed

Across the street, Dizzy Gillespie's big band is back at the Downbeat, along with pianist Barbara Carroll's trio. The Famous Door continues with Jack Teagarden, while the John Hardee quartet moves in to replace Sid Catlett's group.

In the Three Deuces is Coleman Hawkins, along with the Teddy Walters quartet.

Most unusual opening was that of the Bud Freeman trio at Ryan's with ex-Buddy Rich arranger, Ed Flinckel, playing piano, CBS staffman Specs Powell on drums and Chicagoan Bud leading at tenor. The mixture of music styles has all the drug-store cowboys picking their teeth in wonderment.

## College Inn Show Changes

Chicago—Vido Musso's Kenton Stars, June Christy and Joe Mooney wind up their College Inn date on the 34th, with Charlie Ventura and Jackie Cain coming in the following night for eight weeks. Clark Dennis and Latin American 88er Jose Melis are in for four.

## Buzz Adlam Backs Gloria



Hollywood—Caught just before the beginning of a special ABC broadcast *We Are Parents, Too*, actress Gloria DeHaven and ork leader Buzz Adlam discuss the scoring. The program was sponsored by the Motion Picture and Radio Committee of the National Safety Council, headed by Bill Goodwin. On the committee are 80 famous Hollywood parents who are directly interested in traffic safety.

## Oh, Brother!

Arthur Fiedler, Boston Pops conductor, announced two weeks ago he was looking for 20,000 singers, wants to make the biggest musical noise in the history of the world, doing the *April Chorus* on Boston Common, aided by several p. a. systems.

## Dizzy, Duke, Slam Leave Musicraft

New York—Dizzy Gillespie, Duke Ellington and Slam Stewart were sliced from the Musicraft roster in the latest maneuver by the diskery to stabilize operations. The splits were mutual. Ellington, himself, had long sought separation from the company, as had the other artists.

Musicraft's attentions will be directed at singers Mel Torme and Sarah Vaughan. Mel has been guaranteed 18 sides a year and Sarah, 12 sides.

The final status of Phil Brito and Artie Shaw has not been established. Contracts of both are being renegotiated.

Former recording director Walter Gross is temporarily serving as director of artists and repertoire under the new set-up.

## That Lucky, Lucky Mike



New York—Jane Russell, who was a well-publicized personality before she joined Kay Kyser's college, clutches an NBC mike. We hate to think that the sultry Jane's composure may be interrupted by a *Boing* at any moment.

## Miller's Name No Monopoly Fromkes Claims

New York—Glass-housed Don and Polly Haynes were admonished by Rainbow records prey Harry Fromkes not to throw stones following former's filing of an injunction action in U.S. district court based on alleged unfair competition of Rainbow's *Tribute to Glenn Miller* album with the original Miller or the present Beneke-Miller records.

Fromkes feels that neither Haynes, manager of the Beneke-Miller and also of the original Miller organization, nor anybody else, can claim monopoly of the Miller name or photograph (Helen Miller, wife of the deceased band leader and heir to his estate, is not listed as one of the plaintiffs).

The purpose and personnel of the *Tribute to Glenn Miller* album are so clearly stated that Rainbow's Fromkes cannot see it being mistaken for anything but what it is—a musical tribute to a great man. He added that the present Beneke album director personnel includes only three pre-war Miller sidemen, though he admits Ralph Flanagan was never associated with Glenn Miller.

## New Dorsey Bassist

New York—Bassist Barney Spler, formerly with Casa Loma, is now plucking them for Jimmy Dorsey.

# Capitol Screams, Victor Recalls Disc

Hollywood—Loudly protesting that no copyright infringements were involved, RCA-Victor tops have recalled all accessible copies of their company's imitation of Capitol's *Timtaysun*, the phenomenally-selling satire on hillbilly music by Red Ingle's band featuring Jo Stafford under the pseudonym of "Cinderella Stamp."

A Victor man here claimed that only 25 copies of the imitation had been pressed, that none had been delivered to retailers and that only a few had gone out to platter pilots.

Contention that the imitation did not violate Capitol's legal rights seems doubtful inasmuch as the original version contained special material written by Foster Carling and this material was used, Capitol claimed, in the Victor take-off, which was recorded by a still unidentified group calling themselves the "Hollywood

## Fireworks Flash In Jukebox Fight

New York—Hearings in the Washington subcommittee of the house judiciary committee on a bill to kill the present exemption of juke-boxes from the 1909 copyright law ran into real fireworks. Irving Ackerman, head of the Michigan jukebox operators, blandly stated that the Michigan operators had "protected" Fred Waring, who had previously protested the free use of artists' discs without royalty by the boxes. This "protection" consisted of removing his records from all Michigan jukeboxes. The statement brought roars of

disapproval from Chairman Lewis of Ohio and Walter of Pennsylvania who asked Ackerman, "Just how naive are we supposed to be?"

It's considered unlikely the bill, despite the unfavorable showing made by the operators, will pass this session.

## Tram Player Sings

New York—Warren Covington, ex-Krupa and Les Brown trombonist, made his first vocal sides last month for Signature, with Ray Bloch backing. Tunes were *Cuddle Up A Little Closer* and *I'm Drowning In Your Deep Blue Eyes*.

# Fighters Waltz Costs Sinatra 25Gs

Hollywood—Frank Sinatra's first venture as a fight promoter, staged under the name of the Sinatra-backed syndicate known as Hollywood Square Gardens, was what the boys in the mug mangling business call a "waltz" and a sad, sad song in addition. During most of the "fight" between Joe Walcott and Joey Maxim, the cash customers, who did not turn out in great numbers, tossed programs and other loose articles into the ring as a sign of general disgust.

The decision, not unanimous among the three judges, went to Walcott, and Jack Kearns, manager of Maxim, ran to the boxing commission with charges of foul blows to his boy during the eighth round and demanded a reversal.

Local sports authorities had it that Sinatra dropped \$25,000 on the affair.

## Hudson River Jazz Cruise Has Troubles

New York—Those jazz cruises up the Hudson run by Art Hodes and cohorts ran into trouble June 22, when the ship, the North Haven, went aground in the river Sunday just before departure time. The cruise operators trying desperately to placate the customers, decided to stage a small session on the West 42nd street pier. However all the instruments were locked up on board the grounded ship. No blashmusik was heard that night.

## Summer Replacements Kidded



Nashville—This is supposed to show the easy life led by a summer replacement (in this case, WSM comedian Frank Melfi), although the heat might have been enough to get the man into a prone position. Del Courtney wields the fan, while his singer, Judith Blair, soothes Melfi. They guest-starred on debut night for the Friday take-off on warm weather radio substitute. Shoo-ahner is Rod Brasfield, Grand Ole Opry comedian. Eddie Birnbryer, scripter and co-star of the program, lights Melfi's cigar.



# Typical Teapot Tempest Over Louis Broadcast

New York—A typical teapot tempest turned up late last month when the New York News, gleefully following up the Taft-Hartley labor bill passage, jumped Local 802, AFM, for —it said—bringing Louis Armstrong before its trial board.

According to the News, the Union reprimanded Armstrong and other musicians for broadcasting from the stage of the Winter Garden theater during the concert that followed the opening of Louis' film, *New Orleans*. The paper declared that the action was prompted by the union's alleged dislike of movies, which displace pit musicians.

Truth of the matter is that Louis didn't appear before the trial board, nor did anyone connected with the affair. The local, in an effort to spread work, does have a rule restricting paid commercial broadcasts by musicians simultaneously pulling down a fee for normal performance. (All commercial broadcasts must be made from regular studios, not from dance halls, concert stages, etc.)

The musicians' union was burned at Louis for violating this rule but was even more furious at the erroneous newspaper item. Union secretary Charlie Lucchi told the *Beat* that the musicians' group realized the violation was not deliberate and considered the issue dropped. It did, however,

call to its offices promoter Ernie Anderson and others connected with the concert. There the rules were forcefully explained.

Only legitimate kick against the union that remained after the tempest subsided was its failure to publicize its rules adequately and its general reluctance to cooperate completely with the press in making its side known.

## Mac on Vacation

Chicago—Hal McIntyre, ending a long tour in New Jersey on the 26th, will take a vacation until August 8. He'll reorganize at that time, with several personnel changes contemplated.

## No Tailgate Tram On Broadway



New York—Riverboat jazz on the Hudson, an old-time jazz wagon parading up Broadway—but if you think the apple has ripened, notice the Astor at the right, where Sammy Kaye is the thing, and the Paramount theater advertising *Coma*. The wagon plugged the movie *New Orleans*, showing at the Winter Garden.

## Two Disc Firms Take Steps To Increase Sales

New York—New policies announced by two major record companies, Columbia and Decca, may be partial answer to the railings of last issue's *Notes Between the Notes* column. *Notes* Levin lamented the high prices coupled with the HCL and the purely fictional character of the excellent catalogs of the major record companies, concluding that these were the direct causes of falling sales. Large scale reissuing and price cuts were claimed necessary if the record companies were not to be hurt too badly by next year's expected sales decline.

### New Decca Label

The small steps taken in this direction include Decca's announcement of a new 50c blue label series and Columbia's plan to reissue favorite pop standards, including an album of old Bing Crosby's.

Decca, who insist that their blue label series does not mean a price cut but rather the insurance of a new line which will in no way affect their 75-cent black label series, will attempt to beat the lower margin of profit by cutting down on production and merchandising costs.

No advertising promotion or return privileges for retailers can be expected on the new series. Although this cutting down of costs will probably mean lower priced artists, it will force Decca to use some of its old masters.

### Columbia Sets Freshings

This new series of Decca's undercuts by 10c any record of the other majors. Before their cheapest record was 15c over. The move thus marks a partial return to the low price market where Decca started and made its name.

Columbia reports that within 60 days shipments will start on the pressings of more than 300 catalog tunes including a Bing Crosby album, *Crosby Classics*, accompanied by large press and promotional campaign. Tunes are all old standards and some of the sides will include the Mills Brothers.

## Al Pollack Quits Thornhill Band

New York—Al Pollack, band manager for Claude Thornhill since May, 1944 left the band July 3 by mutual agreement. Since April of this year, Bill Borden, with the band since its 1941 days as an arranger, has been doing the managerial chores with Pollack shifted to promotion. At press-time, Pollack was considering entering the personal management field with several vocalists under his wing.

## Click Remains Only Live Spot In Philadelphia

Philadelphia—With the Earle theater on a straight screen policy, most of the bands run off to seashores and mountain locations, the musical bars cutting down to solo piano pounders, and the dance promoters too busy counting up the season's losses, only real musical fare during the hot months is offered at Frank Palumbo's Click, name band spot in the main stem sector.

In spite of the fact that the holiday marks a major exodus to Atlantic City and other vacation spots, Palumbo decided to give the musical scene a real hot weather lift in bringing in Harry James for a July 3-4-5 pitch. James follows in Ray Eberle, who came in really as a singing single with a fine 12-piece supporting band whipped together by Billy Maxted.

Sam Donahue returns for another week's engagement on July 7 and Palumbo is dicker with Vaughn Monroe to hypo the August band schedule. For the start of the new season in the fall, Palumbo has already inked in Tex Beneke.

The dozen network wires a week from the Click and the heavy disc promotion that Palumbo provides for the bands has made the nitery a choice location for the names.

## Horses, Musicians Unhappy In Parade

New York—In an attempt to bring the old spirit of New Orleans to New York and, incidentally, to plug the Armstrong movie *New Orleans*, a couple of reluctant horses pulled a load of equally reluctant jazz musicians through Times Square and up Broadway to Columbus Circle on June 19. The music makers, led by Art Hodes, imitated the traditional jazz wagons that advertised this and that in the Crescent City a couple of decades ago.

Not quite according to the oft-told stories of the ancient ceremonies was the failure of trombonist Sandy Williams to hang out over the rear tail gate where, tis said, the trombonist is supposed to have ample elbow room and from which the expression "tail gate trombone" originated. Also, the Hodes piano, a curiosity on a 1915 wagon, was very prominently displayed. In rebellion against the innovations, the two horses reared, bucked, backed up, snarled traffic and generally kept the musicians' minds from their

music. No help to the jazzmen's frame of mind were the fancy uniforms sported by all.

The procession incongruously

passed hotels and theaters featuring Art Lund, Sammy Kaye and Perry Como. It frightened the inhabitants of the Brill building and ended up near the statue of Columbus on 59th St. A session was held at Columbus Circle for the benefit of the cancer fund.

## Trumpets Battle To No Decision In Concert

Chicago—Four hornmen locked trumpets in concert and blew to a standoff on Sunday afternoon, June 29 at the Twin Terrace cafe. The affair, staged by John Schenck and billed as a *Battle of Trumpets*, proved nothing except that cutting contests look better on paper than they sound on stage. Fortunately, however, the music was high and strangely uniform in quality.

First set featured Doc Evans, the second Lee Collins, the third Jimmy McPartland, and the fourth Bunk Johnson. At the end Doc, Lee and Jimmy joined forces for one number, and then Bunk concluded the program performing with a trio designed to present him at his very best. Lonnie Johnson sang blues between sets.

Trombonist Munn Ware, pianist Don Ewell, guitarist Lonnie Johnson, bassist Bill Johnson, and drummer Freddy Flynn played behind each of the four trumpeters. Bob McCracken handled the clarinet with Doc and Jimmy, while Mike Walker took over with Lee and Bunk. Outstanding perhaps was the work of Ware and Ewell, both currently working with Evans at Jazz Ltd. McCracken showed once again why he is considered the finest clarinetist now active in Chicago. The rhythm section was consistently tremendous, and would have come through still better had Lonnie cut his amplification down or out.

As for the trumpet men, it was strictly pick your own favorite or don't bother to choose at all. I took Doc as usual, but the three at my table favored Lee, Jimmy, and Bunk respectively. —jex

## Dull Afternoon On Sixth Ave.

New York—It was a nice quiet summer day here. All the boys were downstairs in the Gateway, lapping up watermelon, ice-cream or whatever. Suddenly the sound of shots rang out from the assembly hall of Local 802 across the way. People

on Sixth avenue milled around in frightened curiosity. A *Variety* mugg looked up from his beer, murmured, "Sounds like Rudi Blech talking to Dizzy Gillespie."

Several horses needing exercise, bolted, later explained to friends, "We had two bucks on Dorothy Brown in the third at Jamaica."

An intrepid *Beat* staffer who just happened to be sitting there with an egg nog in paw, dashed out the door, pushed through the milling crowd of song pluggers, and raced up the stairs to the 802 offices, courageously placing himself in back of three police officers, advancing with hands on holster.

So some joker had put fire crackers in a waste barrel! The cops did a slow exit to the tune of *Three Blind Mice*, polyphonically voiced, while the *Beat* staffer retreated to his egg nog, dreams of glory bitterly dashed.

But then again, Dorothy Brown did win the third.

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

## Couple Of Mellow Fellows



Hollywood—And how long ago was Benny wearing those famous short pants while playing around Chicago! Demonstrating the passage of time, Goodman and Red Norvo rehearse at the Art Whiting studios while Whiting holds down the listening post in the center.

## Wingy, With Decorations



Hollywood—Wingy Manone, now at Billy Berg's here, rehearses with Ginny Jackson, former Henry King, Ted Fio Rito and Spade Cooley chirp. Ginny has been added to the many interests of slack Tim Gayle. The sweater girl is model Dolores Dell Zell, added for decoration.

# Jazz Expert? No Such Thing!-Gene

By Gene Williams

New York—This is the story of a "jazz expert" named Gene Williams who found out, after nine years in the racket, that there isn't any such thing as a jazz expert; that he hadn't ever known what he was talking about, and that you can do a lot of harm, without intending any, when you don't know what you're doing. He found out, also, that there's something about jazz which none of the experts know, something they can't possibly know because there's something they haven't heard and think they have!

Now, I'm not claiming to be smarter than any of the rest of the experts. On the contrary, I was dumber. And I'm not saying that my old opinions were wrong and my present opinions are right, either. All I mean is that I've run into some experiences which the rest of the experts haven't had, and those experiences surprised me right out of the jazz racket. I found out how foolish my opinions about music had always been, and decided to stop dealing in opinions. From now on, I only want to talk about facts.

Experiences are facts, and I want to tell you about one experience I had. I heard a band playing a new kind of music. It wasn't like anything I'd ever heard before, and it made me feel better than any music I'd ever heard. I'm talking about some (not all) of the music I heard Kid Ory's band playing, six nights a week for twelve weeks, last winter in the Green Room in San Francisco. I heard that band every one of those nights, and I heard something that you and the American public haven't heard yet.

*I believe that when the people do hear this music, it's going to make a whole lot of them mighty happy, but that's only my belief. That it hasn't been heard yet is a fact, and I'm writing this article to call attention to that fact.*

I can hear outraged voices say-



Kid Ory

## Long For Cool NYC Caves



Saint Petersburg, Fla.—Swinging at the thought of being back in cool (comparatively) New York soon, the Al Kayan unit now knows why people go south in the winter. Kayan plays trumpet, Bill Cary is on tenor sax, Burt Heller plays piano and Fred Clark drums. All are members of 802.

ing: "Old time New Orleans jazz? What's new about that? That corny, out of tune, crude, noisy two-beat Dixieland music that the public turned down years ago? Why nuts, any bunch of second-raters from Local 802 can beat those old-timers at their own game, any time they feel like playing some corn. We know all about that. And anyway, didn't Kid Ory make a whole album for Columbia? And what about that radio show, the one that's supposed to be authentic New Orleans jazz? This guy is NUTS. The stuff is down on record, and it stinks. Nobody likes it except the record collectors, and everybody knows they're nuts."

### Nothing Like Jazz

Well, I'm sorry. That isn't the idea at all. You can say anything you like about whatever passes for New Orleans jazz and I won't argue. I'm not talking about that. What I am talking about has very little to do with New Orleans, and nothing whatever to do with what is commonly called jazz. It's music—a way of playing any kind of music. New Orleans just seems to have been the place where they first learned how to play it that way. I don't know any reason why anyone, anywhere, couldn't learn to play the same way. But in order to do that they'd have to know what it is,

Gene Williams began his career as a "jazz expert" in 1937, as record reviewer for the Columbia College Jester. He was an editor of *Jazz Information* magazine (1939-41) and producer of *Jazz Information* records. For a few months in 1943 he was managing editor of *Listen* magazine, then went to work in the recording department of Decca Records, producing the Brunswick "Collectors Series" albums and writing booklets for them. He has also written for *Jazz*, *Jazz Record*, *Record Changer*, *Esquire Jazz Book* and *Jazzways*. He was connected with the management of the Starveast Casino, New York, in 1945-46, and of the Green Room, San Francisco, in 1946-47. At present he has no business connection with anyone in music.

and it hasn't been heard. I'm talking about a musical sound you have never heard! That's important; it's a fact; it can be proved; and you can't tell me how wrong I am until you've heard it, too. Why hasn't it been heard? Because of a misconception called jazz, because of the ignorance, prejudice and confusion of all the jazz experts, myself included. Because the record supervisors, radio and movie producers don't understand what it is and can't produce it. We've been doing everything wrong all along, all of us, because we learned about jazz backwards. And when you do finally hear the real thing, you will be able to understand how fundamentally different it is from the thousand imitations, distortions and corruptions which are all we've heard.

### Melody Always Present

Kid Ory's band wasn't a perfect musical organization. But playing for dancing in the Green Room, it produced a sound quite different from any jazz band I'd ever heard. Perhaps you've read some of the books and articles on New Orleans jazz and heard Kid Ory's records. Would it surprise you to find out that Ory's Creole Band turned out to be a dance band, and one that a lot of people said was the best they'd ever danced to? Isn't it a little surprising to find out that they played not only the so-called jazz classics but also waltzes and rumbas, new and old popular tunes, and novelties of all kinds? That there was so much melody to their music that you could always recognize the tune? That sometimes they played so soft that the music was lower than the shuffle of the dancers' feet? That none of the Ory records you can buy sounds anything like the band I heard in San Francisco?

That is a fact, unfortunately. The recent Columbia album is nothing but a distorted reproduction, and it

gives a very misleading idea of the sound of the band. How is that possible? Well, is it really so much of a secret that the record men don't know all there is to know about how to record a band? Ask any musician who's made records what he thinks about that. And isn't it possible that if you set out to do something with the wrong idea of what it is, you'll get the wrong results?

That's what's been happening, all along. You can understand part of this, even without having heard the band, because you've heard some proof—the home recordings that were made on closing night in the Green Room. Technically, these recordings are rotten, and I can produce a dozen witnesses to testify that the night they were made everybody was a little excited and the band was very far from being at its best. Even so, you know after hearing them that the band hasn't had a fair chance to be heard on com-

mercial records. The Green Room recordings do convey something of the sound of the band, on the job. Isn't it an entirely different sound from whatever can be heard on the phonograph records?

### Music Must Be Heard

I won't try to describe the music, because I can't. Music has to be heard. I only want to establish these facts: there is a new way of playing music, new because it's something we haven't heard; it has nothing to do with Kid Ory's or anybody else's New Orleans jazz records on Columbia or any other label; and it's a sound the American people haven't heard. With those facts established, I can repeat that I believe it's a sound the people are going to take to mighty fast when they do hear it; and nobody can tell me any different until they have heard it.

*Isn't it true that the public is (Modulate to Page 5)*

## All Depends On Viewpoint



Chicago—Chocomahe is where you find it, thinks Jim Putman, 285 pounds of lovelessness, as he poses with Jo Bakivin, left, and Pat Erickson. Jim, when not indulging in beauty contests, plays lead alto with Frankie Masters, while Jo and Pat form half of the Humdingers quartet. Masters opens July 18 at Elitch's in Denver.

**tone PERFECTION IN EVERY STRING**

Gibson  
KALAMAZOO MICHIGAN

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### Happy Couple Harmonize



Hollywood—This is not, of course, the way Tudy Williams and husband Hugh Hudson appear on the bandstand at the Hob Nob, mistry in Ventura. At that time Tudy lets Hugh handle the sax himself, while she supplies the vocals.



Reason for Ginny O'Connor, vocalist, cutting out from the Beneke-Miller band was to become the bride of Hank Mancini, the pianist. . . . Claude Thornhill has done two Gil Evans scores, *La Paloma* and *Arabian Dance* on 12 inches of Columbia wax. He also did an *Oh, You Beautiful Doll* complete with Thornhill vocal, hillbilly gags and barrelhouse effects.

It's Wilbur de Paris' turn chair that Tyree Glenn is filling with Duke . . . Helen Greco, vocalist with Spike Jones, is slated for an individual recording contract and, according to Winchell, may become Mrs. Jones before the year is out . . . These records of the Jelly Roll Morton piano rolls include one side where they speeded up to piano roll to get five minutes of piano music on a three minute disc . . .

Dave Tough is out of the hospital, but still not in good shape. . . . *Variety's* George Frazier, asked to take the blindfold record test for a monthly music mag, countered by offering to give the tester a simultaneous quiz, finally agreed to take the test if a Beat staffer sat in on the session. . . . Somebody has been trying to pin an anti-Semitic tag on Johnny Bothwell. It simply isn't true. Florence Raye, Decca Kapp's beauty-brained assistant at Decca, will marry a New York physician this fall . . . Boyd Raeburn was signed for a Columbia short . . . Down Beat publisher Glenn Burrs, visiting Manhattan, met in on tenor sax with Lawrence Walk at the Roosevelt. Staffers unfortunately missed it . . . Arnold Ross, pianist with Lena Horne, may return to the Harry James fold when the champagne finishes her theater tour.

VI and Jerry Wagner, with their trio, cut four sides for Bullet records of Nashville. . . . Bill Harris didn't feel like playing the other night at the Three Deuces (NYC) so Flip Phillips did a 35 minute set, emulating nearly all the name tenor boys in tone as well as style, even throwing the bell above his head when he did Lester Young. It broke up the joint. . . . Pianist Ram Ramirez had one of those ugly fights with New York cops, strictly not his fault. Betty Drake, wife of songwriter Milton (Mazzy Doots) Drake, was denied a court application to take over the funds of her mate on a desertion charge. He is in California . . . Leonard Sues will conduct for Olsen and Johnson, joins them at the Roxy in New York and will go to Europe with them . . . Stan Kenton, recently interviewed on a coast airshow, said: "I'll leave the dance music to Kaye, Lombardo and Goodman."

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### No Jazz Critics, Says G. Williams

(Jumped from Page 4) pretty tired of everything that is being sold as "popular" music today? Isn't it possible that those constant rumors about the death of "swing" and "jazz" aren't premature? Wasn't it inevitable that people had to get fed up with loud, brassy noise, nervous rhythms, meaningless "hot solos", trich harmonies and the whole lot of tricks which they can't understand, and which aren't pleasant to their ears? Haven't they turned already to the popular vocalists, waxes and sentimental dance bands, and such . . . to melodic music? And aren't they going to miss the best they learned to feel in the swing era, and which so few of the most dance bands can supply? Is there anything in

## Trio Tries Jazz, Still Can't Lose Spot

Monticello, N.Y.—The Vivien Garry Trio, working the Paddock club here, knows now not all house-reat parties go as planned. Immediately after opening the club, the outfit's agents, William Morris, told them there was a 52nd Street spot dickering for them, and would the Paddock release them from their contract?

Garry husband, Arv Garrison, came up from the depths of his guitar with a colossal idea. "We are not wanting to hurt the feelings of the manager of this nice place by asking for a release, so let us clamber on the stand and play nothing but jazz for two weeks, at the end of which time, they will have either thrown us out, or have our checks waiting."

The trio played jazz all opening night, large lush hunks of it, better music than they had been able to play in a spot for many months. The only trouble was the manager came over, said, "Greatest music I've heard in

sight to fill the musical needs of the day?"

This retired and repentant "jazz expert" is writing his last piece, to tell you that he heard a band playing all kinds of music in a different way, sweet and swing combined, with melody going on all the time and plenty of rhythm, the kind of rhythm that makes you want to dance. There is something new in music—sure, it's old, but it's new—and America hasn't heard it yet.

#### Dishonest Writing

You may be interested in the new Decca album called New Orleans Revival, because it contains none of the sound I'm talking about; nothing but "jazz" badly recorded, with a foolish and misleading booklet written (a year ago) by ex-"jazz expert" Gene Williams. That was dishonest writing, because I knew even then that the records weren't good. I think that's a pretty serious thing. I'm sorry I did it, and that's another reason for making all this noise.

I've been talking about Ory's band only to illustrate the point that there's something rotten in the music business, and there is a skeleton in the closet. So if anybody thinks the whole story might make some sense, you can tell them how to find me and I'll tell them how to find out the rest of it. And if anybody thinks the whole idea is crazy, that's okay. But a man told me the same story a long time ago, and I thought it was crazy too—until I heard some music and found out for myself.

Having heard the records Gene Williams mentions, it is possible to see that the Ory band was a better band than it has shown to be on commercial wax. Whether it is as good as Williams says it was, remains to be seen. However there can be no questioning several points in his article: most of the present-day imitations of what purports to be New Orleans jazz are very badly done; and that a good band should be able to play any kind of music with spirit and feeling, unless they

early Armstrong Hot Five and King Oliver recordings, these transcriptions are by far the best New Orleans music I've ever heard, despite the fact that Ory's musical limitations are as apparent as ever.

One of the best reasons for their success is the fact that a distant microphone hung from the ceiling far away from the bandstand picked up the orchestra with the fidelity of the human ear. The Columbia recordings were miserably balanced, with the orchestra split into sections covered by separate microphones, badly monitored. The musicians' wonderful ensemble sense was preserved by the dance-hall pickup and destroyed by Columbia.

As far as there's any difference worth bothering about, the Columbia records sound better. At least you can hear a whole rhythm section, plus Barney Bigard. I feel about all this kind of music exactly the way Barney feels: that if anyone wants to make a living at it, that's great (even Barney does now and then), but that to try to palm it off as art is going too far.

Gene Williams' on-the-spot recordings of Ory's band have a completely different sound from any recent New Orleans commercial recordings. There is a relaxation possible only in a band's casual performance for dancing. With exception of some of the

Yes, I think the Kid Ory records made in San Francisco have a distinctive sound. The band is obviously relaxed and has a cohesion which comes only from months of playing together. It's a wonderful outfit to begin with—and I think the Columbia records show that clearly. Minor Ball's drumming on the on-the-job records is superb, and the recording (made with a single mike, up near the ceiling) catches it beautifully.

Gene Williams' on-the-spot recordings of Ory's band have a completely different sound from any recent New Orleans commercial recordings. There is a relaxation possible only in a band's casual performance for dancing. With exception of some of the

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### Creole Jazz Band Provides Mood Music In Movie



Hollywood—Kid Ory's Creole Jazz Band, shown here at work in the recording stage at RKO radio studios, will be heard in certain sequences in the picture *Crossfire*. Producer Adrian Scott and director Edward Dmytryk felt that the Ory band would emphasize the mood better than the conventional studio orchestra. The band will not be seen in the picture, which deals with bigotry and intolerance. In the top

photo are Ory, trombone; Barney Bigard, clarinet; Andrew Blakeney, trumpet; Minor Hall, drums; Edward Garland, bass; Buster Scott, guitar; Buster Wilson, piano, and Roy Webb, musical composer. The lower pictures show Ory with Constantin Bakaleinikoff, RKO musical director, and with Dmytryk and Adrian Scott.

a Mexican stand-off. He had been booked under the name of Two-beat Barleycorn or something similar, and when we gally assured the cops that it was really a quondam newspaperman named Frazier, they snarled, "Alias, eh—let him cool off some more."

Unrevealed to this day, George may now know why he was allowed to see the sun slowly dribble towards Boston harbor before he was once more given his cherished freedom and told to go forth with some bitterness.

Frazier for sometime after used a crest of *Veritas Est Lux* superimposed on a mangle with a field of blue and brass, refers fondly to the episode as "me laced-panty period."

### In Rhumba Film

New York—Machito, crack rhumba dance-band leader here, has been signed for a 20th Century-Fox short entitled *The Whole World's Shaking*, a history of the rhumba craze in this country.

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

### Sympho Arranger Batons For Laine

Hollywood—Here's one for the folks who think that the respective exponents of jazz and classical music live in two different worlds and are not even on speaking terms. Musical director and arranger for Frankie Laine on four sides the singer recorded here recently for *Atlas* was Paul Dunlap, motion picture arranger and composer whose compositions have been performed by leading symphony orchestras.

For the Laine session Dunlap assembled an all-star group featuring such men in key spots as Al Killian, trumpet; Carl Fischer, piano; Claude Lakey, alto; Ted Nash, tenor; Murray McEachern, trombone.

### Names to Milwaukee

Milwaukee—Beer town will keep jumping with names as Eddie Heywood follows Charlie Ventura into the Club Continental, with Vido Musso on deck; and Roy Eldridge set for the nearby Stage Door.

### NOTES BETWEEN THE NOTES

## Bedlam In Boston, Or Why Frazier Languished

By MICHAEL LEVIN

New York—Back in May sometime our good friend, Charlie Miller, knocked off a reminiscing column for the *New Republic*, a large part of which was concerned with the defunct Boston Hot Club. This rather straggling organization was eagerly sheep-herded by a young man named Grover Sales, brother to label-collector Bob. Charlie reports quite correctly that Grover made everyone members of the executive board to get them in. I held the vice-presidency in charge of Goodman, which the other members considered quite near the bottom.

Mr. M, or the Mouse as he was then fondly known, adds a report of the famous night when the cops broke up a Basie jam session at the club, hung a right cross on the jaw of the then-D o w n Beat, now Variety, writer George Frazier, and jugged both Frazier and Sales for the night.

However what he forgot to tell was the reason the blue boys saw fit to incarcerate the two, and how they happened to languish so long therein.

At that time, Boston was in some uproar because the police commissioner's brother-in-law, a gentleman by the name of Timalty, ran a laundry. No one objected to this, but there was some comment from the papers when it was discovered that policeman either on or off duty, seemed to be visiting people with polite suggestions as to where their washing should be done.

The angle of graft wasn't what bothered the papers. But that it should be so crudely accomplished and for such an unworthy enterprise, this was the thorn that rankled.

Enter at this point upon the

myrrh-laden precincts of the Boston Hot Club, several minions of the law, smarting at having been told they had housemaids' bunions. Enter also the boy Fra-

### Likes Sun(s)



New York—Betty Harris, vocalist with NBC's *Three Suns*, gets some sun herself. She and Artie Dunn harmonize on a new Saturday program, *The Three Suns Shine*. Wonder what's up that tree.

zier, suitably lubricated.

Dialogue:  
Frazier: "What can we do for you, me fine backos?"

Cops: "None of your lip, college boy. What's going on here—an orgy?" This with an official leer.

Frazier: "Now, now gentlemen, ordinarily we would welcome your presence. But it just so happens we did all the laundry today ourselves, and there is nothing left for the commissioner but some old underpants."

Cops: "La Bastille avec lui!"  
Frazier: "Could you wait while I got together a few cherished bars of soap—I'm not accustomed to this machine age."

Cops: "You'll do days for this, brother."

Frazier: "That's better than angels, kiddies."

And so the next morning, when they brought him out for scrutiny by a curious magistrate, several well-meaning ghouls, including this scribe, had called the minions of the law to see if they in any way could weight the scales of justice. Either side would have done, some people at that time figuring George (since reformed) and the Boston police were about

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# Posin'

by Bill Gottlieb

## THE POSER

How have you liked working outside the USA?

## THE POSERS

Musicians who have worked abroad.

Saltwater spray still in hair, Tyree Clean, recently back from Europe and now with the Duke, spoke glowingly of the continent:

"Working overseas was a ball. People are very appreciative. They treat our music respectfully. Living is so pleasant, too. Except in the American zone of occupied Germany. Europeans showed no race prejudice. I'd have stayed there if it hadn't been so difficult getting money out to my family."



Tyree

Got Latin American slant from Noro Morales, leader at the Havana Madrid.

"It's been many years since I last worked in Latin America, though a brother of mine still has a band in Puerto Rico. From him and others I know that American music is tremendously popular and the musicians well received. However, since foreign musicians are presented by the union from working here, most South and Central American countries are making it impossible for Americans to work there."



Noro

Latched on to another returner, Billy Taylor, now doing a single with his piano at Wells:

"Working in Europe is a good deal. The hospitality is great and so is the money. I was able to average from \$250 to \$300 a week. That much American money is like a thousand here. Only rugged part to working Europe are the long matinee teas that are regular fare in France."



Billy

Got over-all picture from Andy Garwitch, Swiss jazz critic:

"Good American jazz musicians are lionized in Europe. But working outside the States isn't an easy matter. Only in Switzerland and Sweden have the authorities on incoming musicians and outgoing cash been negotiable. In Belgium, Holland, Norway and Denmark, it is possible for Americans to work and send out money, but only after going through a great number of details. In France, things are tougher, and in England, Spain, Italy and Germany, practically impossible."



Andy

New York—Mike Duroso, trombone-playing bandleader at the Copacabana here, has been signed by Paramount to do 20 16min shorts. Duroso backs Torme during the Velvet Fog's current singing stint at the club.

# Granz Explains Everything

New York—The following telegram from kapellmeister Norman Granz, now summering on the west coast, was received here last month:

"Just read your June 18 issue and there are a couple of corrections and contributions I'd like to make. First of all, it's not true that I machine gunned Larry Barnett into giving me my release. I actually used an army surplus machete which I understand Mac-

Arthur returned saying henceforth he would use his bare hand and contrary to whatever rumors you may have heard I will definitely not book myself GLA 0176 RB next fall.

"I signed with ABC, FB, MG, GAC, MCA, HFO, SZA and WMA. (If confused see Beat's where-the-bands are playing), in a unique eight way booking deal in which they all split the commission, which is what they deserve anyway.

"I understand our humorless friend Asch flipped when he saw the item about DSM doing my album covers. I cannot understand that because we agreed he would let Martin do my covers if I made an album of Sholem Asch's East River (in thirty volumes yet). I can always get Bobby Weiss you know. Also check with Asch and ask him if since Jazz At The Philharmonic left his theme song is Goodman's old recording of Slipped Disc. On the other hand, better not, you'll never get another Bobby Dodds album to review.

### Answer To Hoover

"I noticed in the letters to the etc. a query as to why I get so

much space in the Beat. Well you can tell Mr. Raleigh Hoover that the answer is simple: I happen to be a majority stockholder of the Beat (he lieth by 51%—Ed.) and anytime I want a write-up I just call NYC or if I am too busy I send Bobby Weiss or Milton Karle and it gets printed right away. Of cuss. Why Hawk, Dizzy, Swing Street, and BBB get space I don't know.

"For my fall debut of the next JATP tour I am seriously considering switching from Carnegie to Webster hall, if that is, I can get Bill Gottlieb to guarantee that all photographers in town will attend. Gjon Mill will of course be barred. Art Hodes will have the cucumber sandwiches concession. Besides Lee Sherman on my next tour, have offered D. Leon Wolf a job as commentator on the show. Leonard Feather will probably write my introductions. The line-up, a little different from the past concerts will be as follows:

### Line-Up Pleases Reig

"Besides the rhythm section, I plan to have Coleman Hawkins, Lester Young, Ben Webster, Don Byas, Illinois Jacquet, Charlie Ventura, Flip Phillips, Ike Quebec, Dexter Gordon, Vido Musso, Allan Eager, Doug Freeman, Eddie Miller, Joe Thomas and one tenor man that Savoy has not yet recorded. Teddy Reig thinks this line-up is great. The trumpet of

course will be Red Nichols though it will mean taking Dave Dexter as his valet. Prally.

"Among the New York projects I'm mulling is a short stint at the Copa backing Betty George backing Mel Torme. Opening a personal management office for personal managers who are not good business men, my first clients being Billy Shaw, Joe Glaser and Bobby Weiss. It's not true that I switched a rose from the left side of my head to the right because of Barry Ulanov. It was a lily."

—Granz

### Misprint Started It

All of this arose from a printer's error in a Beat story stating that "In a choice bit of larceny, Granz conned crack artist David Stone Martin into doing his album covers, Martin previously being an Asch exclusive." In a prestate scuffle, "exclusive" became "executive" and Asch and Martin started screaming bloody murder.

Upshot is that Granz informs the Beat that because of his long association with JATP, Martin will continue doing the covers even though Granz is no longer recording for Asch. Both Martin and Asch were heard growling faintly in the distance.

Western Union is now trying to collect \$8.56 in wire tolls from Granz, better known as Gusty.

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## CHORDS AND DISCORDS

# Help Young Musicians Stay Straight!—Christy

Chicago

Dear guys in charge:

Several nights ago one of your reporters and I had a long discussion about the music business and its ways. I got hot enough about it to write this letter to you. For some time the *Beat* has been writing eds and columns about liquor, narcotics and the state of health necessary for good musicianship. I agree with everything you've said, only I don't think you've said half enough.

I come from a little down-state Illinois town. When I was a teenager there, we read every word in the *Beat* and took it as gospel. There are times when I wonder if you realize how much importance the younger musicians in the country attach to your sheet, and just how much good or harm you can do.

Whatever else you do, keep up with your campaign on helping the young musicians stay straight. I've been around this business and a great band some time now—I've never found anything to show that you had to be a brass-plated character to be a good musician, a hip guy or anything else.

Make sure you make it clear to the kids who will be running all the bands in a few years that you get to be a musician by being that and nothing more. No frills are necessary.

June Christy

## Lady A Five Noter

Antigo, Wisc.

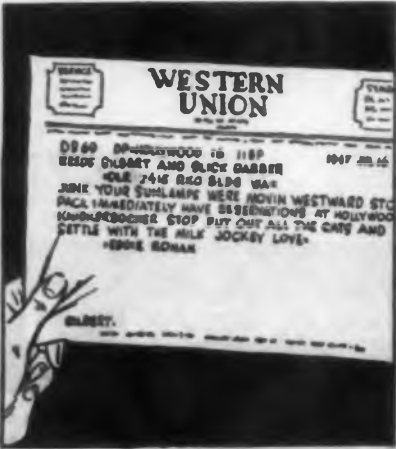
To the Editors:

If Mix doesn't rate Ella Fitzgerald's *Lady Be Good* five notes and call it terrific, something's wrong.

Paul J. Prodoehl

All's right—She gave *Lady* five notes last issue.

## REEDS GILBERT



by Eddie Ronan

# RAGTIME MARCHES ON

## NEW NUMBERS

**DOUGLASS**—A son, Andre Marcus, to Mr. and Mrs. Paul Douglas, June 20 in Washington, D.C. Dad is member of Illinois Jacques's band.  
**HOOPER**—A daughter, Rudy, to Jack and Helen Hooper, June 7 in New York. Dad is with Mills Music.  
**FREELY**—A son to Mr. and Mrs. Joe Ferris, June 5 in Cincinnati. Dad is ex-Hal Kemp and Henry Bums trumpeter.  
**REID**—A son to Mr. and Mrs. Morty Reid, June 17 in New York. Dad is band leader, Nicky Reid's Carnival.  
**SCOTT**—A daughter to Mr. and Mrs. Roger Scott, May 29 in Philadelphia. Dad is bass player with the Philadelphia Orchestra and the Robin Hood Dell ork.  
**SICKLES**—A son, Richard, to Mr. and Mrs. Walter E. Sickles, June 12 in Pittsburgh. Dad is prexy of the Siches-Blass transcription record firm.  
**WINFIELD**—A daughter, Marcella Marie, to Herb and Marcella Winfield, June 18 in New York. Dad is trombonist with the Buddy Morrow ork.

## TIED NOTES

**CHANNON-LARKIN**—William F. Channon Jr., arranger for Bob Chester and Buddy Rich bands, and Cynthia Larkina, June 7 in Connecticut.  
**FIDLER-MCKNIGHT**—Jimmy Fidler, columnist, and Adeline Cox McKnight, June 2 in Riverside, Calif.  
**LABINTI-BERTON**—Johnny Lamonte, trombonist with Harry Rauch, and Kathleen Norton, June 18 in New York.  
**PURELEY-KAHIHUE**—Julius Pureley, personal manager, and Mary Kahiuh, of the Kahiuh Trio, June 1 in Springfield, Ill.  
**RICHARDS-BYERS**—George Richards, piano playing bandleader, and his vocalist, Biles Byers, May 27, in Toledo, Ohio.  
**ROBINSON-SMITH**—Bob Robinson, trombonist with Spike Jones, and Doretha Vivian Smith, former music teacher, July 1 in Glendale, Calif.  
**SEPPER-BLAKH**—John L. Sippel of Billboard's Chicago office, and Betty B. Blake, formerly of the same office, June 14 in Chicago.  
**STAMOUR-MALLORY**—John Stamour, former jazz player with Ed, Lawrence, and Kay Mallory, recently in Denver.  
**STOKES-WARTLINE**—Harold Stokes, program manager at ABC, and Mary Hartline, bandleader at ABC, June 14 in Evanston, Ill.

## FINAL BAR

**BARKEE**—Clifford C. Barkee, drummer and assistant sales manager of Leedy Drums, June 12 in Elkhart, Ind.  
**MICHAELS**—A. E. Michaels, 71, trombonist, June 18 in Cincinnati.  
**ORMAY**—Greta Ormay, 16, concert pianist, June 12 in San Francisco.  
**ROUS**—Samuel Holland Rous, (known as S. D. Dudley) 58, baritone of the Hayden quartet, June 6 in Los Angeles.  
**ROUS**—Sofia Romani Rous, former operatic soprano and wife of Samuel Rous, June 7 in Los Angeles.  
**SAMPLINER**—Syrney Sampliner, 49, former violinist and bandleader, June 18 in Cleveland.  
**SUNDSTRUM**—Herbert A. Sundstrum, former orchestra leader and violinist, June 2 in Bridgeport, Conn.  
**VON FURSCH**—Curt Von Fursch, 69, musician, recently in St. Louis.

other work and a lack of desire to quibble about jazz styles, I turned in my resignation a week after the Krupa deal. I left the organization with several hundred dollars in the treasury made on the October concert.

George Hoefler.

## New Sympho Head

New York—*Street Scene* conductor Maurice Abravanel has just been named conductor of the Salt Lake City Philharmonic orchestra.

# Down Beat Enters Fourteenth Year

*Down Beat* with this issue moves into its 14th year of service to musicians and the music business. Minus your accompaniment, our horn men would be selling tires. So consider this a report on what the *Beat* stands for now, the things it has done and hopes to see accomplished.

We like all kinds of music running from Palestrina and Hindemith through New Orleans and bop. That is, we like all that is good in each. Every school, every tradition has its faults and its limitations. These we report as objectively as is humanly possible.

We also like all kinds of stories about all kinds of people. As long as they are news, completely true and non-malicious, we will print them.

## IMPROVE, NOT DESTROY, A.F.M.

We firmly believe in a good musicians' union. We also firmly believe the AFM is hopelessly wrong in many things it does, starting with its Jim Crow locals and running through many of its executive policies. But we also know that the only way to straighten this out is within the union, not by destroying it.

We are concerned with musicians. Their height, race, weight, color, religion and social status strike us as being eminently unimportant. Their ability, contributions and willingness to make life easier for other musicians are the factors that count here.

Lushing, lighting-up and various other delicate practices are not only signs of sad-cap characteristics but also bad musicianship to us.

## AGENCIES AND MANAGERS

Agencies and managers are here to stay. We want to see more of them with more vision, more honesty and showmanly usage of good music.

Songwriting is a great hobby. Most of you will do better keeping it at that. So far we have been unable to find any concrete way to help newcomers get started.

Records are fine, disc jockeys an important factor. The radio stations that use both of them should however disgorge some of that stashed cash to the musicians who helped make it possible.

Our editors are unbuyable. They accept beers only from their worst enemies and their best friends. They are however suckers for talent, true stories and tips on news.

## NEWSPAPERS AND RADIO

The status of radio music isn't such that we can cheer too loudly. But then the newspapers that report it don't do the most accurate reporting job in the world either. We are silly enough to hope both will improve.

We'd like to have better reeds for our horns, records with the sand excluded and movies in which musicians aren't portrayed as studying for moron-certificates.

Better dance music, more skilled orchestration, quieter and less technically-concentrated solos are on the hope chest list too. Also less scuffling between musicians as to who's the greatest and more concentration on rolling all that's usable into one musical output.

In short, we're for music, the men, maids and musicians that go into its making. We dislike intensely the men who say, "After all, it's a business" and play complete trash at all times. On the other hand, we sympathize intensely with the musicians who want to play well, but still have to bring home the bacon-dough for wife and progeny.

We intend to be around for some more years to make life easier for that guy.



### Waxing With Welk



Chicago—Back in home territory now after an extended stay at New York's Roosevelt hotel, Lawrence Welk and his band are playing at the Trannon ballroom. Pictured above are Welk and the band's two vocalists, Joan Mowery and Bobby Bours.

## Indies Wax Wildly In Philly

Philadelphia—With the heat waves coming on, the only thing hot in town is the brisk activity among the local songwriters and publishing houses striking out with their own record labels. Fact that the indie waxers are having tough sledding can't scare any of the local lads and the last month saw a half-dozen record labels launched here.

While none of the labels are concerned with putting forth some good jazz music, of which there is little in town at any rate, the new diskers are making a go with it in placing the emphasis on western and hill-billy music. Biggest noise is being made by Dave Krantz's Palda records, recording the marching songs as played by the prize-winning string bands in the New Year's Mummies Parade—and hitting all the jukes with the banjo strumming, too.

Russ Hendricks and George Shopa, both who tried to make a go of it with regular dance bands, switched to the hillbilly field which is hitting pay dirt in this town, and combined their energies to launch a Metropolitan label. Hendricks, who is now Cowboy Russ, has the Sons of the Range dally on WDAS and for the waxings cuts Shopa's hillbilly

songs. Bill Borrelli, writer of *G.I. Wish*, together with his brother, Joe, who is in the tailoring business with their father, premed a Scoop platter using the Kirby Stone novelty quintet to spin out the cocktallerie corn for such specialties as *Money Money* and *Va-Zap-Pa*. Frankie Adams, composer-publisher who launched his Sapphire label with the Al Russell Trio, reverted to the hillbilly type to get in on the look.

Louis Segal, a candy manufacturer who learned he could write a song, is going all hog with a

Lark label—for his own songs, of course. Biggest producer of hillbilly waxings is Jack Howard who has the Cowboy label. Also making believe that the buffalos roam all over town is Mac Maguire, who spins the western platters on WIP, and ballies a Quaker label of his own.

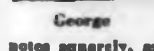
Little wonder that some of the better music makers around town are learning to play out of tune and sing through their noses. When the Ferko String Band, playing *Oh, Dem Golden Slippers*, can top all the nickel-smatchers at the juke-box spots and lead in retail record sales, it's a sure sign that the grass is growing tall in the Philadelphia prairies.

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

The Bix tradition lives on in the tone and phrasing of quite a few cornet and trumpet players. However, the work of Red Nichols, Bobby Hackett, Jimmy McPartland, and Doc Evans could never be mistaken for Bix in as much as they have derived a trumpet style of their own. Even Andy Seckrest, who sat next to Bix in both the Paul Whiteman orchestra and the Frankie Trumbauer recording group, has attained a technique superior to Beiderbecke's.

Out in Davenport, Iowa, Bix's home town, there is today a trumpet player who is Bix incarnate. His name is Esten Spurrier and he grew up with Bix, playing cornet while young Bickle sat at the piano. In fact, they say he walked and talked like Bix, and spent a lot of time hanging around the riverboats.

Spurrier is around 43 now and has never made a record for commercial release. Unlike Bix he plays the trumpet today in preference to the cornet and has made quite a few acetates with friends for kicks. His playing is revealed by these tests to be relaxed like Bix, he "stabbed the staff" hitting the intended notes squarely, and the tone emanates



George

ates Beiderbecke's perfectly.

There is a story dating back to the year the Paul Whiteman aggregation made a transcontinental bus tour in the interests of Old Golds. Bix who was religiously smoking Old Golds on the tour was the recipient of a new horn given to him by the Martin people. Bix didn't like the horn and never played it, so he gave it to Spurrier. The latter discovered the horn was a full tone flat and sent it back to the factory.

When Bix got sick while with Whiteman, he returned to Davenport, and wouldn't talk to anybody but Spurrier, in fact, he wouldn't take any job playing unless Spurrier played it too. On one date they had three trumpets and a drummer. Bix used to say that jazz wasn't written music but just lip technique.

Back in 1940 Paul Whiteman's orchestra played a one-nighter in Davenport. After the date Miff Mole and Charlie Teagarden got in a late session with Spurrier and were amazed at his playing. They were so enthusiastic that they wanted to split the cost of his salary between them if he would join the PW orchestra. Spurrier rejected the proposition to stay in Davenport and continue a good job as Deputy Sheriff. Today he sells radio time for a local station. Several people including collector Charles Powell are planning to make some records featuring Esten Spurrier.

MISCELLANY: Clarke Crandall, Chicago magician and collector, picked up an interesting pamphlet in one of those stall book shops along the Seine in Paris. The title is *Histoire Generale du Jazz, Struts, Hot Swing* and it was written by Andre Coenroy. Two items listed under *Chronologie du Jazz* in the Appendix. The chronology starts with the date 1630 when the Pilgrims left Holland on the Mayflower and arrived in Massachusetts and ends with the date 1941, a year marked by the death of Jimmy Dorsey. We will never know what the debarkation of the Pilgrims in New England had to do with jazz. Jimmy will be surprised to learn that the French consider his death a milestone in the history of jazz. The French are of course confused with passing of Jimmie

Noone. George Dixon, onetime sax man with Earl Hines band, has had his All Star Combo featuring Alvin Burroughs on drums renewed into its second year at Grove Circle Lounge in Chicago.

COLLECTOR'S CATALOGUE: E. L. Morom, P. O. Box 3447, Cape Town, South Africa. Interested in American bands and music. Would like to correspond with some young person with whom he can exchange views and opinions relating to U. S. orchestras.

P.W. Burgess 19 Woodland Way, Wiltdean, Brighton, Sussex, England. Wishes to trade for King Cole records.



That old thermometer's going up like a solo by Satchmo... but everything else is moving as calmly as a ballad by Como... it's summertime, and cats and squares alike are just taking it nice and easy. Love that summertime!

Fine listening for a sentimental summer evening... or anytime for that matter... is Charlie Spivak's new Victor album. It contains eight favorites by the great Frits Kreisler... all styled for dancing and taste-fully done by the most trumpet man and his orchestra.

Technical question for accordions: Do you have trouble trying to sustain notes and operate treble shifts at the same time? Can't be done, you say? Well, the "Magic-Ease" Switches, one of the features of the new Pancordion accordions, solve the problem. We've a folder that tells more, and we'll be glad to send it to you.

While you have your pen handy, reserve your free copy of "The Secret Behind Three Centuries of Fine Cymbal Making" which is just about to go on the press. It tells the story of Avedis Zildjian Cymbals, and even non-drummers will find it interesting.

We'd like to tell all you reedmen that we have a fresh supply of the new (and very popular) "Reed Instrument Mouthpieces Guide"... and will be very glad to mail you a copy for free.

Reminder: CB maintains a "Where to Buy It" Department. If it's music or musical, and you want it but can't find it... we'll be glad to try to find it for you.

Easy Listenin' — Count Basie's Victor release—"I Ain't Mad At You" backed with "Jungle King"... watch for Lawrence Welk's new Decca-ration — "Pie-a-nic-in (in the park)"...

Good Buy for now! susi-Q

This advertising column is maintained by Robert Holley and Co., Inc. for its clients. Address inquiries and comments to Box 20, Times Square Station, New York, N. Y.

### Krupa, Verniere Settle Dispute

New York—The long standing disagreement and dispute between drummer Gene Krupa and his former manager and partner, Frank Verniere, was amicably settled here last month.

According to the terms of the settlement, Verniere receives in excess of \$25,000 in settlement of all claims and interest in the Krupa orchestra.

Verniere launched the original Krupa band in Philadelphia in 1938 following Gene's departure from Goodman in that year, and was manager of the group until 1943. Verniere brought such artists into the Krupa fold as Anita O'Day, Roy Eldridge, Sam Donahue, Shorty Sherock and the late Corky Cornelius.

A breach of contract occurred in 1943, when Krupa turned the management of his band over to John Gluskin, attorney. Krupa has since undertaken the management of his band himself. Verniere has been active in handling Roy Eldridge, Buster Harding and Little Jazz Music Publishing Co.

Down Beat covers the music news from coast to coast.

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# With Malice In Blunderland

## DISC JOCKEYS SOUND OFF

By LINN BURTON

Little Malice Aforethought fell asleep near a juke box at Ye Olde Dram Shoppee. Suddenly she woke up just in time to see a white rabbit hurrying by with a copy of *Down Beat* in his vest pocket. Well, Little Malice had seen everything from a pink elephant to a disc jockey while in her cups. But when she heard the rabbit say: "All this platter chatter makes me positively ill... I'm up to my ears in wax!"... well, Malice just had to follow him.

The white rabbit ducked down a hole in the sidewalk and Malice did the same. Down, down, down she fell. Suddenly she hit bottom. It was quite dark, but up ahead she could see the white rabbit running like a mad thing in the night. She ran after him and turned a corner to find herself all alone in a funny little room. She looked around and spied a bottle on a shelf. Malice could spy a bottle a mile away. The label on the bottle said: "Drink me".

### She Reaches Blunderland

Well, Malice couldn't read... but who needs education when you've got a bottle? So she drank... and the more she drank the more she shrank. Soon she was the size of a station break. There was a door marked "Sponsors locked in here", so Little Malice climbed under the crack in the door and found herself in a beautiful garden. And sure enough there was a huge sponsor tree filled with nuts. And there was a big sign reading "Blunderland".

The air in Blunderland is lousy with commercials. Little Malice took a deep breath and soon her head began to grow like bubble gum. It frightened her so she ran over to an iron lung marked "Sustaining" and crept in there. And soon the swelling went down. The lung, by the way, was completely filled with announcers who had left Chicago for greener grass. And they were eating the same.

### Meets Carroway Bush

Soon Malice got tired of hearing the boys say how lucky Bill Anson was and what has Al Jarvis got that I haven't, so she hopped out of the lung and started to walk through the garden. The first thing she saw was a tall, weird hush which smiled at her in a lofty fashion. It was the Carroway... but it had gone to seed. It bloomed only in the early Vaughan. "How do you do?" said Little Malice bashfully. "Cheerio," boomed Carroway, "you must come up and see my pressings some time... all strictly jazz concert, you know... room 1160."

"Are you a disc jockey?" asked Little Malice. "Pul-ease!" Carroway shuddered. "That's too crass a name for my professional career. I'd rather be known as a 'Purveyor of Pure Polyphony'. I do not work for gold, little girl... money is very distasteful to me... it is the soul that counts." "Soul American!" gagged Little Malice promptly. Then she saw Carroway draw himself up in hauteur. His sport jacket congealed and his hornrim glasses glowered dangerously. Little Malice immediately took a powder.

She was getting a bit tired and very, very hungry. She saw a street sign that said "Million Buck Alley... Just Follow Block ahead... Martin, that is". So Malice went down the alley and soon she came to a large table filled with all sorts of strange creatures. They were having tea. Each had a large button on his lapel. Malice read them all. There was "Simple Simon", "Gone to Pot-ter", "I Can't Art-Ford to Get Married though 'Carousel' is a Swell Show", "Anson is an Anson Does", "A Nest of Robbins in My Hair", "Get Horsey With Dorsey", "Muxing With Husing", "Too Many Cooks Spoil Vine Street" and so on.

And they were all made up like playing cards. Simple Simon was making an Ace of himself... Robbins was working like the Deuce... Ford was the V-Eight

This is the third in *Down Beat's* new series which give disc jockeys an opportunity to air their opinions, gripes and likes about music. The writer this time is Linn Burton, who has 50 platter shows a week over five Chicago radio stations, WGN, WBBM, WIND, WCFL and WAAF.

... and so on. Little Malice took her place at the table as no one seemed to pay any attention to her. They were all talking at once. All Malice could hear were shouts of "I'm making sixty grand!" "You stole my theme song, you rat!" "I saw that sponsor first!" Just then a funny thing happened. A large cat appeared on the limb of a platter tree nearby. It was a smiling cat with very sharp teeth. It growled loudly. Everyone jumped up from the table and fled in terror. Only Little Malice stayed put.

"Who are you, pussy?" asked Malice.

The cat grinned and said: "They call me Jimmy. I'm a Pet... trillo, that is."

"Why did everybody run away from you?" questioned Malice. Jimmy laughed. "They think I'm giving them the needle... just because I scratch a little. All I want is a little purr... purr program." And with that the cat vanished.

### Time to Talk of Things

Everything seemed so strange in Blunderland to Little Malice. And just as she was about to pour herself a cup of tea, she saw two very unusual persons coming toward her. One looked like a Walrus and the other like a Carpenter. And following them were a flock of oysters.

As they came up toward Malice the Walrus broke into song:

"The time has come", the Walrus said  
To talk of many things:  
Of leaders and soundless  
Of announcers who like to sing—  
And why our Hooplers are so low  
And is Frankie better than Bing."

Malice suddenly recognized the Walrus. "Why, Mr. Biteman! The King of Razz! Fancy seeing you here!"

The Walrus chuckled. "I've just been talking to the Carpenter... Ken, that is. And he'd rather eat oysters than swallow the stuff we disc jockeys put up with. You know, like requests, anniversaries, birthdays. It must be nice to be a legitimate announcer. The Walrus sighed and rubbed an oyster on his head. "Good for the hair, you know."

Malice looked up at the great



Chicago—Here's a plateful which should make even the man who comes to dinner grateful. That plateful stuff is jockey Linn Burton's tag line on one of his daily shows. The pretty on the platter is LaVerne Linroth, model of the month at the Sherman's College Inn, where Burton is emcee. She's wearing one of the new gastron bathing suits, visible for two miles, if you want to get that far away from LaVerne.

man. "Tell me, Mr. Biteman... why are all the big names going in for jobs as disc jockeys in Blunderland... don't they do all right in their chosen professions?"

The Walrus chewed reflectively on his mustache. "So we can have oysters every day, honey chile."

"Horseradish," said Carpenter with his mouth full.

"As a matter of fact," opined the Walrus. "The band business is low-say. We used to turn the customers away... and now you can't get them in a joint without a set of dishes and Ted Lewis

making passes at Sophia Tucker. The honeymoon is over but good."

### Everybody Into the Act

"But," persisted Little Malice. "If everybody starts going into the disc jockey business, what is going to happen to all the original guys who pioneered?"

The Walrus buttered a large slice of pickled herring. "They'll go into the disc-card," he munched.

"Well," said Little Malice. "Just being a bandleader or a singer doesn't mean public acceptance as a disc jockey."

"You're right, little girl," said a solemn voice in back of them.

They all turned and saw a figure made up as Humpty-Dumpty.

"Sorry I didn't bring my wall with me," apologized the figure. "But I was in such a Rush... Hughes, that is. And let me say that St. Louis is here to stay!"

The Walrus grumbled. "Then why don't you stay in St. Louis? It's positively indecent the places I hear you all over the country."

Humpty-Dumpty smiled. "It's just because I'm a good egg."

"Cracked, you mean," the Walrus muttered. "Well, come on, Carpenter, no more oysters... let's scam."

### Tweddles Stage Slugging

Little Malice watched them as they ambled off into the distance. And before she could say another word, there was a terrific din and two fat little men came around the corner slugging each other for all they were worth.

Little Malice jumped to her feet and ran toward them. "Aren't both of you ashamed?" she cried.

The two men stopped and looked at Little Malice. "I'm Tweddle-dee," said one. "I'm Tweddle-dum," said the other.

"Well, why are you fighting," asked Little Malice.

"He plays the same music that I want to play fifteen minutes (Modulate to Page 11)"



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### Dick Rankin Heads Popular Southern Band



Fort Walton, Fla.—Members of the Dick Rankin band rehearse for their work at the new Club Magnolia here. Many of the 13 musicians were formerly with the now disbanded Johnny (Seat) Davis crew. The Rankin orchestra played a one-nighter at the Magnolia in April and so impressed operator Leon Bishop that he engaged them in addition to his already contracted house band. After July 23, when their Magnolia date ends, the band will be handled by Allbrook-Pamphrey. Clockwise from the left: Rankin, Bette Carl, Carth Andrews, Joe Lenna, Harold Diehl, Johnny Byrn, Chuck Taylor and Frankie Schenk.

### With Malice In Blunderland

(Jumped from Page 10) before I come on the air," pleaded Tweedle-dee. "He won't wait for the record companies to send him the new releases... he has to run over and get them," Tweedle-dum pointed out. "Why don't you two get together and compromise?" suggested Little Mallice.

#### Little Mallice Tells 'Em

By this time all the population of Blunderland had gathered around listening to the argument. They all began to berate Little Mallice. Why was she butting in on their private business? Why didn't she go home and listen to daytime serials?

Little Mallice stood all she could and then she barked back: "Why all of you are off the bottom of the deck. You think you're great drawing cards, but most of you are just four-flushers who want the inside without the straight dope. Who makes you Blunderland jockeys? The public, of course! And what do you give them for the soft touch you're getting? Per inquiry deals? Glow-in-the-dark dentures? Any product that'll pay the tariff? What kind of music do you play... the kind you like or the kind the public likes... hmmm... Get smart, kids... and get together. Don't goose the golden egg just to make a kill!"

Just then everybody screamed and Little Mallice looked around. It was a pair of jitterbugs jivin' to 'I'm So Right Tonight'... and the gang at Ye Olde Dram Shoppee was whoopin' it up.

"Heck," said Little Mallice. "It was all a dream. Why would a silly old rabbit read *Down Beat* anyway?"

### Jolson To Kraft

New York—New singing star of the Kraft Music Hall will be Al Jolson, starting October 2.

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### Judy Garland's Sister Sings With Merry Macs

Hollywood—Jimmy Garland, sister of Judy Garland and ex-wife of bandleader Bobby Sherwood, has replaced Imogene Lynn as femme singer with the Merry Macs. Miss Lynn withdrew from the combo because of commitments that would

have taken her out of this territory and she prefers to remain here with her husband, ace clarinetist Mahlon Clark, now a top bracket movie musician (Paramount).

Jimmy Garland, who has appeared from time to time under the billing "Miss Dorothy" is no relation to Marjory Garland, whose secret marriage to Judd McMichael of the Macs (in Tiajuana March 8) was only recently revealed.

The new Mrs. Michael, also a singer, was featured for a time by Bobby Sherwood.

### Gate On Radio

New York—Jack Teagarden, with his own radio show on WHN here, is now doing the RCA-Victor NBC Sunday 2PM (EDT) show under Russ Case. Case also says he will use the Big Gate on his Victor record dates.

### Probe Of Union Proves Nothing

Hollywood—The investigation of Earl Carroll's troubles with the local musicians union, conducted here by Congressman Carroll D. Kearns, reached its climax as the showman took the stand to state: "On Aug. 31 if I look down into that orchestra pit and see those three musicians that I did not hire I shall close my show and it will stay closed."

The investigation was admittedly a one-sided affair, with Congressman Kearns obviously out to spotlight the asserted nefarious doings of union officials in the musical and other branches of the entertainment business and not interested in union's side of the cases involved.

**REYNOLDS**

No time like the present...  
No instrument like the Reynolds.

## Bullets In Middle Of Russell-Steifel Suits

Hollywood—Suits and counter suits totaling almost a half million dollars have been filed in the outbreak of hostilities between Andy Russell and Personalities, Ltd., the George (Bullets) Durgom—Sam Steifel talent agency, the booking firm handling the singer's engagements, until recently.

### King Guion Reorganizes

Hollywood—King Guion went to New York late last month to complete a deal with a new personal manager and to plan the reorganization of his "double rhythm" band.

Guion blames his former manager, Stillman Pond, for the break-up of his original group, and states that if the band was "ill-fated" (quoting from a recent *Down Beat* story) the responsibility was in Pond's lap, not his.

### New Christy Platters Out

Hollywood—June Christy's first platters as a solo star were slated for release by Capitol about the time this will appear in print. The former Kenton singer is backed by an orchestra under Frank DeVol. Titles are *Skip Rope* and *If I Should Lose You*.

First gun was fired by Personalities, Ltd. in the form of a law suit demanding \$343,750, assertedly due as the agents' cut of 25 per cent of Andy's earnings, and in the form of "damages".

Russell replied with a suit of his own demanding \$75,000, or an accounting therefore, contending that Personalities, Ltd. did not legally exist and had no right to a share in his earnings.

Bullets, the onetime Glenn Miller bandboy who has risen to position of some eminence in talent peddling business (one time he had pieces of Frank Sinatra, Dick Haymes, Jo Stafford, currently has the Pied Pipers, Page Cavanaugh et al), had little to say on the case, except: "I'm just in the middle on this thing."

Said Andy: "Bullets has helped me more than anyone else in the business. When this is all settled he'll still be with me and I'll be with him."

### Spieler To JD

New York—Basser Barney Spieler now plucking them for Jimmy Dorsey.

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# Gladys Palmer Uses Boogie To Illustrate Style

By Sharon A. Pease

Gladys Palmer, talented pianist-vocalist, currently featured at the Tailspin, Chicago, has developed a large and loyal following during the last decade while working the top niteries from coast to coast. Her formula for success has been the ability to inject her innate wit and humor and magnetic personality into her work.

Gladys was born in Kensington, Jamaica, where her mother, a caterer, was employed in one of the swank winter homes. She inherited her musical ability from her mother who was a talented pianist and vocalist.

"I have been playing as long as I can remember," she states. "Just picked it up myself—never had a lesson and still don't know one note from another."

She came to the States when 7 to attend boarding school in Atlanta. There she continued the development of her piano style which was most influenced by Duke Ellington and Fats Waller. While in high school she sang at school parties and did some professional work with bands headed



Gladys Palmer

by Graham Jackson and Neal Montgomery. "I landed my first steady job shortly after graduation," she recalls. "It was singing with a college orchestra that was working a dance marathon in Montgomery." Her cousin was pianist with the group. Both he and the leader have since become well-known. The cousin was Avery Parrish—the leader Erskine Hawkins.

When the unit went to New York, three years later, Gladys remained in Atlanta to launch her career as a single. Work at various niteries preceded a long

run at the Biltmore Hotel and a regular program on WGST.

### Recording Dates

Eventually she was discovered by Mayo Williams and Dave Kapp of Decca Records who were scouting the territory for talent. They persuaded her to come to Chicago for a recording session. However, only two of these sides were ever released, *Trees and Get Behind Me Satan*. She later recorded as vocalist with Roy Eldridge's band and more recently did a series of vocals for Miracle backed by Floyd Hunt's Quartet.

After the initial Decca session Gladys remained in Chicago where she was featured at the old Three Deuces (1934-37). Then she went to New York for engagements at the Famous Door, Band Box, Hickory House and Mammy's Chicken Farm. Upon returning to Chicago in 1940 she appeared at the Three Deuces, Bartells', Elmer's, Garrick and Latin Quarter.

### In Hollywood 4 Years

She went to Hollywood in 1942 and during the next four years worked at the Streets of Paris, Trocadero, Florentine Gardens and Cobra. Since returning to Chicago runs at the Nameless and Monte Carlo preceded her present stand at the Tailspin.

As a style example Gladys has chosen an original titled *Palmer Boogie*. It has the inherent qualities of an artistic improvisation—the interpretation and adaptation of ideas derived from many sources fluently expressed and definitely marked by the originator's personality. The accompanying example is typical of the

# Squabble Over Bird's Sides

New York—Ross Russell, owner of Dial records, west coast recording firm has moved here with his family and will set up shop here. Russell arrived east just in time for a squabble with Savoy records over the recording talents of alto-mannered Charlie Parker.

Russell's wife Dorothy said that Dial had Parker under exclusive contract and was contemplating legal action against Savoy records who are releasing some sides by the reed star.

Savoy's recording manager Teddy Reig said, "We've had Charlie Parker under contract since 1945, before Dial recorded him. The difference with our contract is that we very specifically made it non-exclusive to give Parker a chance to record with other people too."

# Fran Wayne Inks Disc Pact

Hollywood—Frances Wayne, formerly with Woody Herman and other top name bands and now working here as a single, has signed a one-year pact with Leon Rene's Exclusive label.

previously mentioned wit, humor, and magnetic personality that have made Gladys a favorite of audiences from coast to coast.

### Gladys' Style

Introductions, used in connection with boogie compositions, are usually antecedent themes used to replace a like number of measures in a chorus and are followed by a consequent theme of sufficient length to complete the twelve-measure chorus. Therefore, following section A, one expects to hear an eight-measure consequent theme. Gladys, however, takes the liberty of altering the form and follows the introduction with a full twelve-measure chorus and also introduces a surprise harmonic alteration by replacing the usual tonic harmony (first measure of section B) with the sub-dominant chord.

The rhythmic pattern of section C is a two-hand modification of walking bass applied to the thematic material of *Yankee Doodle*. Gladys uses various familiar tunes in this spot including *How Dry I Am, I Ain't Mad At You*, etc.

Editor's Note: Mail for Sharon A. Pease should be sent direct to his teaching studios, Suite 713, Lyon & Healy Bldg., Chicago 4, Ill.

# Commodore Opens Annex

New York—Commodore music shop, New York's long-time hip record dispensers, have opened a used record annex at 674 Third Avenue, near the original 42nd street shop. Commodore hopes to beat two of the worst merchandising problems of the erratic record business: space to keep the tremendous, and still expanding output of the myriad record companies, and the prohibitive high prices of new records.

The Annex, it is promised, does not mean any relaxing of high musical standards, but will merely be a poor man's Commodore. A poor man's anything these days is welcome.

# To Issue Jelly Roll's Documentary Wax

New York—Circle Sound records will shortly issue the complete series of documentary recordings Jelly Roll Morton did for the Library of Congress in 1938. The set consists of over a hundred 12-inch sides of piano and singing, with added recitatives by Morton on his life and times.

# Young Saxman

New York—New tenorsaxman with Raymond Scott is 18-year-old Bobby Tricarico of Astoria, Ore.

## Piano Style On Original Boogie By Gladys Palmer

Medium Boogie Woogie Tempo

The musical score is written for piano and consists of five systems of music. Each system includes a treble and bass clef staff. The first system is marked with a circled 'A' and contains a 12-measure introduction. The second system is marked with a circled 'B' and contains a 12-measure chorus. The third system is marked with a circled 'C' and contains a 12-measure chorus. The fourth system is marked with a circled 'D' and contains a 12-measure chorus. The fifth system is marked with a circled 'E' and contains a 12-measure chorus. The score includes various musical notations such as notes, rests, and dynamic markings like 'Sua bassa' and 'loco'.

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# DIGGIN' the DISCS WITH MIX



**HOT JAZZ**

### Symbol Key

- ||||| Tops
- |||| Tasty
- ||| Tepid
- | Tedious

#### Duke Ellington

- ||||| T.T. On Toast
- ||||| I Don't Know Why I Love You So
- ||||| Tough Truckin'
- ||||| Indigo Echoes
- ||||| Blue Mood
- ||||| Delta Bound
- ||||| Clouds In My Heart
- ||||| Slippery Horn

In its first postwar Hot Jazz Classics album, Columbia releases eight unissued sides of Ellington, notes by George Avakian. Avakian remarks that the sides dating between 1932-8 were made when the Ellington band was developing into the most remarkable organization the popular music field has ever known. He states, "Shortly after the last of the sides in this album was recorded, the personnel began to undergo radical changes and instead of being a fixed organization of hand-picked and home-grown talent, it became subject to the whims and ways of outsiders unversed in the Ellington tradition of many years' standing. For the connoisseur, this is the one and only Duke Ellington band." Even allowing for George's necessary hewings to Columbia's commercial line, these remarks need a little leavening. If Cotton-tail, Flamingo and Koko are adulterated, Mama please dirty me up like that. Throughout his entire musical career Ellington has made good and just fair sides with whatever sidemen were in the band. Despite the high quality of the music in this album Ellington has made better both before and after and will probably continue to do so. Throughout the album you will note melodic bits and arranging effects you have heard on other Ellington records. This is merely a sample of the man re-writing himself.

Toast holds a foretaste of Chelsea Bridge, includes good Hodges, Brown, Bigard, Carney and the gigantic open horn of Cootie Williams. Love opens with Bigard backed by that almost whistling-Lombardo lead Hodges used to play. His solo incidentally seems to have less of the glisses he uses today. No beefs about the good corneting by Rex either. Truckin' played by a sextet comes from 1935 when the Ellington small groups were first jelling. This has the running bass and the Hodges wail so characteristic of Duke's train blues then. Listen to how Stewart and Hodges swing the riff back of Carney's solo—Echoes, with the same group on Stewart's first date with the band, shows Duke's rhythm-playing as being far less developed than it is today. Side sounds something like Jeep's Blues, issued later under Hodges' name. Avakian mentions the resemblance of Blue Mood to the latter's Delta, the weakest of the sides opens with Joe Nanton trombone, moves in to an un-inspired Vivia Anderson vocal. Cootie has a short passage. Clouds was made at a slower tempo for variety in 1936 by a small group under Bigard. The pace and bad recording destroy some of the effect here. Horn made also in 1932 had some excel-

#### Louis Armstrong, Sid Bechet, Jimmy Noone and Others

||||| New Orleans Jazz

This is the album Decca originally made in 1940 during its series of "city" jazz albums, here re-issued. It is not the best New Orleans ever put on wax, but there are some fine spots by Louis, Bechet, Benny Morton, Ed Hall, Red Allen and others. Reviewed in '40, this is certainly an album worth having. (Decca A-425)

#### Muggsy Spanier

- ||||| Sister Kate
- ||||| Relaxin' At The Touro

Two of the famous Ragtime sides made in the late 30s, these sides are constantly listed in everybody's index of the best records ever made. Everything that you can ask for from a small group is here: drive, ideas, tone and style. For its time and type, this is top-notch jazz. (Victor 40-0139)

#### Preston Jackson Lovie Austin

- ||| Trombone Man
- ||||| Steppin' On The Blues

Another interesting disc from the early days with Shirley Clay playing a flashy-styled Armstrong horn and Jackson playing traditional blues trombone. The banjo-piano duo due poor balance will give you a good laugh. Blues considering its age and recording, has a good stomp beat. Tommy Ladnier plays some horn worth hearing even now. (Century 3017)

#### Bill Johnson's Musical Notes

- ||||| Sharkie's Boogie
- ||||| The Night We Said Goodbye

Pleasant playing by a small group which has been working around New York City. Boogie is written by Egbert Victor, a cousin of Victor recording head Eli Oberstein I am told. Naturally with Victor's enormous distribution, Egbert will pick up a nice hunk of change for "writing" this tune. Some families is so talented. (Victor 20-2298)

#### Preston Jackson's New Orleans Band

- ||||| The Blues Stay With Me
- ||||| Snuff Drippin' Woman

This is unlike any New Orleans music I have ever heard, sounds much like the jazz you used to hear before the war in the eastern music centers. A tenor sax with a riff background doesn't exactly fit the crescent framework. Best thing on the side is Jackson's trombone bit. (Victor 20-2306)

#### Cow Cow Davenport

- ||| Slow Drag
- ||| China Blues

A re-pressing of one of the famed early jazz solo piano men known for the blues named after him. Done from the original Paramount, it's historically interesting. (Century 3019)



### SWING

#### Billy Butterfield

- ||||| Until The Real Thing Comes Along
- ||||| Billy's Boogie

Vocal by the butterball on Thing, a pretty tune too-long undone. The hornwork is slick, well-phrased and done with feeling, unlike most leadmen playing jazz. The Boogie, unlike most of the eight beat sides done these days, really swings. It's also the best recording balance Billy has had. (Capitol 434)

#### Les Brown

||||| Sentimental Journey

A collection of all the sides which made the Les Brown the well-rehearsed crack dance unit that it was. Running from the Millerish Bizet Has His Day, Leap Frog and Mexican Hat Dance arranged by Ben Homer through Butch Stone's gravelings on A Good Man Is Hard To Find, Ted Nash's delicate tenor on Twilight Time, and the Sentimental Journey side that should have made Brown but didn't, these are good, solid well-conceived dance sides. If every dance band in this country played as well today, simply from the standards of ordinary musicianship, kicks could be few and far. (Columbia C-131)

#### Eddie Heywood

- ||||| Yesterdays
- ||||| Fog O' My Heart

The by-now familiar 88 stylings coupled with the little band. Yesterdays uses a semi-boogie figured bass. There are a few left-hand fumbles which Decca should have let him remake again, since this side has more piano than Eddie has spouted for some time. Heart taken at a slow drag, with the band's reading lacking some of the sly bounce which has made his other platters big commercial sellers. (Decca 23960)

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- Dance**  
Waiting On Air  
by Frank De Vol (Capitol)
- Vocal**  
The Whiffenpoof Song  
by Bing Crosby (Decca)
- Novelty**  
Blues-Blues  
by Woody Herman (Columbia)
- Concert Music**  
Sketches  
by Mel Powell (Commodore)

#### Bill Miller

- ||| How Deep Is The Ocean
- ||| Caravan

A 12 man band, with symphonic reeds and leader Miller working from the alto chair. He's the ex-Carter and Basie arranger, now married to Doug Fairbank's (Modulate to Page 14)

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# Diggin' The Discs—Mix

(Jumped from Page 13)

niece, Letitia. Bad balance and surface obscure many things he was trying to do. However his rhythm section didn't read the assigned figures too well, nor do they back the soloists with any great verve. The use of the old fifti-boom "oriental" rhythm figure is of no great aid either. Despite the roughness in conception and execution, this is a step in the right direction for arrangers: less volume and men. It's harder but better that way. Reverse is sung by Linda Stevens, ex-Kay Kyseress. (Qualitone 1001)

### Erskine Hawkins

- || Coast To Coast
- || My Baby Didn't Even Say Good-bye To Me

More punchful music than the Hawkins mob has put on wax for a long time. Coast's solo-best is by clary, while Baby is sung by Laura Washington. (Victor 20-2292)



## DANCE

### Frank De Vol

- ||| Waiting On Air

This album should be required listening for Harry Horlick, Fred Waring, Wayne King and all the other people who believe in gumming up waltz music. De Vol's choice of tunes is excellent, his scoring tasteful and his beat light and relaxed. This is production music sans all the usual gingerbread. (Capitol BD-53)

### Charlie Spivak

- || Frito Kessler Favorites

Simply arranged, tempo versions of the Vienna tunes written by the famed fiddler, with lots of the Spivak lead trumpet. Nothing out of taste nor anything tremendous to report. If you like adaptations set to rhythm, and you certainly like these melodies, then get the album. It's a tour-de-force for leadman Spivak, though the as-

signment does seem a shade circusy in spots. The band completely misses the spirit of Tambourin Chinols for example in its metronomic rendering of the parts (Victor F-179)

### Nellie Litcher

- ||| Let Me Love You Tonight
- ||| He's A Real Gone Guy

The sexy murmurings of pianist Litcher here are a natural follow-up to her first record. Both are going to be good sellers, and sooner or later she is bound to be a pop hit. Her style is just the proper combination of good beat, over-phrasing and suggestiveness that plays a lot of record buyers. At that, she is a much better singer than most bugging the mike these days. In other words, kids this is the old blues tradition, souped up with some sugar and lush vowels. Disc jockeys are going to have lots of fun with her last name. Backing rhythm section (Lee Young, drums?) is fine. Her piano style combined with vocal peepings has been done for 20 years by a Cleveland girl now working NYC, Rose Murphy. But whoever does it, it's commercial. (Capitol 40017)

### Les Brown

- || Fine Thing
- || Oh My Achin' Heart

Vocals by Ray Kellogg and Eileen Wilson, these are just average dance sides by a reorganized Brown band. The distinctive touch just isn't there yet. (Columbia 37497)

### Frankie Carle

- || Lazy Mood
- || There's That Lonely Feeling Again

Very pleasant dance music, but Mood is another sample of how Carle can make everything sound like Sunrise Serenade. (Columbia 37484)



## VOCAL

### Bing Crosby with Fred Waring's Choir

- ||| The Whiffenpoof Song
- ||| Kentucky Babe

So Bob Merrill of the Met made it, and now comes the Boy along with the pear-shaped Waring choir. Bing does an excellent job, one of the best he has waxed in

## Tempted?



Los Angeles—Red Ingie, who makes a business of making music, seems intrigued by the plastic toy guitar. Red's Natural Seven scored a natural success with their recent release Timtyskhan. Can we look forward to a Plastic Guitar Boogie, Red?

many months. His singing cuts Merrill's version because it has the warmth and the quality of phrasing that the operatic singer just can't make. On these sides at least, Crosby made a real effort to sing, and his vocal deficiencies aren't nearly as apparent as on other recent discs. Despite the dragging production style affected as usual by the Waring choir, Crosby succeeds in making these two samples of the best type of American pop-music binging. (Decca 23990)

### June Christy

- ||| If I Should Lose You
- || Skip-Rope

Frank De Vol has himself a ball backing June Christy's first date by giving her some arranging ideas that Kenton would be proud to use. There are times when June's intonation is a little too faulty: "hating the sound of rain" where she is slightly flat on three of the six syllables. Her vocal conception is good, but she needs more sureness on her breath control and pitch. Suspect that some puttering around on piano would solve a lot of her tune problems. (Capitol 436)

### Johnny Desmond

- ||| Just Plain Love
- ||| If It's True

More good singing in his second Victor side by Johnny Desmond, who deserves better breaks than he has been getting. Support is by the Page Cavanaugh Trio, back of everyone these days. (Victor 20-2312)

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### The Dining Sisters

- ||| I Wonder Who's Kissing Her Now
- ||| Lollie Lops

The Art Van Damme Quintet does the fills and well too. (Capitol 433)

### Jack Smith

- || The Turntable Song
- || Sweet Marie

Smith's phrasing is not the most musical, but there is no denying his ability to project his particular "all-American-smile" personality onto the wax. Actually he makes few mistakes; the objection some have to his style is simply its constant sun-kissed vintage. (Capitol 435)

### Dinah Washington

- || Evil Gal Blues
- ||| Homebound

This is a date reissued originally on Keynote(?) with a group of Lionel Hampton sidemen backing blues singer Washington. Her style is good, with the proper inflection. However, there are registers of her voice that have an unpleasant edge as recorded here. Bound has an unlisted two-fingered piano player who just might be the Hamp himself. (Mercury 8043)

### Julia Lee

- ||| A Porter's Love Song
- || Since I've Been With You

Miss Lee works over the old chantey which Mildred Bailey used to favor, and allows how there ain't nothing like you on

the back. Similar to her others but still good. (Capitol 40008)

### Jean Sablon

- ||| Vous Qui Passez Sans Me Voir
- ||| Roses In The Rain

Vous, a Charles Trenet tune, is much sung in this country under the title of *Passing By*, was made for Victor in fact by Tony Martin. Listen to this and see if you don't like it better, simply because the tune is so much better adapted to its native language. (Victor 25-0094)

### Maurice Chevalier

- ||| Just A Bum
- ||| Louise

Like Lucienne Boyer, Chevalier is no great singer, but what an actor and what an ability to inject life and spirit into the lyrics of a song. (Victor 25-0093)

### Fats Pichon

- || Cherry
- ||| Outskirts Of Town

A couple of vocals and piano by New Orleans' fabled star of the Absinthe House. Nothing here to prove any outstanding ability. (DeLuxe 1072)

### Ethel Waters

- || Am I Blue
- || You Took My Man

It's a great shame that there is so little voice left here, because Miss Waters, regardless of her temperament used to be a great entertainer. Backing band is JC Heard's, with Ray Perry added on fiddle. Listen very carefully to Man, a blues. You will be astonished at the similarity to

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early Mildred Bailey vocal records of the same type. Evidently Mildred was influenced to some extent by Miss Waters in her earlier and more successful Black Swan label days. (C-10008)

**Buddy Clark with Xavier Cugat**

- ||| Hugo And Igo
- ||| The Story of Sorrento

Hugo is a variation of the comedy routine made famous by Abbott and Costello in *Who's On First*. Both sides are the always-good performances turned in by baritone Clark. (Columbia 37507)

**Doris Day**

- ||| Tell Me, Dreamface
- ||| My Young And Foolish Heart

Tell was done by Ellington as *Tulip Or Turnip* with Ray Nance doing the vocal. Her second record, Miss Day's diction and tone seem better here, though her style is still not distinctive enough to bring her any lasting fame from records—at least not till televaxion. (Columbia 37486)

**Page Cavanaugh**

- ||| Walkin' My Baby Back Home
- ||| Heartbreakin'

Light bouncy choruses on *Home* by this Cole-slanted threesome, plus the unison vocals. Slightly hard recording and slip-on in execution keep this one out of a three note box. (Victor 20-2246)

**Bing Crosby, Dick Haymes and the Andrews Sisters**

- ||| Show Business
- ||| Anything You Can Do

Backed by Vic Schoen, this trio will cost you a buck and tax. The disc is a classic example of the present Crosby vocal status: magnificent showmanship but not much voice. Haymes' singing isn't nearly as flexible as Crosby's, but of the superiority of his actual quality, there can be no question—it's right on the wax for you to hear. Crosby ducks the notes, Haymes hits them. The playful banter on *Do* will sell it. (Decca 40039)

**Gladys Swarthout**

- ||| Popular Song Favorites

No matter how well-trained a voice may be, there is material simply not adapted to it. This is too often the case with operatically trained singers. Here Miss Swarthout's delivery is not only heavy, she often completely misses the point of the song. *September Song* is not a dramatic trade; it's the expression of the delicate wistfulness of a man nearing the end of his span of romance. A Lotti Lehmann would not make this mistake; it's shame that a singer of Miss Swarthout's reputation evidently believes the old saw that pop tossed off without the same tunes are just pot-boilers to be amount of thought put into a difficult aria or lied. (Victor M-1127)



**NOVELTY**

**Woody Herman**

- ||| Bloop Bloop
- ||| Baby Come Home

A knocked-out intro and orb background tricked up this trickle-tune by the Herman. It's the kind of novelty perfectly suited to his voice. There's some big fat lead horn in the middle. *Home* is a pretty ballad, tastefully sung by the sax-hands. This is one Herman record that deserves to do well. (Columbia 37553)

**Moore Four Has One More**



Hollywood—The Phil Moore Four, as it was known in the days when it was a quintet, is now a sextet and Phil, with appropriate consistency, calls it "The Phil Moore Four and One More." From left to right: Ernie Royal, Marshall Royal, Lee Young, Red Callender, Phil, Irving Ashby. They are currently appearing at the Greenwich Village, the only Sunset Strip spot encouraging Negro patronage.

**The Philharmonic Trio**

- ||| Rhapsody From Hungary
- ||| Two O'Clock Boogie

One thing you have to say for the record industry: it's always predictable. First the Harmonicats make a big record. Now come the Philharmonic Trio for their shot at it. One of the boys has a big wide mezzo-soprano wobble that may bother you some. *Rhapsody* is of course the famous Liszt *Second*. On piano, it's a war-horse. Here it's a work horse. Trio plays with snap and more technical precision than groups of this sort usually do. But there are too many figures reminiscent of slapped bass to keep you happy long. Guy playing the chord backgrounds swings the most. (Capitol 431)

**The Leonard Ware Trio**

- ||| The Bumble Bee
- ||| Hey Hey Little Doggie

A disc not up to the actual playing standard of this trio. Ware has been around for years. wrote *Bee* and *I Dream I Dwell In Harlem* while still playing in a small Greenwich Village spot, was using unison trio vocals long before Cole hit fame. These sides don't show enough of the light bounce and humoral ideas which infest the group. (Majestic 7245)

**Louis Jordan**

- ||| Jack You're Dead
- ||| I Know What You're Puddin' Down

Usual Jordan platter-chatter. Even Louis' admitted tremendous showmanship can't surmount the obstacle of too similar material. (Decca 23901)

**Mercy Amsterdam**

- ||| Meet Mercy Amsterdam

Some funny songs, but not up to the marvelous patter comedian Amsterdam tosses around on the radio and in his own NYC night club. (Lissen 200)

**The Charloeters**

- ||| Ride Red Ride
- ||| So Long

*Red* is a novelty re-make of the score made famous by the Mills Blue Rhythm when Henry Red Allen was playing with them. For years it was considered the top example of fast recorded swing. This is fast vocaling backed up by rhythm, tenor and trumpet. (Columbia 37399)

**Hazel Scott**

- ||| Butterfly Kick
- ||| Ich Will Sich Spielen

This column has taken many pot shots before at Hazel Scott feeling her to be a complete faker when it came to playing. Her left hand has always been very weak, her ideas trite and copied and her sense of beat very bad. Here however, backed by Tootie Camerata, she kicks off quite a credible side. It's nowhere near

the class of a Mary Lou Williams, but at least there is less of the cuteness found on so many of her discs. She sings another of the Yiddish adaptations for the backing. (Signature 15126)

**Tex Beneke**

- ||| Fadin' And Fightin'
- ||| How Can I Say I Love You

*Fightin'* is the serio-comic hill-billy tune which Dorothy Shay has been doing some time. *Love* is a pleasant ballad. (Victor 20-2313)

**Paul Wing**

- ||| Pan The Piper

Another children's album explaining the orchestra by means of a legend. This one starts out with Pan's pipes and goes through the orchestra. Doing so, the brightly colored forward to the four vinylite sides makes some curious comments. French horns are directly included in the brass section, as are the saxophones. The bass is labeled as "never being used a solo instrument because it is too low". Despite this, the album is a cracker-jack job of explaining the development of the instruments without talking down or being too complicated. Music by George Kleinsinger is melodic, well-written, but suitably modern for younger folk. Strange to think that children are more willing to accept current classical writing than most of their better educated elders. Interesting that Wing and Kleinsinger, who went out of their way to point up the moral that there are always new instruments being developed, didn't use any of the electronic family in the work. (Victor Y-331)

**Concert Music**

**Jascha Heifetz**

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**Mel Powell**

- ||| Brahms Rhapsody
- ||| Sketches
- ||| Lover Man
- ||| Avolon

This is one of the cleverest packaging gags now on the market: a musician presented as a pianist, composer, arranger and jazz ad lib artist. The last two sides, previously issued, were reviewed several months ago in these columns. Powell's playing of the *Third Brahms Rhapsody* is interesting in that he deviates from the normal tempos at which it is played. There are several

points in which the execution isn't as clear as it might be, and also sections in which you may prefer a less portotated peddling. The recording, being slightly shallow, doesn't give his tone the ringing quality needed for this work. Also in the staccato double hand section towards the conclusion, his dynamics aren't as rigorously even as they must be. By ordinary standards this is fine piano playing; his work at the conclusion is delightful. In comparison with the previous recordings by Joyce and Bachaus, there are still elements of smoothness of conception and execution lacking. Mel Powell is still a very young man; his work from now on promises to be a pleasure to watch.

The *Sketches* is written in four sections, with the first two scored for viola (Dave Schwartz-ex-Beneke) and bassoon (Kenny Pasmanick) alone. The fugato especially is delightful, bouncing music and an example that you do not need 47 instruments to play your music. Powell's piano is used in almost celeste-like effect for the third part, a lament. This is not the best composing you will hear this year, but it is certainly symptomatic of growing musical maturity on Powell's part, good to hear at any time. (Commodore CR 6)

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# Anti-Labor Laws Lay AFM Low

(Jumped from Page 1)

broadcast stations without hiring additional musicians.

5. Jurisdictional strikes and secondary boycotts are forbidden. This means that squabbles between the AFM and the engineers' union for example over who should organize the disc jockeys would be banned, while the AFM would be forbidden to take any concerted action with other unions in labor difficulties not directly involving the AFM.

6. Unions are liable to suit and damages for any such violations. The provisions for obtaining injunctions against unions are made far broader, in contrast to the Norris-La Guardia act of 1932.

Complete Info Required

7. No union is allowed to go to the NLRB with a complaint unless it has filed a complaint containing the names, titles and salaries of its three principal officers, manner in which they were elected, complete information on initiations, constitutions, by-laws, funds, audits and expulsion of members.

8. Each official must file an affidavit that he is not a member of the communist party or affiliated with it in any way. All members of the union are deprived of their rights under the act if the officers fail to sign.

9. Thirty days after a contract expires, the federal government

must be notified and then neither party can move a muscle for 60 days.

Welfare Funds Out

10. Welfare funds are banned unless administered by employer

and employee alike and the benefits paid out to the employees concerned. This would specifically ban the present AFM welfare fund derived from record royalties. It would mean that the rec-

ord companies would have equal rights in determining the allocation of the monies and that only the musicians actually recording would get the money, not the total union membership. The AFM has consistently opposed this, stating the recording musicians are the best situated, don't need the loot.

No Politics

11. No union may make a contribution of any kind for political purposes. This extends so far that if the *International Musician*, house organ of the AFM, criticized any candidate for political office for any reason, it would be liable for punitive action under the law.

These eleven clauses make it quite clear that even with the most lenient interpretation, unless the courts throw out major sections, the Taft-Hartley bill is going to force complete revamping of the operations of the AFM, reduce it to complete helplessness in the radio and recording fields, and in general make it a useless and hampering instrument.

## Promotion Tips In GAC Booklet

New York—First concrete move to help dance promoters peddle their product came last week when GAC, from its offices here, sent out a pamphlet compiled by one-night booker Howard Sinnett with tips for pulling in better grossers at the gate.

With sections running from how to draw up window cards to grabbing chiselers with pass-out checks, the booklet is merely a starter in Sinnett's avowed intention to get a really good permanent collection of tips together to help new promoters in the field.

GAC listed compilation-credits in the forward to a group of six experienced promoters and Mike Levin of the *Beat*, Hal Webman (*Billboard*) and Bernie Woods (*Variety*).

## Chicago Club Sold

Chicago—The Tailspin, north side hot spot, has been sold by Buzzy Rivkin, and the Eddie Getz quintet and singer Bob Dunne put on notice at press time. New policy is not known, though likely a no-name, no-jazz deal.

## Summation

As critics can plainly see, these three legal events are of walloping significance to every musician, big or little. Regardless of his opinions on the AFM, the average musicker is going to have to support the national office more than ever before—otherwise he may find himself on a dried-up musician's limb.

A further point, generally missed by the commenting pundits, is that these three events strike rightly or wrongly at a specific AFM policy: that the progress of technology must be resisted at least so far as to make the employer pay for each new machine introduced.

The whole AFM theory with regard to movies, radio and records is predicated upon the belief that these inventions must be forced to support the musicians their use displaces.

Rightly or wrongly, the Taft-Hartley bill, the Lea Bill and the Form B decision, all their flatly unfair provisions aside, give this theory of trade unionism a lusty wallop on the bottom.

Whether make-work can survive in the face of this, indeed whether the AFM as it now operates can survive, is something that will be determined in the next year.

As was said, Tuesday, June 24, 1947, was a very rough day, indeed.

## The Lea Bill

It passed both houses of congress in early spring, 1946, was designed to "outlaw certain coercive practices affecting radio broadcasters." In December 1946, the Federal government brought the AFM and Petrillo into court in Chicago when the AFM prexy, to test the bill, had Chicago radio station WAAF hire three musicians as librarians. Upon WAAF's refusal, the AFM picketed the station. The government specifically charged that Petrillo had violated section 506 of the act making it unlawful to coerce by use of force, violence, intimidation or duress any person to employ persons in excess of the number needed for actual services.

On December 3, the Chicago U. S. district court ruled that the Lea bill was unconstitutional, stating that it violated the fifth amendment to the constitution in that it was indefinite and uncertain in the definition of a crime. Also that it was a restriction of the right of freedom of speech (picketing has been construed as an expression of that right by the courts), that it violated both the fifth and thirteenth amendments by restricting the employment of labor and violated the fifth amendment again by an arbitrary distinction between radio and all other kinds of industry. In handing down the majority (5-3) decision of the supreme court, Justice Black said that while the law was not well written, it was not vague enough to violate the fifth amendment.

Regulatory Powers

In answer to the various arguments about a specific law for the radio industry, the court said that the radio industry existed on a license, not a franchise, and that congress therefore certainly had broad powers of regulation.

Very significantly, the court refused to consider the other two points made by the lower court, stated that the question involved was not that of whether the statute was invalid on its face, but whether it was invalid as it was proposed to be applied.

This means that the supreme court rapped the lower court's knuckles for attempting to rule upon the constitutionality of the law, instead of specifically attempting to determine the justice of its application to what Petrillo had or had not done by calling the strike.

Lower Court Retrial

In ordering the case back to the lower courts for trial, the

court quite obviously left the door open for the union to protest the bill on the specific counts, and thus makes it quite obvious that Petrillo will not be acquitted or convicted for almost a year, and that the exact scope of the law is still not determined.

This much, however, is definite. In some shape or manner, the Lea bill will stand. As such, it is a tremendous victory over the AFM by the broadcasters, even though not yet as large as the latter are claiming. The afternoon of the decision, the FM association sent out letters requesting their affiliates be furnished music by the standard studios, a practice previously forbidden by the AFM.

In conjunction with the Taft-Hartley bill, the Lea bill even as it is now hazily upheld, makes the entire make-work policy of the AFM unworkable and probably illegal.

Maddy Hops In

Petrillo in a statement in Chicago stated that of course he would abide by the supreme court's decision, while his arch-enemy, Dr. Joseph Maddy, director of the national music camp at Interlochen, Mich., said that this would now give the youth of the country a chance to be heard musically. Dr. Maddy's group was forced off the air, and he was expelled from the AFM in 1942 when the AFM objected to his use of non-union musicians on the air.

## Form B Tax Decision

On June 1, 1941, the AFM sent out a new contract form B which made it possible for the band leader to claim that he was merely acting as the agent for the ball room, hotel or theater owner, and that therefore he did not have to pay the one per cent share of the social security tax required by the government from the employer.

The form B was frankly devised by the AFM to save the leaders the one per cent tax money. According to correspondence the *Beat* has examined in the past few days, the form B contract was approved by treasury officials before it ever went into effect.

However immediately upon its use, the hotel associations, and some ballroom operators immediately filed notice of payment on protest, and settled down to suing. In several states, band-leaders won their suits, in others, lost. In each case where the band-leaders lost and appealed to the AFM national office for help, they were turned down.

Iowa Case Originally

The case ruled upon by the supreme court was one started by several Iowa ballroom operators in 1942. The court quite simply ruled it weren't so, despite the form B, and that the band-leader, not the operator, was responsible for the one per cent.

An additional complication was that during the war, wage stabilization prevented bands from going into spots and getting more money than the previous unit. However the AFM got a decision from the National War Labor Board that certain "name" bands (a list of 75) would be considered independent contractors, not agents, and that

therefore the salaries of their sidemen were not subject to wage stabilization.

Thus for one section of the government, a band-leader was an employee, for another, an employer.

Confused, Yet?

This slightly whacky state was resolved on June 24 when every band-leader in the country who has played dates in the past six years where the owners paid the social security taxes under protest, becomes liable for those taxes.

Mal Hellot, at press-time was in court in Boston with the government claiming several thousands of dollars. Other leaders will be there shortly.

Even where the people didn't pay under protest, if they file suit and recover from the government, the leaders will be responsible.

It is immediately obvious there are going to be a lot of bankrupt leaders in the next few weeks unless some compromise action is taken between the AFM and the internal revenue authorities.

May Use Theater Fund

There were rumors that the AFM would use its theater defense fund of over two million dollars, collected from the one per cent payments made on theater dates for the past ten years, for a flat over-all payment. But these were just rumors.

In the interim, the agencies ver-automatically taking on four per cent over scale on every job bands played to cover social security costs, until a new contract form is decided on and approved by the AFM and the treasury.

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Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b-halfroom; h-hotel; m-night club; cl-cocktail lounge; r-restaurant; s-theater; co-country club; NYC-New York City; Wnd-Walbywood; LA-Los Angeles; ABC-Associated Booking Corp. (Joe Glass), 745 Fifth Ave., NYC; FB-Fredrick Bros. Music Shop, RKO Bldg., NYC; MG-Moe Galt, 48 West 48th St., NYC; GAC-General Artists Corp., RKO Bldg., NYC; MCA-Music Corp. of America, 745 Fifth Ave., NYC; HFC-Harold F. Oser, 424 W. Madison Ave., NYC; SZA-Stafford Zucker Agency, 420 Madison Ave., NYC; WMA-William Music Agency, RKO Bldg., NYC.

Deadline for band listings for the Aug. 22 issue is July 25. Band opening and closing dates and some location of the job. Single cannot be listed.

Agnew, Charlie (Lake Lawn) Delavan, Wis., 7/18-27, b.
Anderson, Cat (On Tour) MG
Anthony, Ray (Armadillo) NYC, Clmg. 7/23, h. (Continental Terrace) Sylvania, Ohio, 7/18-21, b.

Harveston, Frank (Country) Augusta, Ga., 7/18-21, b.
Hawkins, Ernie (On Tour) MG
Hayes, Carlton (Sul Jones) Galveston, Tex., 7/18-21, b.
Hapes, Sherman (Casino) Walnut Lake, Mich., 7/18-21, b.

Beck, Will (Plantation) Nashville, 7/21-27, b.
Bardo, Bill (Utah) Salt Lake City, h.
Barnet, Charlie (Aragon) Ocean Park, Cal., 7/18-21, b.

International Sweethearts (On Tour) ABC
Jackson, Eey (Atlantic) Cokey Island, N. Y., b.
Jacques, Illinois (Apollo) NYC, 7/18-24, b.

Bicknell, Max (Bengalair) Tulsa, Okla., b.
Blahop, Billy (Dutch Mill) Delavan, Wis., Clmg. 8/14, b.
Blus, Bobby (Green Spot) Victorville, Cal., b.

Karr, Wayne (Bledsoe's) Lake James, Ango, Ind., b.
Kaneel, Art (Hitch's) Denver, Clmg. 7/17, b.

Calloway, Cab (On Tour) GAC
Carpis, Frankie (Palladium) Hwd., Omg. 7/21, b.
Carlyle, Russ (Blue Moon) Wichita, 7/18-21, b.

Kerr, Andy (On Tour) ABC
Kleary, Stephen (Cariton) Washington, b.
Knapp, Johnny (DIPRIMA) Highland, N. Y., b.

Davidson, Coe (Rio Cabana) Chicago, b.
Davis, Johnny "Scat" (Summit) Baltimore, b.

La Bris, Lloyd (On Tour) GAC
Lamb, Drazil (Flamingo) Jackson, Mich., b.

DeLoe, Sam (Pine Point) Newburgh, N.Y., b.
Dennis, Pat (Nick's) Blair, N. J., b.
Diddie, Dick (Baker) Dallas, b.

Levine, Fred (Strand) NYC, 7/18-27, b.
Martin, Johnny (Del Mar) Santa Monica, Cal., b.

Garber, Jan (On Tour) MCA
Gillespie, Diny (Downbeat) NYC, b.
Gomes (Chick) Philadelphia, b.

Nagai, Freddy (Palmer House) Chicago, b.
Nelson, Cole (Rico) Houston, b.

Hampson, Lionel (On Tour) ABC
Hart, Johnny (Rainbow) Walpole, Mass., Clmg. 8/1, r.

Proden, Hal (Cocoanut Grove) Santa Cruz, Cal., b.
Purvis, Don (Cedar Terrace) Lincoln, Neb., r.

Rachburn, Boyd (Capitol) Washington, 7/17-22, b.
Ragon, Don (Ideal) Monticello, Ind., Clmg. 7/20, b.

Sandifer, Sandy (Rico) Houston, b.
Sands, Carl (Oriental) Chicago, Omg. 7/21, b.

Sherrill, Claude (On Tour) WM
Stone, George (Fire Carnival) Trenton, N. J., 7/23-27, b.

Wald, Jerry (Roosevelt) New Orleans, b.
Wasnon, Hal (Robert Driscoll) Corpus Christi, Tex., b.

Young, Sterling (Jantzen Beach) Portland, Ore., 7/18-27, b.

Zito, Jimmy (Natarium) Spokane, Wash., Clmg. 7/23, b.

Amlecanor Quintet, Ray (Riverdale) Iron Mountain, Mich., b.

Black-Smith Trio (Warwick) NYC, Clmg. 7/27, b.

Dardanelle Trio (Elchey House) NYC, b.
Davis, Charlie (Bal Tabarin) L.A., b.

Varies Route



Hollywood—Most performers who achieve success in three fields go from dance bands to records to pictures. But Freddie Stewart, recently launched on a new recording career by Capitol, varied the route. Freddie, who sang for Tommy Dorsey's band, among others, starred in the "Sarge" series for Mergemog pictures. Musical backing for Stewart's first records was by a group including Dave Barbour, Buddy Cole and Ernie Filice.

Fargues, Danny (Pick-Ohio) Youngstown, b.
Fisher, Freddie (Madhouse) Hwd., b.

Galliard, Slim (Swanee) Hwd., b.
Gardner, Polon (Sue-Q) Hwd., b.

Hackett, Bobby (Nick's) NYC, Mondays, b.

Jackson, Tom, Eugene (Tom's) L.A., b.
Johnson, Happy (Jack's Basket) L.A., b.

Kays, Harry (Club 31) Grand Rapids, Mich., b.

Malneck, Matty (Sapey Maxie's) L.A., b.
Marx, Sonny (Brooming) Galt, b.

Pederson, Tommy (Palladium) Hwd., b.

Jam Sessions Chicago Hit

Chicago—Argyle lounge is hitting the jackpot with Sunday early-evening and Monday all-night jam sessions with local musicians, mainly of the be-bop school. Place has been so packed on Mondays that the Sunday (5 to 10) routine was added. Regular features at the spot are the Billy Samuels trio and the Tay Voo quartet with a very promising young vocalist, Bobby Cotter, on her first local job.

Porter, John (Cobra) L.A., b.
Povall, Mousie (Enduro) Brooklyn, N. Y., b.

Quinn Quartet, Art (Holiday Inn) Joplin, Mo., b.

Ramirez Quartet, Ernie (Maroon) San Antonio, Clmg. 8/20, b.

Samuels Trio, Billy (Argyle) Chicago, b.
Savage, Johnny (Martin's) York, Pa., b.

Wallace Trio, Cedric (Ruban Blue) NYC, b.
Walters, Teddy (Three Deuces) NYC, b.

Yard, Sol (The Place) NYC, b.

Fitzgerald, Ella (Surf Club) Wildwood, N. J., Clmg. 7/23, b.

Gaines, Murie (Ruban Blue) NYC, b.
Garner, Errol (The High) L.A., b.

Combos

Amlecanor Quintet, Ray (Riverdale) Iron Mountain, Mich., b.

Black-Smith Trio (Warwick) NYC, Clmg. 7/27, b.

Dardanelle Trio (Elchey House) NYC, b.
Davis, Charlie (Bal Tabarin) L.A., b.

Singles

Babbitt, Harry (Loew's) NYC, 7/17-23, b.

Calo, Jackie (Sherman) Chicago, Omg. 7/25, b.

LaBue, Jack (Billy Berg's) Hwd., b.

Williams, Mery Lou (Cafe Society Downtown) NYC, b.

# Shanghai Musicians Get 3 Million A Month, But Meals Cost \$100,000 Per

By HAL P. MILLS

Shanghai—Three million dollars sounds like a lotta money in any language, but not in this country. The average man of music, five or long-hair, is paid about \$3,000,000. Chinese national currency for a month of labor, but that staggering sum was changed into American currency is less than \$100. In other words, salaries of musicians here are just about the lowest of any city in the world.

Musicians in America who may be thinking of journeying to China to work are strongly advised by this writer to be smart and remain in Grapejuice, Kas. or Toenall, Texas until conditions are more stable here.

### Prices Rather High

Prices here, quoted in Chinese currency, run something like the following: Whiskey and soda, \$75,000, a fairly good dinner, \$100,000, a large bottle of beer, \$50,000, a Chinese-made suit, \$3,000,000, an Arrow shirt, \$300,000, 20 minutes by taxi, \$30,000, a cup of coffee or tea, \$8,000 to \$12,000, Chinese-made shoes, \$300,000, a small box of matches, \$500, a Manila cigar, \$12,000, an American medium-priced motor car, \$150,000,000 and up.

Until recently the average monthly pay for a musician was \$1,500,000, or less than U. S. \$50 at the black market exchange. The 1,400 and more professional musicians here were in desperate straits until, on May 16 Zosimo "Petrillo" Aranas, president of the Shanghai Federation of Musicians, decided to do something about it.

### Four Separate Unions

The federation comprises four sections, namely, The Foreign Musicians Association, which embraces American, Russian and Portuguese music makers; the Filipino Musicians Unions, the Central European Musicians Association and the Chinese Musicians Association.

Aranas, head of the entire organization since the demise of former president Nick Kerin this year, called a strike of all musicians working in Shanghai cabarets. He demanded increases in pay of from 55 to 95 percent. The employers set up a howl and appealed to the Shanghai-Wee-sung Garrison Commander, who ordered Aranas to call off the strike. Faced with jail if he refused, Aranas dutifully ordered



Perifiro Vila

the men to return to their jobs.

### Strikers Finally Win

The strikers had a good laugh and went on striking. For nine days the city's cabarets attempted to carry on with juke boxes and phonographs, but finally capitulated and granted all demands. The strike marked the second of musicians in the modern history of Shanghai.

This fella Aranas is quite a man. In addition to being a crack swingster, he is currently leader of the band at the famous Yantze Ballroom. The Filipino Musicians Union boasts upwards of 200 members including some who are in bad repute with local Americans and who were arrested by the American military authorities after V-J Day for having allegedly collaborated with the Japanese during the war, the two most prominent being Don Jose, whose real name is Pepite Alindada, and Jose Contreras, the latter one-time head of the pre-war union of musicians. Both men were jailed for several months, but both are now leaders in Chinese cabarets, Chinese patrons of which seemed to be blessed with a forgiving nature.

Four Americans Left American musicians, once su-

preme here, have just about faded from the picture. Gone are such leaders and sidemen as Henry Nathan, Bill Hegamin, Earl Whaley, Jimmy Carson, Al Uhles, Jimmy Staley, Henry Francis Parks and others. Tommy Missman, once leader of the Winter Garden band, is still in town but in another chosen line of Christian endeavor, although he occasionally plays odd jobs.

Acknowledged as the top musician here is personable Perifiro "Pemping" Vila, Hammond organist extraordinary, who holds forth at the swanky Mandarin Club, which is one of the most beautiful and certainly one of the costliest night clubs in the world. Owned by Jimmy James, he of Jimmy's kitchen fame, the Mandarin caters to an exclusive clientele.

Vila, 34, was a pupil of Henry Francis Parks, one-time assistant conductor of the Chicago symphony orchestra. So good is Vila that he has received flattering offers from America and is soon going to that country. He has a new individual, original and solid swing style, a one-man band with all orchestra effects. It differs vastly from the present style in America and which is credited with having brought the Hammond organ into disfavor in swing. No trace of corn. Other musicians praise it, particularly G. I. men of music. Vila's method is at once suggestive of famous American name bands, somewhat similar to the jump band of the Count. His clarinet and trumpet solos are revelations and he plays authentic blues and all types of dance music. The arrangements are his own.

### Plays Classics, Too

He has succeeded largely in changing the views of anti-Hammond organ critics, so far as swing is concerned. Vila plays classics like a master, with Bach his favorite. Prior to mastering the organ, Vila played piano for nearly two years with Earl Whaley's crack colored unit here, at time subbing for Eddie Beal in Buck Clayton's orchestra.

## Ullner Quits Band

New York—After being with Hal McIntyre for more than three years, git-man Walt Ullner is pulling out on doctor's orders to return to his home town of San Francisco. No replacement at press-time.

when the latter played at the Casanova ballroom here.

Vila hungers for news from Americans who played here and would be pleased to hear from Buck Clayton, Eddie Beal, Palmer Johnson, Calvin Temple, Earl Whaley and others. His address is the Mandarin Club, Seymour and Bubbling Well Roads, Shanghai.

## Philly Union Unable To Shake Local Tax

Philadelphia—The 1 percent tax levied on all musical paychecks by Local 77, long a cause of much grumbling, will stay on in spite of the fact that the union card-holders are enjoying a fair measure of prosperity. Work has been plentiful all season and many of the boys figured it was time to cut out the 1 percent cut that dates back to hard times. Although the complainants outnumbered the complainers at last month's union meeting, by a vote of 66 to 59, the tax still stands. It takes a two-thirds majority to repeal it.

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## THE BEARDS



### These Musicians Are Contributing To Revival Of Jazz In Chicago



Chicago—(From upper left around to lower right): Helping along the revival of jazz in Chicago, at least the be-bop wing, are these musicians: Bob Anderson, tenor; Norm Peckrandt, piano, and Jimmy Raney, guitar; Jackie Cain with pianist Roy Kral and leader-soloist George Davis; Bob Danno, vocalist; Count Levy, pianist; Lee Silvers, tenor; Pat Donby, tenor, and Gerry Miller, bass; and Jane Hamilton, vocalist. Most of the above participate in the Argyle club's jam sessions. The Davis unit is at the Bee Hive and pianist Levy, local pride with Georgie Auld's sextet. Lee Silvers fronts the Argyle jam group Sunday afternoons and Monday nights. All photos by Bob Schiller.





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