

Kenton To Rebuild Band On Coast

Rehearsals Begin Sept. 15, Several Stars Won't Return

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Herb Jeffries In Eastern Trek

Hollywood—Management staff of Herb Jeffries, currently at the Red Feather with the highly-touted Dutch Stone combo, is banding over road maps these days plotting an eastern tour for the former Duke Ellington singer, who will wind up his Feather stint on or about Sept. 15.

Unsigned contracts to date will take Jeffries to San Francisco, Salt Lake City and into Chicago's Sherman following Frankie Laine before depositing the husky chanter into a New York spot. Gotham locations under consideration are the Copa and the Blue Angel.

Kay Starr Will Sing With Laine

Hollywood—Kay Starr comes in to the Morocco tonight, Aug. 13, doubling for a week with Frankie Laine before the latter moves out after a successful run of nine months.

Vocalist Starr is booked for two months.

Hucksters Do The Happy Blues



Hollywood—Singing the Happy Blues for Capitol, Stan Kenton and Benny Goodman aren't letting us in on the cause of all that amusement. Kenton, who is having a little trouble pulling all his flock back into the fold, is expected to be at work again before the first frost. The record was an all-star Hollywood Hucksters job.

Hollywood—With an okay from his doctor, Stan Kenton next month returns to the band business tanned and refreshed after a five month lay-off to regain his health.

"I've never felt better in my life," he told Down Beat. "And for the last few weeks I've been itching to get back into the whirl."

1st Date Sept. 27th

His opening date has been set by GAG for the Rendezvous ballroom, Balboa Beach, Sept. 27 and 28. Ironical slant to this booking is that Stan was at the Balboa spot when he was discovered, signed and sent out on the road leading to national prominence.

Following the two-day break-in date, the Kenton crew will take a shake-down tour up the west coast for two weeks, returning in mid-October to cut its first sides for Capitol in five months. First recordings will be for an album to be titled Concert In Progressive Jazz.

Concerts In Nov.

For November, Stan plans his first concert tour. He intends to take the band across the country on a one-month series of concerts to cover the major cities with special dates for the music departments of various universities. The concerts will not incorporate dancing and will feature only members of the band. Kenton says he will not carry outside soloists or acts. Just the Kenton regulars, he stated.

"The idea behind the tour is to add another showcase to the music we feature not styled for dancing. We've done it on records and now I'm going to give people a chance to see how it's done," Stan explained.

Arranger Pete Rugolo has been with Kenton for a couple weeks now looking over the book and blue printing the addition of new material.

Vido, June Out

Trade talk has it that most of the former sidemen will return now that word of the re-formation is out. Only probable holdouts appear to be Vido Musso, who is interested in fronting a medium-sized combo, and June Christy, who is working as a single. Should Christy stay out, Kenton will consider young Jackie Cain (Chicago vocalist discovered by jockey Dave Garraway and Down Beat last winter). Looking ahead, Kenton revealed that if the November concert tour proved successful, he would schedule one for two months next year to be followed a year later by a European concert tour.

"But, right now," he added, "I'm only interested in getting started. Everything else will work out later."

Chicago—Quaried in Chicago, where they are working with Charlie Ventura's Sextet at the Hotel Sherman, key sidemen Sholly Manne (drums) and Kai Winding (trombone) say they definitely will not rejoin the Kenton fold. They're both too happy working with Ventura.

Trombonist Gene Rowland, who has just joined George Auld in New York, also stated he has no eyes for the new band. Vido Musso, before he left town, said he is planning his own medium-sized outfit shortly.

Along with singer June Christy—who will not rejoin Stan if her agent Carlos Gestel keeps her working on good jobs (Carlos is also Stan's manager)—saxist Bob Cooper, her husband, probably will not rejoin. And Bob Gioga, baritone saxist and Kenton's right hand man in the band, has retired at least temporarily from music due to his health. Bassist Eddie Safranaki is currently being submitted with the Jazz At The Philharmonic unit, his plans unknown beyond that.

Several sidemen were asked to return to the fold at less than their previous salaries. It is understood

Rexatious Invades Iceland

New York—According to press time plans, Rex Stewart, whose plans to work his band in Argentina were recently thwarted, will sail for Iceland for a series of six concerts. The ex-Ellington trumpet man will leave for Reykjavik, Iceland's capital, in September, after a warm-up tour of Montreal, Toronto, and other Canadian points where Rex's name draws the hot jazz fans. Rex will carry five other men. Only trombonist Sandy Williams is set.

The Iceland deal was an outgrowth of a date at Boston's Savoy ballroom. In the audience, one evening, was the son of the Swedish ambassador to Turkey. The fellow, here as a student, was hooked out by Rex and referred him to friends in Iceland.

Other recent Stewart activity includes the revival of the Rex Stewart Big Four name on H. R. S. records. The unit, which included Chay Cole, Billy Kyle and John Levy, last month waxed *Leaping Lobo*, *Film Flam*, *Madelme* and *Blues Kicked The Bucket*.

New Ryan's Trio

New York—The Albert Nicholas trio, with Eddie Dougherty, drums, and Lester Norman, piano, replaced the Bud Freeman trio at Ryan's, 52nd St. cellar, July 28. Jack Teagarden will join the clarinetist on trombone week-ends.

Down Beat covers the music news from coast to coast.

Wilder Quits Music Biz, But Continues To Write

New York—"I've had enough! I'm quitting the music business." So spake Alec Wilder late last month. The uncompromising, unconventional wizard told the Beat he'll still do some serious writing but would as soon take the Fuller

Dutch route as continue hitting his head against the unresponsive office walls of publishers, record companies, etc.

Wilder recently had an album of his music, led by himself, issued by Vox; and Columbia had Frank Sinatra conduct an album of Wilder's music. But how far do those realities go?

The experimentalist, who has hit tunes "It's So Peaceful In The Country" and top record arrangements (Bailey's *Hold On*), has found genius a hard thing to sell in a year in, year out basis. When the New Orleans Symphony played one of his long haired works a couple of months ago, he had to learn from New York by telepathy.

Basie To Strand

New York—Count Basie, a Roxy theater stand-by until the giant theater abandoned its name band policy, opens at the Strand Aug. 22 for two, possibly three weeks. To make the date, Basie had to get out of the last portion of his contract with the Club Paradise, Atlantic City.

Les Brown As Longhair

Denver—Les Brown, playing a recent engagement here at Elitch's Gardens, guest conducted the Denver Symphony in Tschakowsky's *Marche Slav*. It was his debut as a symphony conductor.

Saul Caston, director of the Denver Symphony, led the Brown band in the Fire Dance the following night at Elitch's.

Members of the band at this time were: trumpets: Bob Higgins, Pete Candoli, Dale Pearce, Bob Fowler; trombones: Ray Klein, Ray Sims, Ralph Pfiffner, Stumpy Brown; altos: Muggsy Ruffo, Jack Tucker; tenors: Ray Ashe, Eddie Scherr, Al Curtis; piano: Geoff Clarkson; drums: Jimmy Pratt; bass: Ray Leather-

Armstrong Set For Berg Spot

Hollywood—Louis Armstrong was skedded early this month to take a combo into Billy Berg's Vine street nightery tonight, Aug. 13, for an indefinite run. Early plans called for Louis to be backed by such names as Earl (Father) Hines and Jack Teagarden. Confirmation was unobtainable. Armstrong replaces the Jack McVea combo.

wood: vocals; Eileen Wilson, Ray Kellogg.

Stumpy Brown has taken Butch Stone's place with the comedy vocals. Higgins also serves as arranger, while tenorman Curtis doubles on baritone and Scherr handles clarinet, baritone, soprano and bass sax on occasion.

This Miss Really Gets Around



Chicago—Now with Freddy Nagel at the Palmer House, Jane Easton was one of the finalists in the Miss Chicago contest, prelude to the nation-wide Miss American competition. Jane is a former Miss Memphis.

Chili To Chirp



Hollywood—Spreading her talents, Chili Williams, the former polka-dot girl, is under contract to Eagle-Lion as an actress, trying radio from the dramatic end and studying singing. Inspired by Jane Easton's success, Chili's flock Tim Gayle has been encouraging her chirping.

Blazers On Stage

New York—Johnny Moore and his Three Blazers made their first departure from race locations when they played the RKO theater in Boston for one week beginning Aug. 7. The trio, a sizzling attraction as a result of their exclusive records, are currently at the W. C. Handy theater in Memphis.

Her Nibs, Pops On The Cover

Georgia Gibbs, fondly known as Her Nibs by her admirers, plays jacks with Paul Whitman on the musical director's office desk. Gag is that Georgia's Majestic platter is a revived idios called Ballin' The Jack. Pops, as you know, not only heads the music department of the ABC network, but recently launched his own disc jockey show.

When It's Dipsy Time On 52nd Street

New York—If you're nowhere at filling out income tax returns or digging legal contracts, then you'd better not wade into this resumé of the confusion that fell on the hapless head of Max Schrieber, owner of the Famous Door, 52nd St. collar. Some sympathizers say it was Max's fault in the first place, that he should have hired Earl Warren a month ago, as the original contract had specified. Instead, Max held on to Jack Teagarden, who wasn't doing such hot business but whose future looked bright. Warren agreed to postpone his entrance until Jack left.

Two or three times, then two or three times more, Warren's opening was moved up or moved back. A few Wednesdays ago, the band switch was definitely set. But things began to go screwy the day before when Max fired Teagarden for jamming across the street at Ryans and coming back to the Door late. Jack left; but his boys stayed on the remaining night and a half.

Has Signs Made

Meantime, as announced in the *Beat*, Max arranged to use Tad Dameron's manager, Monty Kaye, as booker for the Door.

Business being what it was, Max asked Monty to cut Tad down to quartet size, which Kaye was reputed to have agreed to do but only after learning that John Hardee, the previous relief unit, was willing to do as much. A marquee sign was made announcing the appearance of Dameron.

Came last Monday, July 28, and Max is waiting for Dameron's quartet. No Dameron. Finally Monty showed up to announce that Dameron was going to open up August 1 next door at the Nocturne, where he would also have his bookings. (The Nocturne had not previously used jazz attractions).

Everybody Gets Peeved

Frantic, Max got a girl pianist, Sylvia Gardner, to substitute. She was still in slacks when he got her to the Door.

Meantime, the Door didn't get around to publicizing Warren's opening and Warren wanted to quit but his manager Freddie Fields, wanted him to stay. Max asked Warren to play 15 and take 5 throughout the night.

As of press time, the status of this typical 52nd St. saga is as follows: Max doesn't want any part of Monty and Dameron, except that they pay for the sign that was made up announcing Dameron at the Door; Dameron is opening the Nocturne; Earl is about to check out; Hardee is burned at being replaced by some one who never showed up; the union which arranged for Earl to get 10 minute breaks, is hoping all concerned can work this one out among themselves.

Cut Whiffenpoof In A Whirl



New York—The Whiffenpoof Song was the reason for this meeting. Bing Crosby and Fred Waring go over the arrangements for their Decca disc, the first they have made together. The Waring vocal group backed Bing. Other side, Kentucky Babe was made during a fast eight minute before Bing bounced out to a ball game.

Palladium Set Rest Of Year

Hollywood—With exception of a five-week gap starting late in November, the Palladium ballroom on Sunset is booked solidly into January of 1948, Gus McCarthy of the terperly told *Down Beat*.

Following Frankie Carle's current run will be Jimmy Dorsey, Sept. 2; Harry James, Oct. 7, and Tex Beneke, Dec. 23. Press time found Stan Kenton nixing an offer to fill the open date to trek eastward on his proposed concert tour.

Rhythm Chicks In Chi A Year

Chicago—Music is almost secondary at the Zebra Lounge, though there's nothing wrong musically with the Rhythm Chicks, a photogenic five-piece gal combo that has been featured at the Chi club for the past year.

In the group are: Alice White, drummer; Laura Blide, bass; Dorothy Reigart, trumpet; Eloise Mullen, sax and Lee Ann Savage, piano.

Jones Deal Cold

Hollywood—Spike Jones, who was offered to Coca-Cola in a package with Morton Downey, at press time had heard no word from the soft drinkery. Jonesites believe the deal is off.

Shep Fields Back With A New Band, New Fish Bowl

New York—"Rippling Rhythm coming back? Say, Jack, ain't this where I came in?"

"No. It's a new show. Just the same cast of characters. Especially Shep Fields."

"Same fish bowl?"

"No. This is a streamlined, one piece unit that does away with bowl and straws. It's a long piece of glass that spells out 'Rippling Rhythm' and fizzes with carbonated glee when you blow on it. Or so Shep hopes. It's still at the glass blowers being baked."

"You're kidding."

"The truth. Honest."

"What's Shep going to do about his interest in that hamburg heaven up New Rochelle way?"

"Glen Island Casino? He's still keeping his fingers in the hamburgs. He's going to open with his band at the Glen Island Aug.

On Her Own



Chicago—Harriet Lorraine, formerly with the Willie Howard act, has taken the plunge and is now on her own as a singer. Harriet thought the *Beat* would be interested and we are—naturally.

Village Gets Jam Sessions

New York—On July 19, Graham Forbes, pianist, began Sunday jam sessions at the Little Bohemia on Barrow st. in Greenwich Village. Featured at the first session were, Rex Stewart, Buck Clayton, Johnny Windhurst, trpts; Stewey Anderson, tenor; Ake Hasselgaard, clarinet; Billy Miles, baritone; Forbes, piano; Joe Capek, drums; Jack Laberg, bass.

An added attraction was Helen Manning, sultry voiced singer who was backed by Irv Manning, Rex Stewart, Forbes, Stewey and Uffe Bode. Bode and Hasselgaard are young Swedish musicians who came here with Timmie Rosenkrantz.

Argyle Takes Chi Air Time

Chicago—The Argyle Show Lounge, north side club, has taken nine 15-minute late evening spots a week over WBBM, CBS outlet here, starting last week.

Spot features the "Tay Vove Quartet with songstress Marcy Lutes and the Billy Samuels trio. Talk was going on at press time about doing a special script job for the show, building a word mood to fit the music presentation on each broadcast.

Jockeys Meet In Chicago

Chicago—The nation's disc jockeys will meet at the Hotel Sherman August 15 for the purpose of forming a national organization. The group, known as the National Association of Disc Jockeys, with Hugh Douglas as temporary chairman, will probably get around to the matter of payolas, network jocks and other subjects close to the heart of the trade.

Jane Russell In Hone Film

Hollywood—Vocalist Jane Russell, often acclaimed for assets other than her tonsils, has been signed for Paramount's Paleface. Shooting began at press time.

Film will star Bob Hope, who has had a tune tailored for his own pipes by songwriters Ray Evans and Jay Livingston.

Miss Russell recently cut an album for Columbia which appropriately enough will be tabbed Let's Put Out The Lights.

Stan Kenton Set For East

New York—The Stan Kenton orchestra, soon to be revived, has been linked into the Meadowbrook, Hotel Pennsylvania and Paramount theater for late fall.

South Side Chi Attractions

Chicago—Big Bill, blues singer waxing for Columbia, is currently at the Hollywood Rendezvous, on south Indiana avenue.

Other south side attractions at press time were: Ike Perkins combo at the Archway lounge, Dick Davis combo at the Club Georgia, Gene Ammons at the Hotel Congo and Bill Martin at Joe's Deluxe.

Woody Stays West

Hollywood—Woody Herman, with a new Columbia recording contract in his pocket, has announced that he will not travel east for some time to come, that he wants to confine his efforts to picture, recording and his CBS airshow.

Dailey's Club Opens With Shows & Band

New York—With Perry Como, Marion Hutton and the Sam Donahue band scheduled for the Aug. 28 opener, Frank Dailey has begun a campaign to restore the Meadowbrook, New Jersey night to its pre-war status as top dance band location in the New York area.

Dailey's new policy included a one-a-night floor show in place of the dancers only policy heretofore practiced. It's felt that the top rank singer, plus Donahue's fast rising ork, will jam the giant dance hall with youthful Jerseyites and New Yorkers. Other acts will be included in the program.

The Como-Hutton-Donahue combination is set for one week, with Mel Torme and the Ray McKinley group following. It's not yet known whether the Meadowbrook will continue indefinitely with such high-powered attractions or whether the operator will settle for a single month of loud hoop-la.

Elliot Lawrence and Mel Torme had originally been scheduled to reopen the Meadowbrook; but a switch was arranged shortly before press time because of Atlantic City commitments made by the ork leader. Lawrence will appear later in the year.

Como and Torme will carry their own string sections to augment their accompanying orchestras.

Musicians Ask Chance To Vote

Hollywood—Faced with a complaint by film studio musicians that due to their working hours they are unable to attend union meetings, James C. Petrillo early this month refused to take steps against movie producers in an effort to get them to schedule work so that the toolers would be able to attend Local 47 general membership meetings.

Studio musicians feel they are being cheated of voting rights as various legislation that comes out to the union floor as a result of their work schedules. Meetings in question are held the afternoon of the fourth Monday of each month.

Bing Continues To Wax His Show

Hollywood—Perennial Bing Crosby, skeddled to unshutter his fall series late in September, will continue to transcribe his show, a procedure that caused much talk when the Groaner inaugurated the departure last season.

Cutting dates for the first three in the series were set earlier this month for Aug. 10, 12 and 13. Crosby's Philco backers were huddling two weeks ago to establish program and guest policy for the series.

Split Schedule On CBS Stanza



Los Angeles—Alternating thrushes on CBS' new Club 15 program are Margaret Whiting, left, who sings on Monday, Wednesday and Friday, and Patti Clayton, right, the Tuesday-Thursday chirp. Bob Crosby has a five-day schedule on the show.

They're In Love But No Clinches

Hollywood—Playing opposite a romantic star like Robert Taylor isn't all that might be expected. Take that from Audrey Totter!

In Metro-Goldwyn-Mayer's "The High Wall," the actress wears just two dresses—and each is a somber, plain black frock that scarcely could be called "glamorous." And, although a romance is developed between the two leading characters in the mystery story, there is not a single clinch.

"Yet," says Audrey, "everybody keeps telling me, 'Gee, but you're lucky to be playing opposite Bob Taylor. Just imagine being made love to by him, even for a movie!'"

"To which I keep replying, 'Yes, just imagine!'"

Cobb Marches Into Audience

New York—Arnette Cobb's stint at the Apollo theater, last week in July, still has the trade talking. The ex-Hampton skretch leader whipped his audiences into a froth with his stomping, his twisting and, of course, his blowing. His sensational demonstration of showmanship ended up

Model Monroe Gets Loving Cup



New York—Barbizon model Barbara Duke presents Vaughn Monroe with the award for being chosen "model" bandleader by 500 Barbizon girls. The two do manage to make a pretty picture.

with Cobb and his men marching off the stage and into the audience. Cobb has just begun a disc contract with Apollo.

Noted Dancers Top Past Performances

Hollywood—Versatility is the keynote of Hollywood's newest dance team.

From the Spanish flamenco dance which is currently winning audiences' applause every time "Fiesta" is run, Cyd Charisse and Ricardo Montalban will top their own performance when they dance again in "On An Island With You."

Those on the set where this Metro-Goldwyn-Mayer picture is being shot were held spellbound while Cyd and Ricardo executed a difficult stylized modern adagio number titled "Dark Duet," to music composed by Andre Previn.

The stars also do a colorful tango in the Technicolor film—just to prove that "versatile" is really the right word.

Revives Jazz Firm

New York—Solo Art, pre-war label tailored for the jazz purists will be revived in the near future according to owner Dan Qualey. Qualey still has several unreleased masters cut years back. He also intends to call new dates.

Duke's Frisco Concert To A Sedate House

San Francisco—Duke Ellington's concert at the War Memorial Opera House here last night was almost a sellout, but a lot of last-minute concert-goers were caught at the boxoffice without enough dough for orchestra seats, the only ones then available.

Ellington presented much of his familiar concert material and featured Kay Davis and Chester Crumpler as vocalists. The opera house is a pretty heavy joint to get jumping. It took the Duke the full two hours of his concert to do it. Not until the encores, when the band played C Jam Blues, Squeezed Me and Honeysuckle Rose (with Tyree Glenn on vibes) was there much action in the audience.

The Ellington "serious" pieces were received in the sedate manner in which the band presented them. Ray Nance's muggin' and Glenn's vibes and tram work stopped the show. Miss Davis' dress was possibly more successful than her singing. The rest of the band was its usual magnificent self. Sonny Greer, a little less bumptious, but is still one of the world's greatest drummers. Harry Carney and Johnny Hodges did what little they were given to do with their usual finesse.

—Ralph J. Gleason

Karin Booth Wins 'Big City' Role

Hollywood—All Karin Booth asks is a chance at a role in a picture. She will do the rest. She proved it first with a sensational dancing test which won for her the important part of a ballerino in "The Unfinished Dance," and now she has repeated her success with a dramatic test which landed her the romantic lead in "The Big City," a story centering around a little girl, to be played by Margaret O'Brien and produced by Joe Pasternak.

In her new picture, Karin will appear as a strong-willed school teacher who causes a rift among the trio of "fathers" when two of them fall in love with her. The "fathers," an Irish cop, a Protestant minister and a Jewish cantor, adopt Margaret when they find her abandoned on their doorstep.

'Lawford's Special' Cools Hot Actors

Hollywood—The "Peter Lawford Special," an idea Peter picked up during his globe-trotting days, is helping cast and crew of "On An Island With You" ignore "unusual" Summer weather.

Peter arranged with the property man on the set of the Metro-Goldwyn-Mayer Technicolor musical to keep handy a large tub of fresh pineapple, sliced and iced, for the benefit of Esther Williams, Ricardo Montalban, Jimmy Durante, Cyd Charisse and the others.

Director Richard Thorpe, hot for the cool idea, also arranged that "drinks" served in the nitespot scene should be iced pineapple juice.

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Sorry!

Philadelphia — Dave Miller, not Dave Krantz, is the man responsible for Paid records, the Philadelphia indie which has released songs by the Mummies Parade winning Forke string band. The error occurred on Page 9 of the July 16 Beat.

The Bop Cats Retard Hot Music In Chi

Mediocre Musicians Louse Up Too Many Sessions With Bad Blowing

By DON C. HAYNES

Chicago—Roy Eldridge's recent guest appearance at the Argyle Show Lounge caused a lot of talk - - most of it pretty bad. Advertised for one night appearance, the Argyle was packed and past for most of six hours. But the music was something else - - Roy struggling

against Lee Silvers and his beboppers. While Roy is far from playing his best today, the support given him by the young cats there certainly would have dragged anyone down. It was a revelation to all but the bop clique just how completely the Gillespie fad has corrupted the younger musicians.

There is no group of young bebop musicians in town who ever play anything but the small group of Gillespie originals and recorded bop stuff. It's the same stuff over and over, practically the same solos over and over - everyone trying the latest recorded Gillespie lick, it seems. The Eldridge affair brought together some supposedly good musicians. There were a couple on the stand - but the beat was never there, nor was there much music. Several musicians from the Thornhill and Ventura bands, among others, walked out in complete disgust and dismay. But from around the floor from several young kids came repeated exclamations of how "gone" everybody was blowing. Gone, hell - it was miserable!

It's time these cats started putting something down musically, of their own, or shut up. I'm not putting bebop down, by any means - I just want to hear it blown well by some decent musicians - and I'll listen to all comers.

Cain Sides Released

Those Jackie Cain Aristocrat records released never should have been, they're that unfair to the singer. Despite that no small independent waxery has money to burn, or masters to toss away, the stuff that does come out should be more representative of the artist's ability.

Del Courtney replaced Henry Busse at the Edgewater Beach hotel . . . Benny Strong ditto Henry Brandon at the Stevens . . . Most of the other orks sticking around until later in the summer . . . Singer Frank Girana rehearsing a 10-piece band, Fredericks may book . . . Master Record Co. has set up facilities in the old World Broadcasting studios, doing both recording and pressing jobs . . . Connie Russell



back in niteria, opened recently at the Latin Quarter here at a reported grand weekly.

Fields Group Great

The Herbie Fields band at the Sky Club is much improved from the Hotel Sherman crew. Changes find Eddie Bert, trombone; Artie Anton, drums; Ernie Englund, trumpet; and Mal Lary, clarinet, in with old standbys Joe Gatto, piano; Rudy Cafarok, guitar, and Marty Brown, bass. Changes have all been for the best and the outfit is the smoothest dance group in town, much better than most people realize.

Contrary to current rumors, Dave Garroway is not married to Sarah Vaughan. George Treadwell might object. . . . Teddy Phillips, who has gone completely commercial and now finds himself working steadily, goes into the Trianon August 12 for four weeks, then will follow in the fall for several more . . . Johnny Longa dates there is Sept 9, followed by Tommy Carlin Sept. 23.

Carlos Gastel, who was expected to book June Christy into the Oriental after her Panther Room date, didn't, and the ex-Kenton singer wound up in Milwaukee at the Stage Door with Roy Harte's pick-up group. She has the Troubadour in NYC set next.

Vido Inks At McConkey

Dick Stern went into New York to arrange talent for the previously mentioned trio of clubs that will use name combos and singers . . . Vido Musso signed with Mc-

Chicago Boy



Chicago—Just waiting to be swooned over, blond Jack Searle now has two commercial and seven sustaining programs over CBS Chicago outlet WBBM. The busy boy, former Boyd Raeburn singer, plans a series of transcriptions and a theater tour for the future. Chicago is his home town.

Conkey, not GAC, according to Dick Shelton and Stern of that office.

Joe Mooney waxed four sides for Decca at the old World studios July 29 . . . the Bill Rohter band working Fridays and Sundays at the Marine ballroom . . . Herbie Gross taking the off-nights at the Tallepin, with Bill Barber on piano, and Joe Brocola, drums. Lonnie Simmons and Boogie Woogie Allen are main attractions there.

Felix Martinique's Latin American rhythmized outfit drawing unusual comment at the Buttery . . . Eddie Getz replaced Anita O'Day at Jump Town August 5th. Spot wants to discover another youthful Jackie Cain . . . Jockey Fred Niles pulled an interesting thing on his morning WAAF Hot Club

Cleveland Cats Jam Again



Cleveland - Jam sessions have returned to the lake city. Held at Ohio's Golden Dragon restaurant, the sessions have no definite personnel and the type of music to be played depends on what the men feel like doing at the moment. In the top picture, are BEN DIMASCO, piano; Brooks Caperton, bass; Joe Holay, trumpet; Ralph Di Rocco, tenor; Mike Scigliano, drums. The lower photo is another view of the same group.

Krupa On Set

Hollywood - Drummer Gene Krupa and his band will go before the cameras in a day or so on Columbia's Bright Eyes set.

Patti Page Cuts First Sides

Chicago—Patti Page, Down Beat cover subject (June 19) and talented young radio singer, recorded four sides on her first session for Mercury records at the Universal studios July 23. She just recently inked a one-year pact with Jimmy Hilliard of Mercury.

Sides etched were Every So Often, What Every Woman Knows, Can't Help Lovin' That Man and I've Got Some Forgetting To Do. Sides will be placed on the market in quick order, first pair for August 15 release, last two for Sept. 1. Backing used was the Eddie Getz quintet, with Porky Panico, Ford Canfield and Kenny La Bond (all of WBBM-CBS here) added.

Detroit Fights Concert Combine

New York—"To fight the artistic dictatorship" of established classical music artists' bureau (Columbia Concerts and National Concert and Artists Corp.), millionaire Detroit industrialist Henry Reichhold has established his own talent office. Reichhold, who only recently stepped into the music scene, currently controls the Detroit symphony, the Sunday Symphony hour, Musical Digest magazine, the Carnegie "Pop" concerts, Vox records, the Detroit Music hall and other musical holdings.

of Chicago show—discussion with Dr. Richard Waterman, professor of Anthropology at Northwestern, of native African music. Three shows traced the basic rhythm patterns of jazz music through the various stages of development.

TONE PERFECTION IN EVERY STRING

Gibson Inc.
Kalamazoo Michigan

Personnel Of Fields' Band

New York Personnel of Shep Field's new "Rippling Rhythm" band, George Kotch, George Dorsey, Bernard Chebot, Martin Eshman, violins; Joe Cricchio, accordion; Ziggy Horowitz, piano; Mel Schinger, tenor; Norman Sloaner, Jimmy Sando, alto's; Dick Sando, bary; Jimmy Gemus, flute, piccolo, tenor; Rusty Dedrick, Fred Shear, Quinton Thompson, tpts; Fred Noble, drums & arranger; Other arrangers are Lou Harris, Rusty Dedrick, Shep. At press time was still looking for a tuba man who doubles on string bass.

So Help Us!

New York — Local 802 lists a clarinet player from the Bronx by the name of Joe Schmaltz.

Hipsters Hop In Holland



Amsterdam, Holland—Top drawing card in Amsterdam is this hip group at the Hotel Schiller, known as the Miller Sextet. They hope to make a stateside trip soon. The unit includes bass, violin, xylophone, piano and two guitars, with two girl vocalists supporting Pete Parker, the local swoon idol. Johnny Freese, former James and Dorsey sideman, was sitting in when this picture was taken.

STRICTLY AD LIB

by THE SQUARE

Friends of Jeanne Carroll, who won a divorce in Chicago last month from Tom Gentry, are expecting an announcement from her and her boss, Charlie Agnew, any day now. The band is playing at the Last Frontier in Denver. . . Local 802 is undecided what to do about the \$3 tax on ballrooms for each musician playing remotely since it violates the Taft-Hartley bill. They'll either drop it, or raise the scale that amount and tax the men directly. Hellen Presley, former SPAR radio canary, won her final decree last month in Seattle from hubby, Bill, a non-pro. . . Arthur

Godfrey switched his talent scout airer from Fridays to Mondays (8:30 p. m. EDT) late last month. . . Joe Merman, former Al Kavelin pianist, has his own combo now at The Brook in Summit, N. J.

The King Sisters definitely have split up, with Alyce moving from Los Angeles to New York, where hubby Syd de Ancoche in the shipping business. . . Lou Dinning secretly was replaced in the Dining Tote by another girl and says she will not rejoin her partners but will go out as a

single. . . Howard King, bartender at the old Onyx Club in Manhattan, is mixing them at the Drake hotel in Hollywood. Now that he's made peace with MCA, TD probably will hit the road again, with veterans Shavers, Ziggy and others sticking and Charlie Goddard, Johnny Patoska slated to join. . . They're wondering if Georgia Gibbs is sent in for Dave Ross. . . Betty Grable withdrew her boss and everybody else in the studio with a 1946 salary totaling \$279,333.

Cecile Martin, lovely thrush with Skitch Henderson, may switch to Vaughn Monroe. . . Local 802 agents scoured 52nd Street recently to stop all sitting-in by visiting hornmen. . . Martin Wagner has signed Calvin Jackson, pianist, and will prep him for a concert tour next season. . . Barney McDevitt is a press agent again, touring ahead of Freddy Martin.

Local 10 has brought Charlie Ventura before the national trial board for appearing on the Dave Garraway NBS Mve Sunday show. Seems that the union wasn't informed because it was thought NBS' cleared the guest appearance.

Third Pasadena Concert Staged

Hollywood—Final plans were in the bin for the Gene Norman-Eddie Laguna Aug. 4 Just Jazz concert at the Pasadena civic auditorium as Down Beat went to press.

Artists set to show their wares were Kay Starr, Lionel Hampton, Charlie Shavers, Willie Smith, Tommy Todd, Slam Stewart, Freddie Slack, Barney Kessel and Lee Young.

Concert ops have been prepping to take a similar group on tour of the nearby territory. First date is tentatively set for Aug. 18. Le-

TD Hires Buddy

New York—Buddy Rich, whose squabbles with Tommy Dorsey are legend, will play TD's Casino Gardens in Hollywood, following Frankie Masters.

Battle Of Jazz

Chicago—Recent Pershing ballroom date (Aug. 9) featured Eddie "Cleanhead" Vinson's band plus the local crew of Jimmy Dale. Presence of Gene Ammons in the Dale crew gave the date the appearance of a battle of saxes.

Bassist Killed

New York—Walter Bevinger, society bassist, was killed July 27 when an ambulance collided with his car while he was driving to a Brooklyn job.

New York—Ray Anthony is offering a \$25 bond for a title to the theme he uses on Bands For Bonds, Saturdays at 1:30 p.m., BBT, Mutual.

Oh, Brother!

Chicago—Ray Anthony's recent Columbia short, Disc Jockey, has a couple of quite curious details. Firstly, one and only one platter is used throughout the picture for several different numbers. It's a RCA Victor recording of Galty, a tune Ray never recorded, nor does he wax for Victor. Secondly, one tune, by the clock over Fred Robbins' desk, registered 30 minutes on playing time—sorta long for a disc jockey show!

• When one drummer wants to voice the ultimate in praise about another he's apt to say: "That boy plays for the band." Which means, of course, a maximum of "beat" and tone and a minimum of frills through every note of every arrangement. All musicians agree that Ray McKinley has always been that kind of a drummer throughout his fabulous career with the Dorseys, the Millers and now his own band. And logically enough that's exactly what Ray has to say about his SLINGERLAND Radio Kings: "They're strictly for the band with their exceptional tone, response and downright guts. Seems like I've always played SLINGERLANDS—and probably always will!"

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On The Sunset Vine

One Thing About That TD, He's A Good Business Man

By EDDIE RONAN

Hollywood—Tommy Dorsey is probably the best business man in the music world. At least, a check into his operation of the Casino Gardens here reveals an unloading of gimmicks that aspirin-gulping operators across the country could do well to heed.

Today, Aug. 12, marks the fourth anniversary of Ted Dee's operation of the Gardens. And, Tommy is not missing the opportunity of an anniversary.

He's tabbed the day The 13th Is Your Lucky Day and is displaying some \$5,000 worth of merchandise in give-aways. Through merchant tie-ups in nearby Santa Monica and the beach area, more than 100,000 tickets were distributed and each participating merchant was given display props plugging the event, plus a roll of 2,000 ducats.

Prizes include refrigerators, radios, record players, washing machines, cameras and the like. It's a great come-on.

And, it's nothing new for the Dorsey mob. Manager Harry Scholer introduced successfully swing shift dances during the war. They've kept up the heavy promotion campaign ever since. Spaced closely together, the Garden has featured bathing beauty contests, Mardi Gras of music, anniversary parties for disc jockeys that returned weeks of free air plugs, tune-o games of pop songs, varsity nights, sweetheart nights with diamond rings given lucky couples, and a recent innovation of dish night when each woman attending is given a piece of china, the incentive being that over a period of weeks she is able to collect a complete set.

Yes, the 13th is a lucky day—at least, for Tommy Dorsey. He'll see to that.

Vibist Johnny White, rehearsing his unit at the Whiting studios following a run at the Hi-Life club in Las Vegas, must have spent an evening or two blowing over the tables in the Nevada spa for today he's driving a new, blue convertible Buick. The former Benny Goodman vibeman is set to back Frankie Laine on some forthcoming sides.

Drummer Ben Pollack gave up his combo at Lyon's English Grill and is back at studio work. His recent recording venture (Jewel label) was a costly one. Duke Ellington has completed a musical panorama for his Aug. 31 Hollywood Bowl appearance. Duke recently signed with Columbia. Caesar Petrillo, Chicago's WBBM musical director, recently whipped together a local band for a six week stint at the Casino Terrace, Catalina.

Betty Garrett, Broadway's Call Me Mister star, gets her first screen appearance in MGM's The Big City. Film also will feature Danny Kaye and Margaret O'Brien. Truly a parade of jazz names on the That's Life set at press time. Benny Goodman, Lionel Hampton, Harry Babasin, Mel Powell, Charlie Barnet, Louis Bellson, Louis Armstrong, Benny Carter, Barney Bigard, Phil Moore, Tommy Dorsey, Zutty Singleton, Irving Ashby and others. Their appearances can either be great or a great fiasco.

Susan Reed, Irish harpist and vocalist recently featured at NYC's Cafe Society Uptown, is inked for a part in Columbia's Glamour Girl. Mildred (Wax) Cavanaugh dropped from the Criterion music staff. She was Gal Friday to Mickey Golden in New York before coming to the coast. Hubby Dave Cavanaugh recently took his band into the Castle's on Ventura.

Shots From The Lots

Dinah Shore, who shares a "living" role with Edgar Bergen in Walt Disney's forthcoming Fun And Fancy Free, tells of the exploits of cartoon character Bongo, a runaway circus bear, who intrudes the forrest of the villain giant, Lumpgaw. With this, she sings the love story of Bongo's romance with Lulubelle, the glammorgal of the timberland. Something new added to Dinah's bulky schedule.

Soon to be released is George Faj's Date With Duke, his latest

technicolor Puppetoon, starring Duke Ellington. Broadway Musical Are You With It set to get into production with Donald O'Connor featured. Sam Coakow looking for a vehicle suitable for Ginny Jackson, cute chanter with the Eddie Oliver band. Recently completed Song Of The This Man, latest of the William Powell-Myrna Loy laugh comedys, has the music world as a back drop. Philip Reed, playing a bandleader, gets knocked off and the action starts. Keenan Wynn plays a sideman with Henry (The Neem) Nemo cast as a jive-talking buddy. Also featured are Pat Morrison and Gloria Grahame, who mouths a tune, You're Not So Easy To Forget, penned by Ben Oakland and Herb Magidson.

Items in Brief

Miguelito Valdes, who goes into the Millies Deller theater Aug. 26, has packed Benny Carter and Dick Stabile to ink a new book for his 14-piece band. Red Rowe has been signed as intermission band at Tommy Dorsey's Casino Gardens. Unit will get airtime Monday through Saturday. Xavier Cugat recently debated his new half-hour CBS musical. Show airs Sundays. Sarah Vaughan will make a music short in New York with Louis

Grooms Plane For Bendix Air Race

Hollywood — Dick Simmons, young Metro-Goldwyn-Mayer actor, is finding that films and flying don't always mix. A former Army pilot, he planned to enter the Bendix Air races last year, but his role with Esther Williams in "This Time for Keeps" prevented it.

For this year's race Simmons has been conferring with local aviation enthusiasts about the possibility of flying a "souped-up" P-49, famed "Thunderbolt" of the AAF. He is hoping to complete his current role in the Technicolor musical, "On An Island With You" in time to compete in the aerial derby.

Lennie's Album



New York—One of the most completely original and creative pianists of the last decade, Lennie Tristano received terrific critical acclaim for his first platter a few months ago. Now Keynote brings out an album of the Tristano Trio, with Billy Bauer on guitar and Arnold Fishkin and Bob Leininger on bass. Album sides are Can't Get Started and Out On A Limb, his original release, and I Surrender Dear, Coolin' Off Ulanov, Atoneament and Blue Boy. Lennie spends most of his time teaching, Bud Freeman being a new pupil.

Out Of This World For Fund



Hollywood—The game will be played August 25th in the—w're not fooling—Out of This World Series. Benefit of the Damon Runyon Memorial Cancer Fund and the Youth Welfare Fund, the latter sponsored by the Hollywood Chamber of Commerce which is also sponsoring the game. Captains Andy Russell and Frank Sinatra will have such star ballplayers as Harry James, Frankie Carle, Gene Norman, Barry Sullivan, Harpo Marx, and Mickey Rooney helping them run bases at Gilmore ball field.

Jordan after the sensayth slings: closes at the Bocage.

Pianist Oscar Levant has a regular part slated in Al Jolson's Kraft Music Hall stint over NBC when the show begins in the fall. Phil Moore's sextet is currently at Carl Nelson's Rounders on Sunset. Carlos Castel has

added pianist-chanter Nellie Luther to his roster. Lionel Hampton, currently at the Million Dollar theater, will be followed by Frankie Laine. Laine, the west coast singing sensation, will be backed by the Ansell Hill band. Pinky Tomlin opens for two weeks Sept. 1 at Oakland's Lake Shore lounge.

Bechet Waxes Four Columbias

New York—Sidney Bechet waxed the first four of eight guaranteed sides for Columbia records late last month. On one coupling he used protege Bob Wilbur and his Wildcats for backing. On the others, he used a standard rhythm trio that included Pops Foster, bass.

Bechet's contract with Columbia is his first with a major record company in several years. The famed New Orleans soprano sax man has been chiefly occupied late, by jam sessions and an engagement at Jimmy Ryan's which was cut short by illness. Bechet collapsed the day he was to appear with Armstrong and Teagarden at Louis' Town concert. A month's rest on the newly purchased launch has put Sidney back into playing shape, though he'll probably limit himself almost entirely to recording.

Jive Five Waxes

Hollywood—Happy Johnson's Jive Five, now at the Frontier, Ocean Park, are eager to see the results of their tracking for the Moderne records of The Nursery Rhyme Boogie. Side is backed by a Johnny Moore Three Blues pressing. Unit is interested in getting Billy Austin's Have You Got The Gumption To Make The Assumption as a novelty showpiece to lure the attention of a main label.

Quartet in Film

New York—The Golden Gate Quartet, Top rhythm spiritualists, has a featured role in the musical, Ball Of Fire. Group recently recorded Pray For The Lights To Go Out and High, Low And Wide for Columbia.

Advertisement for Vibromike microphone. Text includes: 'If it's MUSIC... Vibromike... only \$17.50'. Features: Minimum damping of sounding heard... reproduces musical tones only; Low-weight - High voltage output; Wide frequency response - Easy to handle; Rugged - Inconspicuous; Latest Vibromike Developments Available Now! TONE CONTROL - VOLUME CONTROL. Easily attachable... compact. Provide convenient control of tone and volume remote from the amplifier.

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Bechet... light... this... couple... ing. On... dard... tops... with... a major... years... soprano... occupied... and an... Ryans... was to be... nstron... Town... rest on... ch has... saying... y limit... o recording.

Calypso Group Holds Session

New York—A Calypso Jam-boree will be held each Thursday, from 9 p.m. to 4 a.m., at the Calypso Club, 7th Ave. near 139th st. First program, held July 31, featured Lord Invader, Duke of Iron, Macbeth the Great, Count of Monte Cristo, Lady Trinidad, Muriel Gaines, and the Arthur Scott Calypso orchestra.

Flacks Join Hands

New York — Flacks Milton Karie and Irv Kahn joined forces last month. Karie will handle jobs and the trade and fan press. Kahn will cover the general press. Biggest account is the Carlos stable (Kenton, Torme, Cole, Lee, Christy, Lutchner), with which both were previously connected. Factory will also service the Meadowbrook and Troubadour. Offices are at 19 E. 48 and the Hotel Lincoln.

Butch Stone's New Coast Crew Tops

The Butch Stone Septet

Reviewed at the Red Feather, Los Angeles

Billy Shuart, drums
Shelly Robbin, Piano
Arnold Pinkard, bass
Shorty Rogers, trumpet
Stan Getz, tenor
Herbie Brown, alto, tenor
Butch Stone, baritone, vocals and leader

Los Angeles—Butch Stone today is doing what probably a thousand people have advised him to do during the last half dozen years - - fronting his own unit. And, living up to or surpassing the expectations of even the most enthusiast of his well-wishers. Butch has the best new small band in this territory. It's a bop outfit that swings every tune with dynamic control and commercial softness that pleases those who come to dance or ring-side romance without offending the true jazz listeners.

Butch, former Les Brown saxist and novelty vocalist, himself is the most surprising member of the crew. A personality guy who knows every trick of selling, he displays a restraint when not at the mike that completely ingratiate him with followers of what the unit is doing musically. And, fronting his first band, he could be such a ham. At the mike with his novelties which he spaces appetizingly, he is the same great gag vocalist that made him so popular for more than five years with the Brown band.

Young Musicians Fit

Butch has surrounded himself with a gang of young musicians who fit excellently. The rhythm section is firm without being too light. Pianist Shelly Robbin paces nicely relaxed solos that only at times lose a little of their importance through a tendency to become feathery.

Others, especially trumpeter Shorty Rogers, who arranges most of the material, excite on their solos with sufficient technique and ideas.

Proof of the finished quality of the group came on night reviewed when Butch with little rehearsal was called to back the opening of vocalist Herb Jeffries. Unit gave quiet support which presented Jeffries tastily.

Piano Protection Weak

Only noticeable weakness is the fading of the piano both on ensemble and solos. Correction might be a stronger piano mike or concentration by Robbin that he occasionally is not projecting. Gang specializes in dance standards with a sprinkling of bops and novelties for Stone's pipes.

DOWN BEAT'S DECISION:

If MCA can't and don't do big things with this musically and commercially great unit, it should go back to the trained seal acts.

Butch Stone Replies:

I must admit I'm a little proud of the progress we've made in less than two months together. The fellows seem to like to blow together and that's important. I intend to keep the concentration on danceable music. I still like to see the bids dance by. That and theaters are great. I don't particularly want to build a package that's too much of a show piece. There are too many of those around now. Just good music that people can dance to.

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Relax While Radio Rehearsing



Hollywood—roggy Lee and Buddy Clark enjoy a laugh at a rehearsal of the CBS Rhapsody in Rhythm show, which is aired at 8 p. m. PST on Wednesdays. Both singers have their own radio programs.

Ozzie And Harriet Return This Month

Hollywood—Bandleader Ozzie Nelson and wife Harriet Hilliard come back on the airwaves Aug. 31 for International Silver, Coupe, who have been vacationing in the east, got their hands back in recently as guests on Tony Martine Sunday CBS Texaco show.

Walters Joins TD

New York—Bob Walters, lead clarinet recently with Skitch Henderson and Claude Thornhill, joined Tommy Dorsey at the Casino Gardens, Hollywood, Aug. 4.

Abe Most In Chi

Chicago—Abe Most began a three week stint at the Cairo, north side lounge. Most recently completed arrangements in Syracuse and on 52nd St. in New York.

Complaint On BMI Royalties

New York—Complaining that Broadcast Music Inc. (BMI) had no accurate accounting of music performances, upon which royalty pay-offs are based, a group called BMI Small Publishers Committee has begun a campaign demanding that exact records of all performances be kept. Unlike ASCAP, which distributes royalties by a "rating" system, BMI is set up to award a specific amount for each time a member's tune is used.

Perry Alexander, chairman of the committee, claims the smaller companies are being short-changed because BMI uses a sampling system rather than an all-inclusive count.

BMI officials maintained that Alexander, head of Dubonet, music, was practically the only publisher to kick and that they were checking through past records to determine whether Alexander's complaints were justified, an admitted possibility, BMI pointed out that any system other than a sampling check would be both economically disastrous and needless.

Some Jam!

Philadelphia—Billy Kreschner, clarinet-tooting boniface of the Jam Session swing den, has run into some unusual situations with the hot jazz fans who clutter up his spot. But the zipper of 'em all was when the postman delivered a letter to him t'other day addressed to "Mr. Session Jam." The writer, one Samuel Reich-Jam, who mailed it from Bombay, India, said he was seeking long lost relatives in America and has spotted the name in an American directory of some sort. So in case you know any Jams, tell them to get in touch with Sam Jam on Victoria Garden Road, Bombay 8. Or don't you give a jam?

DOWN BEAT Subscribers

To insure prompt delivery send change of address 3 weeks in advance.

Twin-Tones Jump For Jan



Ocean Park, Calif.—Don't ask us why, but this group is called the Twin-Tones. Now with Jan Garber's ork at the Aragon, they are left to right: Allan Copeland, leader, Doris Brian, Tommy Traynor, Betty High, Bob Parkes.

VULCAN STRINGS

For VIOLIN VIOLA CELLO BASS



DOWN BEAT

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CHORDS AND DISCORDS

Anti-Garroway

Battle Creek, Mich.
To The Editors:
About Garroway's remarks concerning the problem of paying off the musicians who make the records that the jocks earn their leisure living with, I sympathize with both parties.
I think that some sort of arrangement should be arrived at by good sound reasoning. Why let sarcastic, pseudo-humorous and unhelpful articles appear in your fine paper? Garroway didn't make one real constructive suggestion as to the alleviation of this problem—and it is a problem that should be settled for the good of music and all concerned—including the listeners.
T. S. Jack Drucker
South Gate, Calif.

To The Editors:
Let Garroway take his Kleomatic watch and let it tick on his show. Have all the technicians and engineers in the world work like mad. See how much of anything it sells.
Since when is music no longer an art form? Since when is the music business no longer a profession?
Garroway has a neurotic sense of values.
Howard J. Herschel
Los Angeles, Calif.

To The Editors:
When Garroway looks at his watch, he isn't throwing watch makers out of business.
These articles aren't humorous, and as your magazine is a trade paper, why not use your space to a better advantage?
Bill Williams

To The Editors:
Mr. Garroway's royalty pie is

cut exactly the way he suggests it should be—although, in a sense, you wouldn't title it royalties.
The recording engineer, the acoustics expert, the matrix mold operator and others that have a hand in the finished recording all are paid a substantial salary by recording companies. These checks arrive each and every week, because the profits realized from records sold enables them to do so. Doesn't that boil down to a cut on every record sold? The "importer of shellac" and the Oriental big breeder who grew the little fellows that make such fine surfaces are all paid for the quantity they supply the company. That quantity is determined by the number of records that go on the market, not merely the master. Even Mr. Garroway gets his cut, too.
Mr. Garroway states that he uses a watch in making a living. After that last article I'm well convinced he uses nothing else.
Ray Rabon
Down Beat, always anxious to print both sides of any subject, its letters were decidedly anti-D.C. stymied here. No far, we're unable to take Garroway's side—all of the

Gene Williams' Story

Canton, Missouri
To The Editors:
Congratulations on having the courage and honesty to print Gene Williams' piece on critics. I understand his reasoning and agree with him 100 percent. Commercial records rarely capture the true sound of bands, but it is about time that "jazz experts" stopped passing off their opinions as facts.
William Russell
Russell is the well known "jazz expert" who has had considerable first hand knowledge of recording sessions and critics.
Joe Higgins has joined the GAC band department. He will specialize in southern locations.

They Ride It



Atlantic City — Cal Gifford, who reports that his society band plays "good jump," recently opened his second season at the Traymore hotel here. Bob Seville, tenor sax and vocals, is on the right. Not around at the moment were Wally Hankin, piano and arrangements; Ronnie Hartinger, bass; George Grande, drums; Al Riti, accordion. Gifford plays viola and leads his voice for the vocals.

RAGTIME MARCHES ON

NEW NUMBERS
BOSSART—A daughter, Cynthia Andrews to Mr. and Mrs. Parke N. Bossart, July 8 in Beverly Hills, Calif. Mom is singer Nancy Andrews.
CAMP—A daughter, Isabella (7 lbs. 2 oz.) to Mr. and Mrs. Red Camp, June 15 in New York. Dad is pianist at Club Nocturne there.
ERICSON—A son (7 lbs.) to Mr. and Mrs. Roger Ericson, July 13 in New York. Dad is drummer.
GERACI—A daughter, Michele Grace (7 lbs. 5 oz.) to Mr. and Mrs. Vincent Geraci, July 24 in Philadelphia. Dad is accordionist with Fred Headrickson's band.
LIPPMAN—A daughter, Deborah (7 lbs. 2 1/2 oz.) to Mr. and Mrs. Morton Lippman, July 7 in New York. Dad is pianist.
MIRABELLA—Twins, Carole (6 lbs. 8 oz.) and Michele (4 lbs. 6 oz.) to Mr. and Mrs. Lenny Mirabella, July 15 in Mount Vernon.
MORRISSEY—A daughter to Mr. and Mrs. Bill Morrissey, July 12 in Philadelphia. Mother is singer Lea Lawrence.
PATILSON—A son to Mr. and Mrs. Pat Paulson, July 14 in Philadelphia. Dad is pianist at Orsatti's Musical Bar.
SECK—A daughter to Mr. and Mrs. Russell C. Seck, July 26 in Pittsburgh. Mom is former Joan Barry, screen actress and singer.
SHOLES—A daughter, Catherine (6 lbs. 5 oz.) to Mr. and Mrs. Steve Sholes, July 17 in New Jersey. Dad is specialty recording director at RCA Victor.
TUFANO—A son, Gaetano Vincent to Mr. and Mrs. Vincent Tufano, July 1 in Providence, R. I. Dad was formerly with the George Towne ork.
WOOD—A son, David Michael to Mr. and Mrs. Guy Wood, July 14 in New York. Dad is songwriter, drummer, and Eleanor Wadness, actress, July 16 in Boston.
MURAD-AMICO—Jerry Murad, leader of the Harmonicats trio, and Camille Amico, July 30 in Chicago.
NEWMAN-CARROLL—Lionel Newman, musical director at 20th Century Fox, and Beverly Carroll, singer and niece of Earl Carroll, July 19 in Beverly Hills, Calif.
PATTERSON-BERRY—Pte. M. C. (Chuck) Patterson, trumpeter and arranger with the Marine combo at Montford point Camp, N. C., and Ida M. Berry, July 20 in Jacksonville, N. C.
ROGERS-TACONO—Lenny Rogers, bandleader, and Josephine Tacono, July 16 in Virginia Beach, Va.
SIGLOFF-DAVIS—Eddie Sigloff, Missouri bandleader, and Lee Davis, August 3 in Omaha.
WINSLOW-TYRELL—Richard Winslow, bandleader, and Alice Tyrrell, radio singer, July 13 in Los Angeles.

TIED NOTES
BRENNER-GALLO—Harry Brenner and Rose Gallo, pianist-vocalist at the Dilect club, Atlantic City, July 1 in Delaware.
BURTON-WOODE—Bill Burton on personal manager, and Margo Woode, screen actress, July 22 in Las Vegas.
DROTTIN-WADNESS—Buzz Drottin

Who Does What, Which To Whom?

There were meetings recently held in Washington in which the juke box operators and ASCAP representatives were arguing with those who feel that the 1909 copyright laws should be modified.

The point at issue is whether a man playing a tune is entitled to a return for its mechanical performance in much the same fashion that the author of the song hit is.

ASCAP and the juke box operators say no, point out that when the artist records, he is paid mechanical royalties, which is sufficient for the interpretation. They maintain that true genius rests with the composers of such works as I Wander, Chi Baha Chi Baha and Tallahassee.

Fred Waring and other fellows who lead orchestras claim that the interpretation is as much a part of the performance as the composition. They are quite willing to give the composer his share of the loot, but claim that without their imitable touch, the registers will not ring, the keepers will bleep and the wax warp on the shelf.

We wonder what would happen if the following list were submitted to several thousand American citizens:

In The Mood ... Sing, Sing, Sing ... Sentimental Journey ... Begin The Beguine and all the rest.

We strongly suspect our good men and true would answer Glenn Miller, Benny Goodman, Les Brown and Artie Shaw much faster and more frequently than Wingy Manone, Louis Prima, Ben Homer and Cole Porter. Like it or not, the WAY in which a tune is played seems to be as important to the citizens as does the tune itself.

Frankly some of the tunes just aren't important.

So it seems to us that the most honorable gentlemen from ASCAP and the juke box associations are considerably off base. If the treatment of a song weren't important, the representatives of ASCAP wouldn't fight to get particular bands to record it in a particular manner.

And then again, it could probably be proven that more artistic creation goes into the average arrangement than into the average tune.

Some of the ASCAP's stellar lights have solemnly made statements that they cannot readily distinguish between the treatments given a song by various orchestras, that the song itself is the only thing that matters.

Thus we have the cheery spectacle of our song-smiths saying they are such bad musicians that Blue Barron, Dub Ellington and Claude Thornhill all sound alike.

This then to all intents in purposes means that the ASCAP-ANS have tin ears. Or then again, that they are most terribly anxious to make and protest that buck!

To our performing artists the only redress we can offer is this: slaughter any tune you see, gentlemen. Proceed with the most charming disregard for any of the niceties involved. After all, the guys that write them say it doesn't make any difference.

FINAL BAR
BEVINGER—Walter Bevinger, pianist, killed July 27 when automobile collided with his car in Brooklyn.
BLOOMER—Charles Bloomer, singer, July 19 in Poughkeepsie, N. Y.
CLARK—Edward Clark, 50, band leader, in auto accident recently at National Park, N. J.
EWART—Mrs. Frances Ewart, formerly Frances Taft, studio music arranger, July 29 in Huntington Beach, Calif.
FROMAN—Marty Froman, 32, drummer with Claude Thornhill, July 4 of Pneumonia in New York.
OLDHAM—George D. Oldham, bassoonist and clarinetist, June 23 in Chicago. He was a former member of the Tiny Farham band.

REEDS GILBERT



by Eddie Ronan

New Louis Discovery On Okeh?

By George Hoefler

The collector's pastime of "It is Louis, it isn't Louis", has started again with an Eva Taylor-Clarence Williams record. The disc is a contralto-baritone duet with cornet and banjo accompaniment on Okeh 8183 made in October 1924 in New York City. Sides are Arkansaw Blues (72912) and Terrible Blues (72913). The possibility of Armstrong being on the date is abetted by the fact that masters 72914 (Texas Moaner), 72915 (Early In The Morning), and 72916 (You've Got The Right Keyhole). However, it is also very possible it is not Louis in as much as the latter masters were cut by the entire Clarence Williams Blue Five on 72914 and 72915. Virginia Liston was the vocalist, not Eva Taylor.

Listening to the record, the cornet sounds inferior to Armstrong's

capabilities at that period. We vote no.

Peter Tanner of England, recently in the states on a business trip, uncovered some interesting information from Joe Tartu in New York City pertaining to Louis Armstrong's recording activities. While Louis was playing with Fletcher Henderson at the Roseland ballroom in 1924 the alternating band was Sam Lanin's, with Red Nichols and Joe Tartu amongst others. Lanin received a recording date from Columbia and asked Louis to drop down to the studio and sit in with his hand on the sides. Louis took choruses on both sides but unfortunately the records were never issued. When Tanner saw Red Nichols on the west coast the latter confirmed the story.

Robert Fertig of Rochester, N. Y., writes that he has found some 12-inch radio transcriptions featuring Ray Miller and His Orchestra. Fertig avers that Muggsy Spanier plays behind the vocal on two sides and takes two choruses on a third waxing. They are recordings of a radio program sponsored by the Meadows Manufacturing Company of Bloomington, Ill. The sides are How About Me (xc-2879), Some Of These Days (xc-2882) and Tiger Rag (xc-2883). The latter side being the one on which Muggsy takes two fine solos.

Referring to the Hot Box, May 7 the following additional information and corrections have been received. The St. Louis Blues (Master 1483) originally on French Brunswick 500380, also has come out on French Polydor 580002, and is now on Vox 16058 in album VSP 300. Song Of The Vipers is master number 1484 as Delunay lists, therefore the master 1485 belongs to the third version of St. Louis Blues.

Commander Merrill Hammond writes that the rare master 1478 is on Dutch Brunswick 9683, obviously dubbed from a record, as well as on German Brunswick 9683. Hammond also has On The

Sunny Side Of The Street (regular masters 1481 1/2 & 1482 1/2) on German Brunswick 9682, which is the same recording as the French Brunswick 500491.

Also in the Hot Box May 7 was included the personnel of Hoagy Carmichael's March of The Woodlums and Walking The Dog. Earl W. Bardow of Willoughby, Ohio advises he has a letter dated June

1946, from Hoagy, with whom he went to school and knew personally.

Hoagy gave the following personnel on the record: Bud Dant and Freddy Uworay, cornets; Chauncey Goodwin, alto sax; unknown tenor sax; Eddie Wolfe, violin and sax; Hoagy, piano; Drummond, bass; Herb Sullivan, drums, and Arnold Habbe, banjo. Hillard Brown, Chicago band-leader and drummer, is now playing at Brown's Hotel, Curtia, Mich., with tenor, guitar, piano and drums. Hillard has a release due on Columbia with his own combination and is also on eight sides cut for Apollo with Israel Crosby, bassist. He also played drums on the last six sides made by the Bill Samuels Trio on Mercury.

Sorry!

The trumpet presented to Rix Belderbecke was not a Martin, as reported in the July 16 Hot Box, the hand instrument company has informed the Beat. For an instrument to be a full tone flat, as Belderbecke's gift horn was reported to be, it would have to have approximately six inches too much air passage, maintains Fred A. Hoffa, president of Martin. Because of the many checks employed in the manufacture of musical instruments, such an error would be almost impossible.

Discovers Trio In Philadelphia

Philadelphia — It remained for Herb Hendler, Rainbow records chief, to discover the Kokomo Trio, a highly individualized and right-ous threesome of Kokomo's piano vocals plus guitar and bass who also add their vocal harmonies to the effort. Kokomo originally came here from St. Louis about three years ago, and his popularity such that he's never been able to leave the town. Was the only sept-in artist to be featured on KYW, local NBC station, and while the record talent scouts always take in this Quaker City, most of them become too befuddled with giggle soup to recognize a good thing as Hendler did. As a result, the Kokomo three are inked for eight Rainbow sides.

Philly Club Uses Ted Lewis

Philadelphia — The Latin Casino will spotlight the bandstand for the starting of the new season in early September. But not in the manner of the Click, which will have Tex Beneke kicking of the new season's parade of name bands. Instead, the Casino is giving the nod to Ted Lewis, who comes in with band and show for a four-week pitch.

Watt's Zambar is remaining on a musical kick over the hot spell, with Lester Young's band alternating with Jimmy Oliver's local quartet. Hot notes also on the menu at Spider Kelly's where Eddie Woodland, one of the better tenor men around town, has formed a quartet of his own.

Lew Ott, former bassist for Tommy Dorsey, in town at the Drake hotel's Ocean Room with the Sonny Miller Trio. Bob Merrill, former chanter for Ziggy Elman who cut the band's "Ivy" platter, soloing at the Dude Ranch at nearby Atlantic City.

Dameron Personnel

New York — Press time line-up of the new Tad Dameron band, which opened at the Nocturne, on 52nd St., are: Allan Eager, tenor; Doug Mettome, trumpet; Eddie Shore, alto; Gene Ramey, bass; Benny Clarke, drums; Dameron, piano; Kay Per... vocals.

Beachcomber



New York — This is Natalie Shepherd, a member of Johnny Long's Beachcombers. Known in Hawaii as "Little Natalie", the tiny gal was Nathalia Alamo before she married Bill Shepherd, another member of the quartet. She has been with Long for six months.



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What Europeans Write About Jazz

By ANDY GURWITCH

(European Jazz Writer and Member of the Swiss Broadcasting Corporation's New York Bureau)

New York—Ever since about fifteen years ago when Hugues Panassie proclaimed the high artistic value of jazz, the Europeans "forte" has been the appreciation rather than the playing of this music. How popular jazz has now become in Europe is therefore best displayed by the large number of publications dealing more or less exclusively with the subject.

That so much can be written about jazz, has to be seen to be believed. To give you some idea of its quantity and variety, I have compiled the following list of European jazz periodicals together with some short remarks. A real analysis of the ideas expressed by some European critics would take a book.

France

Jazz-Hot, published since 1935 by the Hot Club de France in English and in French, was before the war the main international periodical devoted to "le hot". It has resumed publication since the beginning of 1945 and uses again its original title, after appearing for awhile as the Bulletin du Hot Club de France. Very informative articles by the editors Hugues Panassie and Charles Delatunay appear regularly in each issue, but several foreign contributors whose writings were often real monuments of jazz criticism seem no longer connected with this magazine.

Jazz-Hot is now entirely written in French and considerably more space than before is devoted to French musicians, who also contribute various technical columns ("Talking about arrangements" by Claude Laurence, etc.). The record review by Hugues Panassie and/or Andre Hodier is still one of the main features.—(Jazz-Hot, 14 rue Chaptal, Paris).

Great Britain

The weekly Melody Maker which has appeared throughout the war in a very condensed form, gives all the news about English bands. Each issue includes an extensive column for record fans and the "Collectors' Corner" by Max Jones and Rex Harris, to which all well known European collectors forward valuable information.—(Melody Maker, 93 Long Acre, London W.C.2).

Jazzology started as the organ of the American Jazz Society of London, but has since become an independent publication. The editors' main interests apparently go to blues and Dixieland. However, articles of all tendencies by outside contributors are published, unfortunately without much critical discrimination. (So called revelations about Bix Beiderbecke, carried in recent issues, turned out to be nothing else but very skilful fiction anonymously submitted by an only too well informed jazz critic.) The editorial staff contributes regular features, namely Jazz Jive (news), Classics of Jazz (comments on recordings of standards), Your Record Library, Diggin' Discs, Jazz Lexicon and Hot Club of London News. Some of the best articles are reprints from foreign magazines. (Jazzology, 208 High Street, Harlesden, London N.W.10. As a result of the current paper shortage, the publication has recently been suspended until further notice.)

Fanfare (Music Parade) is mostly a magazine for the amateur musician, with technical articles written by the foremost English Jazz instrumentalists. Each number also includes an official news release of the British Musicians' Union, a record review and features about English and Continental bands.—(Fanfare, 31 Whitcomb Street, London W.C.2.) Sinclair Trill and T. B. Denby publish Pick-Up, the English counterpart of the Record Changer. While the record advertisements take up most of the space, there are always several short but very informative articles and a quite amusing column, entitled At the sign of the Cat and the Gate.—(Pick-Up, 171 Quinton Road West, Harborne, Birmingham.)

Besides the above-mentioned regular publications, numerous

booklets are periodically issued by the principal British jazz organizations. While some of these pamphlets cover a definite subject, the greater part contain articles completely unrelated to one another and seem to be published at a time when enough worth-while contributions have been collected by the editor. The following groups are active in this field: Jazz Appreciation Society (Bill Kinnell and James Asman, 165 High Road, Chilwell, Notts); Discographical Society (Cliff Jones and Ralph Venables, 110b High Road, Willesden, London N.W. 10); Jazz Tempo Publications (John Rowe 39 Berkshire Gardens, London N.13); Jazz Sociological Society (Albert McCarthy and Max Jones, 140 Neasden Lane, London N.W.10).

The Jazz Appreciation Society has published Jazz Today, Jazz Writings, Jazz Notebook, Jazz Orchestras and American Jazz No. 1. It also used to have its regular magazine, Jazz Record, but this folded quite a while ago. The Discographical Society presents excellent discographies by Ralph Venables, Eric Tonks, etc., and various other publications; namely, Black and White, Six, Bob Crosby Band, Eye Witness Jazz.

These pamphlets specially discuss white musicians.

Jazz Tempo Publications has come out with Trombone Jazz, Record Information and Vocal Jazz, while its magazine Jazz Tempo is now incorporated in Jazz Music, organ of the Jazz Sociological Society. This last named group publishes the Jazz Music Books series, which are particularly instructive and include A Tribute to Huddie Ledbetter, Piano Jazz (2 parts), Jazz Review, Clarence Williams Discography.

On his own, Albert McCarthy edits the truly outstanding quarterly review Jazz Forum, in which appear literary essays, novels and poetry in connection with the Negro world.

The London magazine Band Wagon is, in spite of its title, an all-around variety publication with, however, a jazz article and a record review in each issue.

Finally, the Irish review Hot Notes (4 Rathdown Villas, Terenure, Dublin, Eire) and the Organ of the National Society for Jazz Study (172 Wakefield Road, Dewsbury) should be mentioned.

Belgium

The bi-weekly Jazz, which was published in Flemish and French, first appeared in March, 1945. This magazine mainly covered the news and the activities of the Belgian musicians, but included as well some critical articles and a feature, entitled Jazz Encyclopedia. However, the back-

ground information was sometimes not quite accurate. Its place has now been taken by the monthly Hot Club Magazine, which presents outstanding documentary articles by Belgian and foreign specialists: From Blues to Swing by Robert Goffin, Swinging the Blues by Hugues Panassie, Tommy Dorsey by Jean de Trazegnies, Art Hodes by Carlos de Radzitzky, Jazz During The Gangster Era by Albert Bettonville, etc.—(Hot Club Magazine, 34 rue d'Arenberg, Brussels).

The Jazz Club of Antwerp also publishes a small magazine.

Netherlands

Symphonie & Swing devotes an equal number of pages to jazz and to legitimate music. The jazz section includes a column called Swing Back with news from America and England, a feature story about an American band and notes on Dutch musicians. Symphonie & Swing has also conducted an inquiry among European critics on What Is Jazz?—(Symphonie & Swing, 135a v. Oldenbarnevelst, Rotterdam-C).

There have been only two numbers of Metronome (publica-

tion of the Dutch Hot Club). Discussed therein are the Chicago Style, Hoagy Carmichael, the historical development of jazz and various local orchestras. A caption to a picture of Ellington states that the Duke is a member of the Board of Directors of the Dutch Club.—(Metronome, Postbus 805, Rotterdam-C).

Muziek, a bi-weekly, deals particularly with the activity of Dutch musicians and artists in Holland and abroad.—(Muziek, Schepensstraat 76, Rotterdam).

Scandinavia

The Danish Hot Club was publishing last year the monthly Jazz Information. It has now folded. The club intends to concentrate on various pamphlets.

In Sweden, there are Orkester Journalen, now in its 15th year of publication, and Ekstrad, which looks like Down Beat and is extremely well illustrated. Both are very complete reviews with interesting stories and news from Europe and America by local and roving correspondents, as well as regular features on Swedish jazzmen, radio and new tunes. The advertisements reveal that many small American record labels are widely distributed in Sweden.—(Orkester Journalen, Regeringsgatan 35, Stockholm), (Ekstrad, Regeringsgatan 8F, Stockholm).

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Switzerland

Hot-Revue, a splendidly produced magazine, aims to be the intellectual jazz review of Europe. The most interesting essays are those by Hugues Panassié whose articles for Hot Revue are among his best in recent years (Le cas Cootie, Count Basie et le blues, Le Trio King Cole, Le Trio Art Tatum, A l'Ecole des Noirs) and the writings of Cleon Cosmetto (serial on Rhythm in Jazz). However, very little is said about the present state of jazz, although the editors definitely dislike the Bunk Johnson school. The magazine includes several regular features: The best solos in jazz history, Jazz in Switzerland, Life of du theatre, Lausanne).

The popularity of American jazz is also rapidly increasing in Italy, one of the least jazz conscious countries before the war.

Oh, Brother!

Chicago—Heard on one of Charlie Ventura's first College Inn remotes, over WBBM and the CBS net, with announcer Jim Campbell handling the script from the studio: "... and now the Charlie Ventura trio, with Buddy Stewart and lovely Kay Winding." Remote-itis, perhaps?"

It has now two magazines, Musica e Jazz (mainly hot-jazz) and Swing (modern school). There was also a magazine in Spain since 1943, named Rytme y Melodi a, but it ceased to appear some time ago. This review has included the most important European jazz magazines. There is, of course,

the possibility that somewhere in England a collectors' club is issuing its own periodical or a fan magazine behind the Iron Curtain has escaped my attention.

New York—Buddy Rich, on his first western trek with the new Rich band, played the Edgewater in San Francisco, Aug. 5, followed by Jensen Beach. He is currently working one nighters and expects to camp at the Casino Gardens late in September. The Gardens are owned by T. D., who thereby ends his long feud with Buddy. Eddie Finckel, long the arranger and musical director of the band, is out, with jazz tenor Al Cohen handling most the current scribbling.

San Diego—Jimmy Liggins, kid brother of famed honeydrinker Joe, has formed an octet called the Drops of Joy here, and fronts it playing guitar and singing.

Music In San Francisco Is A Dead Duck, Gleason Finds

By RALPH GLEASON

San Francisco—Let me tell you all about how it is here, far far from the Argyle Lounge, the Onyx Club and Nick's. The music business in San Francisco and Oakland reached an all time low this spring and early summer. Big hotels like the St. Francis and Mark Hopkins booked local talent, Savitt and Raymond Scott played the Palace Hotel and both laid large eggs. Lu Watters and his Yerba Buena boys closed at the Daws Club and the Green Room folded and Kid Ory left town.

Stan Kenton, booked for a week into the Havana (Sweet's) in Oakland, laid such an egg that the end of the booking was cut and a one-ner in Watsonville was hastily substituted. It was so badly handled—no placards, not even a simple sign outside the auditorium—and which was so high (\$1.85) that it didn't draw flies despite the fact that it was the only thing that had happened in Watsonville since the 1946 harvest. Billy Eckstine played a one-ner in the Trianon Ballroom in the Fillmore district and drew less than 200 people. One of the three dance halls in Oakland folded. On a cold night in March there were only 22 couples dancing in the Palace.

The Concert Story

Lionel Hampton drew a good crowd July 13 into the Oakland Civic Auditorium, but that's all. Norman Granz came through last March and gave a real balled up affair at the Scottish Rite Temple. Supposedly set for two performances in one evening, tickets were sold on that basis but only one performance was held! There was great confusion in the balcony.

The Edgewater, dine and dance spot out on the Pacific, has been booking in name bands this summer. Tony Pastor opened the spot followed by Charlie Barnet and Casa Loma. Business has been fair but far from booming.

Best Bay Band

The best band in the area now, is the one at the Broadway Dancing Academy in Oakland which features Ellis Horne, Paul Lingle, Herb Sandford, Al Zone and Ernie Kohlstad. Bert Bayles will be back at his old stand the 1018 Club in the Fillmore District shortly and Billie Heywood and Cliff Allen are opening next week at the Sarong Club where Don & Cookie (a fine colored team, Don plays the piano and Cookie sings) have been featured for the past year. But the town is really dead.

A local publicist and showman Barney Gould, has announced plans for a showboat anchored in the bay. He plans to open in a few months with a vaudeville theater a dining room and a Dixieland band.

Radio Stations Quiet

Even the radio stations in this area are quiet. Symphony Sid or Freddie Robbins would be a sensation here. The nearest thing was a little program Nick Nickolson had for a while on KSAN this spring, but they dropped him because he played "too much jazz". KRE in Berkeley has Vivian Borman of the Yerba Buena Music Shop in a jazz classics program on Sunday nights and that's all.

The programs from the various Negro churches provide the best music on the air. There are several and they make Sunday night jump like mad with Sister Loretta Peeves singing loud and clear.

They tell me record sales continue pretty good in the bay area. Why not? Just about all the music you can get here, you have to get from records.

Musical Standstill

All in all things musical were at a standstill in the Bay Area. They're a little better now, but not much. King Cole played a concert at the War Memorial Opera House (first venture of its kind in that spot, incidentally) under the sponsorship of John Bur-Ton, Oakland promoter, and failed to fill the house. They did good business, though, on one nites in San Jose, Watsonville, Stockton and Santa Cruz.

The Ink Spots headed an all-colored bill at the Paramount Theater on Market Street for that house's first live show in ten years. June Richmond and Johnny Otis were also featured. The show played to a packed house every performance for a week.

Watters On Weekends

Lu Watters and his crew got together enough scratch a couple of months back to buy the old Sally Rand club on San Pablo avenue out in El Cerrito. They've renamed it Hambone Kelly's and the boys play weekends while Wally Rose, the pianist, plays "backroom piano" in the backroom (where else?) during the rest of the week. Opening night drew a good crowd, mostly college kids from the California and Stanford campuses, and old line Watters followers.

The Frisco Jazz Band, Watters rivals, are now out of a job. They closed at the Melody Club in Oakland where they had been all winter, and are now playing occasional one-ners with Clancy Hayes.

Harold Blackshears' Supper Club, on Fillmore street, has Saunders King and his band plus Amos Milburn, b.w. star and vocalist. Business has been good there as well as at the California Theater Club

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Auld Sets New Band

New York—It's a ballad heavy, sweeter band for Georgie Auld, according to the tenor man's rehearsal plans. At press time, Georgie was talking about the prettier things of life to Red Rodney, trumpet; Gene Rowland, trombone; Gene Z...

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The nucleus of what Auld terms his "hotel band" is the jazz sextet he recently had on tour. If the customers want it, Georgie intends to use the inner unit for bop sessions.

The band, using almost as many arrangers as side men, will count most heavily on Jerry Mulligan for paper work, with Tad Dameron contributing specialisms and George Handy some production numbers. Johnny Richards has written the band's new theme.

At press time, Auld was dickering for a 52nd St. location, though one agency was submitting the unit on the west coast at a reported \$1,250 weekly.

Down Beat covers the music news from coast to coast.

Reminiscing In A Jazz Tempo

By GEORGE MALCOLM-SMITH

Harford—Bill Blaufuss, an aeronautical engineer with United Aircraft, likes to reminisce about the days when he learned jazz and jujitsu with Dave Tough, played for Muggsy Spanier's examination for a union card, and had Bix in with his hand.

Bill is one of the Chicago kids who fell in love with jazz at an impressionable age but did not take it for his mistress.

Born in Chicago, Bill is the younger brother of the late Walter Blaufuss, composer of such favorites as "Isle of Golden Dreams" and "Your Eyes Have Told Me So," and for many years the leader of the College Inn orchestra and musical director of such radio programs as Don McNeill's Breakfast Club and the Farm and Home Hour.

The flirtation started at the College Inn. He heard a band organized by Bert Kelly in imitation of the Original Dixieland Band. Bill became so enthusiastic that he engaged the band for a high school affair. "It was something of a sensation," Bill recalls, "especially among the faculty."

Soon he was lurking about the hallways of Lamb's Cafe, Schiller's and the Casino Gardens where he could hear the music forbidden by his parents. When they were absent from the house, he practised the stuff on the family piano.

Joined Air Corps

An interruption in his musical pursuits came in 1917 when Blaufuss joined the army aviation service. He remained overseas with the army of occupation through the summer of 1919. Now and then he heard some jazz. The original Dixieland caught up with him at Rector's in London, and a pianist in his military unit, Gordon Fitzgerald of New York, "taught me a few tricks," he says.

He then returned to Chicago and entered the Armour Institute of Technology, serving notice on his parents that he intended to pay his way by playing jazz piano.

At first he jobbed with a small unit which included Bill Williams, subsequently clarinetist of the Benson orchestra. For the summer vacation of 1920 he booked a job at Janesville, Wisconsin. Among those he recruited for the engagement were Johnny Carrella, trombone; Jimmy Vanderbosch, banjo; and Wally Miller, drums. When the troupe drove up to the place in their Model T, they beheld the imposing sign: "The Pines, A Place of Romance and Beauty, featuring Bill Blaufuss Orchestra of Chicago."

Murder On 1st Job

The thrill of seeing his name in block letters was quickly dampened by his instructions from the proprietor: "It's ten cents a dance. Play five minutes, rest one minute. Keep your watch in front of you and don't play a second over five minutes."

Plain murder Bill describes it. His memory of the four years at Armour is a jumble of names—names of musicians who went on to fame and those who didn't. Outstanding is Davey Tough, with whom he played almost steadily for three years.

"Here's one they'll never believe about Davey," Bill says. "In the summer of 1923 while we were playing at the Highland hotel at Delavan, Wisconsin, the whole band took lessons in jujitsu. At the end of the season, darned if Davey didn't outpoint a professional jujitsu demonstrator!"

Recalls Bix

Bill met Bix Beiderbecke in the summer of 1922 at the Lake Lawr hotel at Delavan. Bix came to Delavan with a band including clarinetist Reggie Severance. He and Reggie sat in frequently with Bill's band.

"Last time I saw Bix" Blaufuss remembers, "was in 1927 when he was playing with Charlie Straight at the Rendezvous. He led me to a back room where

there was a piano. He played several numbers of his own, saying each time, 'How does this one strike you?' They were delicate, fanciful things. I liked them. For my money, he was the best white jazz musician who ever lived."

Worked With Muggsy

Bill and Muggsy Spanier played together often. Indeed, Bill accompanied Muggsy on piano when Spanier applied for his union card. "Mugs couldn't read a note."

"The examiner was Paul Machenhaupt who, as Paul Mack, played with Wayne King's outfit. Mugs was supposed to read a fox-trot, a waltz and a one-step. He got through the fox-trot all right because he knew the tune, but when the waltz was shoved in front of him, Mugs said 'Bill you run over it once while I warm up.' Machenhaupt snapped 'Hey, none of that. You play it together.' Mugs knew he was licked. He put his cornet back in the case and we left."

Another incident concerning Muggsy occurred in 1923 during the Armour Tech junior prom, held that year at the Drake. Bill had left the bandstand to transact some business with the committee. He returned to find Muggsy in the irate custody of the hotel manager, the house detective and the conductor of the Drake's long-tailed, white-tied dinner ensemble. It developed that in Bill's absence Muggsy had poked his horn through a French door and blown an irreverent hot riff into the Drake's austere dining room. Blaufuss recalls that he nearly lost his horn man.

All Types Of Jobs

A wedding for which Bill, Benny and Harry Goodman, Al Levy, Carrella and Tough played presented a difficult situation.

Bill had borrowed on orchestration of the Lohengrin wedding march from his brother, but found that several parts were missing. "So," he says, "we played The Stars and Stripes Forever by ear. Everybody seemed satisfied."

Blaufuss learned a lot from Roy Wetzel, for whom he sometimes substituted at the Peacock Inn on Wilson Avenue. Then there was trumpeter Charlie Altieri, "who drove a Moon car that looked like a hunk of junk, but had a Deussenberg motor under the hood. Charlie made mysterious jaunts to Detroit at seventy miles an hour. He was also Chicago's champion spaghetti eater. Nobody ever beat him in a contest."

Some of the men with whom he worked, or were around at the time, were Volly DeFaut, Carl Unger, Doc Bossart, Stan Lazarus and Pete McVey on reeds; Kelce McLeod and Billy McVey on trombone; John Kurtzenknabe and Frank Cotterell on cornet; Curly Ryder on banjo; Jack Shar-

Be-Bop Exponents In Harlem



New York—The report is that the Harlemaires are spreading be-bop in Harlem. Neutrally, we add that they are, left to right: Billy Butler, Percy Joel, Dorothy Smith and Chester Slater. Dorothy is also the group's vocalist. They are at the Baby Grand.

gel, Bill Paley and Wop Waller on drums. Mel Stitzel, Friars Inn pianist, gave Bill valuable pointers. And there was George Kenyon, who played trombone parts on a mellophone. Also Jim Lanigan, hot bass who later cooled enough to play with the Chicago Symphony Orchestra.

More Names

Ted Clark was a fine reed man who gave up music for dentistry. Clark Agnew, another fine reed man, has now become one of the nation's best known commercial artists. Bill remembers especially well Jack Bennett, who at night wielded the sticks in the band and in the daytime swung a sledge hammer in a slaughterhouse. He also has bright memories of Nick Dispense, clarinetist who was always accompanied on a job by a cousin bearing "medicine" for the band. Sometimes the cousin toted the medicine in a violin case, sometimes in a trombone case, depending on the job.

The strain to which Bill was subjecting himself was bound to end in his collapse. Not only was he studying engineering on day and playing music virtually all night, but he was also a member of the school track team. The inevitable breakdown came with almost dramatic suddenness at a place called the Fiume, at State near 35th street, where the band's hours were from midnight to 6 a. m. Bill says "School closed, the Fiume was padlocked, and I folded on the same day."

Health Interferes

On his physician's advice, he "played it easy" from then. His last year at Tech, however, proved his most enjoyable musically. He limited his playing to a series of Thursday afternoon dances held in a hall at Loyola avenue and Sheridan road, the favorite

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land, Frank Cotterell, cornets; Johnny Carrella and Kelce McLeod, trombones; Don Murray, Reggie Severance, Billy Brinkman, Ted Clark, reeds; Bob Gillette, Mel Tobin, Johnny Kurtzenknabe, guitars and banjos; George Kenyon, mellophone; Dave Tough, Harry Gale, Jack Shargel and Brad Muell, drums.

After graduation, Bill forsook music and went to work for the American Radiator Company. Two years later he joined the army air corps, from which he was discharged in 1934 because of physical disability. He spent a year in recuperation at Trona, near Death Valley in California, then joined Douglas Aircraft. In 1944 he switched over to United.

"My piano is distinctly rickety-tick by present standards," Blaufuss sighs, "but I got some good tips on the new stuff from Jimmy McPartland's wife a couple of weeks ago on a Chicago trip. I'm still trying."

New Calender

New York—An "act" made the Hotel Astor roof for the first time when Jan August Mairlove, pianist, shared billing with Skinny, Ennis' ork. Opening, according to his stacks, came on Jan August 11.

Down Beat covers the music news from coast to coast.

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DISC JOCKEYS SOUND OFF

Press Agents Can Be Very Annoying, According To Sid

By SYMPHONY SID

New York—Dig me! I'm a writer. At least that's what they call guys who get their monicker above stories. Now if I only had a story to tell. Usually my press agent does all the writing for me... which reminds me—as long as I can

sound off, I think I'll start high-king about a certain type of publicity man—the super-friendly kind who does nothing but bound the disc jockey shows. These characters get paid (or do they?) just to keep their client and their client's records up to the jockeys and send and tout the guy and his wax like they really knew what they were talking about.

Not that I'm trying to pass myself off as a music critic. Not me, pops! Too many frantic things happening these days in the jazz world for me to take time out and start sounding off on what's good and what's not with music, musicians or radio. If the cats and chicks like a certain platter and keep phoning in requests for it, we play it. But back to the guys I'm beefing about.

Those Unexpected Guests

Are you other jockeys plagued by the type who struts into your studio unannounced and without letting you know beforehand that he'd like to bring his client up for a guest shot, and then slaps a record down in front of you, slaps you on the back and makes with a smile that would do justice to a Penoced ad? And all the time his client stands there with a sort of embarrassed expression that shows he was nuts when he hired the press agent but what can he do about it... times are tough?

Or am I the only soft hearted lad in this game who leaves his door wide open for flacks who feel they accomplish the promotional stunt of the century if you say "Joe Schmaltz, that handsome cat with a real gone voice, just walked in with his latest record. What's that, Joe. Oh, yeah, it's on Victor, of course!" And then you play the record because you don't want to take it out on this sad sack with the golden larynx, especially when he's standing there right in front of your face.

Just Can't Lose 'Em

"Swell record, Joe. And nice to have you pay us a visit. What's that again, Joe? The Roseland Ballroom and then to Chicago for two weeks at the Cave Inn and then a short subject for Monogram and then a well earned vacation? Boy, you sure are a busy guy, Joe. Drop dead again some time... I mean drop in again, ol' man. And then the press agent sends it just like he started, with a spine-splitting slap and a beeg smile and a "give that record a terrific send-off for Joe and me, huh, kid," and if he's in a magnanimous mood out comes a cigar or a ticket to Joe's next short subject. And then you can return to playing the records the kids call in for, 'cause that's what you're getting paid to do. Nice job.

And this same character keeps calling up every day after that on the half hour and squawks, "Jees, when de hell are yuh gonna play Joe's records? De kid's sensational him." "everybody's talking about him." And I get witty with "Sure, they all want to know how the devil did he ever get on records," which is funny, 'nest pas? All right, 'nest pas! And ten minutes after that some giddy gal phones in to ask about Joe's record and just before you say hello you hear

Fifth in the series of articles permitting well known disc jockeys to sound off and air their gripes against conditions in the music business in this breezy piece by Symphony Sid, who's almost forgotten that his real name is Sidney Torin. He spins 'em for WHOM in New York for 45 1/2 hours every week, which is a lot of whirling wax for one jork. His show is called After Hours and is aired at 11 p.m. (EDT) nightly.

her ask, "Hey, what's this jerk's name again, Joey baby?"

Posing With The Babes

And then about a week later up pops the publicity plague and his Joey again, this time with two pretty (I'll make that concession) girls who drape themselves all over the turn-tables and keep asking "Gee, it must be fun to be a disc jockey. How'd you ever get into it?" And a photographer poses us all for a family shot that oughta go in Bellevue's files and the girls make with the shapely legs and the teeth and the press agent tells you about the tremendous spread he's getting you just because you've been such a right guy with his Joe and for the next two months you keep searching the music mags and all you see about yourself is your brother-in-law's obituary (I should be so lucky!) And from the moment the photos are taken the camera-man keeps hounding you because, says he, the press agent "told me you were going to take care of all this." And then you read in the Beat that the press agent is in California with Joey,



Virginia Beach, Va. — My-wanna Strong, wife of band-leader Bob, acts as a billboard for her husband's theme song, Serenade. The blouse and the embroidered bars of music are Mrs. Strong's handiwork.

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New York—Posed in the WHOM studios are, left to right, Symphony Sid (Torin), author of the piece in the adjoining column; Lady Iris Mountbatten, great-grand daughter of Queen Victoria; Ray Corroll, Sid's sidekick, and George Avakian of Columbia records, holding a Kid Ory album.

who's making a short subject at go and pop in on my boy Art Ford Monogram. and get myself some free air plugs! But the hell with all this. Lemme

Sam Donahue Coming On

New York—Be it his hit recording of I Never Knew or the new coordinated promotional plan of Capitol and General Artists Corp. or the simple fact that the public has finally recognized a good thing... at any rate, the patiently suffering Sam Donahue band is finally coming on like Buster's Gang.

Sam's Capitol recording of the revived I Never Knew is one of the top faves of the jocks and has topped the \$300,000 sales mark, with momentum still being accumulated. Good fortune, generally a stranger to Donahue, finds the ex-navy band leader with the only disking of the tune that's featured in the movie Blaze Of Noon, as well as in Johnny O'Clock.

Donahue is also the happy gull-neck pig on the synchronized book-ing-record promotion, experiment that has Capitol telling GAC where Donahue's records sell best and where he could thereby draw the biggest dancing crowds; and has GAC telling Capitol where Sam is playing and where they can push discs with personal appearances, etc.

Donahue opens this week at Hamid's Million Dollar Pier, Atlantic City. On Aug. 28, with Perry Como and Marion Hutton, he reopens the Meadowbrook.

Ray McKinley, another o r k leader who's waiting long for the the break due him, is scoring heavily on one nighters and records both with his novelty material and his progressive Eddie Sauter scorings. His recent stint at Summit Beach came within \$200 of the Akron club's record.

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First Year Big One For The Jack Fina Ork

By Sharon A. Pease

Birthday greetings to the talented and personable pianist Jack Fina who is 34 years old today (13). Jack first moved into the limelight as a composer-arranger, through his clever adaptations of classics. Now, as a pianist-leader of his own orchestra, he is making rapid progress in the race for popularity. Last week (4) his organization began an indefinite run at the swank Starlight Roof, Waldorf-Astoria, New York.

This, following a successful ten-week engagement at the Empire Room, Palmer House, Chicago, adds up to quite an accomplishment for a band that was organized just a little more than a year ago.

Jack was born in Passaic, N. J., but later moved to Clifton, N. J., where at the age of 7 he began his musical training. Regular studies continued throughout elementary and high school under the tutelage of local teachers. Then he enrolled at the New York College of Music and during the next five years continued the study of piano as well as harmony, theory, and composition.

"I took my studies seriously," he recalls, "but still found time to experiment with dance music . . . I guess the fellows who influenced me most were Art Schutt, Earl Hines and the late Fats Waller."

On Network Shows

After finishing school Jack spent considerable time in radio working various network shows for CBS, NBC, and Mutual. Brief periods with Benny Meroff and



Jack Fina

Clyde McCoy preceded his 11 year association, as featured pianist and arranger, with Freddy Martin.

Utilizing his training and experience in the classics, Fina worked out his now famous interpretation of Tonight We Love from Tchaikowsky's Piano Concerto in B Flat Minor. The arrangement was an immediate success (the Victor waxing has sold over 2,000,000 copies to date) and moved Fina into the national limelight.

Other adaptations followed including I Look At Heaven, from Grieg's Piano Concerto, and Bumble Boogie, from Rimsky-Korsakow's Flight Of The Bumble Bee. It was the tremendous success of the latter that inspired Fina to form his own orchestra, and was quite naturally the first of a series of recordings he made for Mercury. Fina recently shifted his recording activities to the MGM banner and his first discs for that label are scheduled shortly.

Writes Several

Jack devotes considerable time to composition. His theme song Dream Sonata is an excerpt from one of his classical works. As a piano style example he has chosen the accompanying original written

Palumbo's \$800,800 Top Music Talent Nut For Year

Philadelphia—What the music business needs is a few more Frank Palumbo. James C. Petrillo says only 30 per cent of the nation's musicians are making a living. Surveys show an alarming slump in the music business generally,

with special emphasis among the name bands. But, it's a different story where Frank Palumbo is concerned.

Palumbo is the 30-year-old night club and musical bar operator of Philadelphia. He was the pioneer in the musical bar type of gay spot. And he now conducts the affairs of five of this city's leading places of that form of entertainment, including the Click.

Since the opening of the Click,

in a popular idiom. He plans to record this composition in the near future, with orchestra accompaniment, and will select a title at that time.

The introduction is an arpeggio progression of fundamental harmonies that firmly establishes the key and melodic style. Section A is built on a two-measure rhythmic pattern and, with the exception of cleverly written modern harmonic sequences, is reminiscent of the artistic piano solos of the post-World War I period, characterized by rhythmic drive and excellent form. As previously mentioned, Jack's style, like that of the late Bob Zurke and other prominent soloists, was influenced by the veteran pianist Art Schutt. The bass figure, in section A is an example of this influence.

In section B, the languid melody in thirds, presents a desirable contrast between "bridge" and principal theme. This melody combined with the chromatic fifths and tom-tom rhythm of the left hand creates the "warm breeze" (Malaguena) effect of a tropical island tune.

Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Neely Bldg., Chicago 4, Ill.

last Labor Day, Frank Palumbo has been the biggest individual buyer of music in the country. An \$800,800 music bill, to be exact.

A modest and shy person, he has expanded Palumbo's restaurant, which was started in 1884 by his grandfather, into a chain of five of the city's most famous establishments, in the brief space of 15 years after he took charge. The original Palumbo's was a boarding house for Italian immigrants to this city.

Since the opening of Click, the largest and most lavish of the Palumbo ventures, there has been an uninterrupted succession of the nation's top name bands.

James Dots Big

Harry James recently came within a few hundred of equalling the record established for Click by Vaughn Monroe last fall. Monroe's engagement was during the early

days of Click, when the place, was still an attraction for those eager for a first glimpse of the new wonderland. James' date was on the Fourth of July weekend, with plenty of Atlantic City competition.

Next came Xavier Cugat, who was featured at Click this spring. While attracting slightly less attendance than James and Monroe, he rang up almost as many purchase dollars on the cash registers. He brought in more and bigger spenders. Fourth was Louis Prima.

Operates Five Spots

Besides the \$300,000 Click, which accommodates 2500 persons at one time, Palumbo operates Palumbo's, Ciro's, the 20th Century and the Cove. In addition he's a director of the city's most elegant private club, the C R club. All are musical bars, with the exception of Palumbo's and Ciro's which, in addition to music, offer stage shows.

For all these places in the past year the music bill totaled \$800,800. That's the largest figure spent by any individual for music alone in the whole country.

Apparently Frank Palumbo was responsible for a large portion of that 30 per cent of musicians being able to make a living, according to the Petrillo statistics.

312 Grand At Click

Of that vast sum the name bands Modulate to page 15

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OUTSIDE SIDEMEN

Saga Of Milt Gabler And His Commodore Record Shop

New York—"Commodore Records", Milt Gabler will admit, "has become closely associated with Dixieland musicians, but simply because they're the guys who happened to begin borrowing money from me years ago. To get the money back, I had to use them on Commodore records dates or at our jam sessions. On the dates they borrowed more money—and so it went.

"But," the plump, spherical Gabler continued, "the importance of Dixieland in our set-up has been exaggerated. We sell more non-Dixieland records in the store than Dixieland. Our Commodore label is, by actual count, 55 per cent Harlem jazz and only 45 per cent New Orleans or Chicago. And you couldn't call Billie Holiday or Eddie Heywood, two of our major successes, Dixielanders!"

Gabler, the man responsible for the international institution of Commodore, treats the matter lightly. He sees it that the 42nd St. store, unlike typically austere world-wide business houses, is operated on a highly informal plane. Customers wander behind

counters and meet in crowded booths for free record sessions. Indigent musicians of artistic merit use the shop as a booking and message office. The fact that the house phones can be used rather freely makes this last arrangement a happy one since out-of-work musicians can better use the nickel as part payment on a beer.

Store 21 years old

Commodore was begun by Milt's father, Julius, in 1926. Milt while working in the store, acquired a strong taste for records. Some time after he took over management, radios went out. Today, Commodore sells only records. It won't even bother with phonographs.

Many things have endeared Milt Gabler to hot music fans and hot musicians. There is, of course, the



Left to right: Milt Gabler, Horbie Hill, Lou Blum and Jack Crystal.

above mentioned non-profit banking operations in behalf of musicians. Then there are the many record dates and jazz concerts promoted by Gabler long before such things were fashionable.

Both operations continue today, via Commodore records and the Monday night bash at Jimmy Ryans on 52nd St. Musicians are convinced that both projects are run as much to make work for them as to provide business ventures for Gabler and his associates.

Biggest "indie"

While others moaned about the neglect given to jazz by big record companies, Gabler did something about it. In 1936, under the United Hot Club of America label, he began releasing hot jazz classics pressed from masters that had been languishing in the storage bins of the major diskeries. The

trick proved so successful that the companies from whom he had leased the masters stopped the practice and began reprinting them on their own.

So then Milt switched to recording original jazz, along pure, classic lines. By then, the Commodore label had been born. It is now recognized as the oldest "independent" label in the business.

Gabler spends only a few evenings a week, plus Saturdays, on his record manufacturing and record store businesses. The rest of the time he serves as recording director for Decca. He began at Decca as a specialist in hot jazz but now does everything from Holiday to hillbilly and from Condon to Cavallaro.

—Get

Down Beat covers the music news from coast to coast.

Posin'

By Bill Gottlieb

THE POSER

Will Hollywood replace New York as the nation's music center?

THE POSERS

Musicians associated with both cities

Freddy Martin, ork leader and Hollywood record shop proprietor, gave following words, set to Grieg:

"Since the war, 1,000 musicians west from New York to Hollywood. About 80% of all records are now cut around L.A. All the slagers are there to be near the movies; so more and more radio time emanates from Hollywood. The success of Herbie and others has enticed the classical people westward, too. BUT, with all this, New York is still tops. The east has the people necessary to support dance orchestras. That's what costs the most. Broadway will continue to be music's main stem for long into the future."



Freddy

There were no "buns" in Andy Russell's conclusions:



Andy

the Meadowbrook. New York's the Palladium, I suppose it's the easy, pleasant life and the lower cost of living that makes the coast so attractive."

Went with Andy, Decca and Bullito to Pennsylvania where Skitch Henderson opined: "New York is still it, far as classical music is concerned, the oldest and best orchestras as well as the Metropolitan, are entrenched in the east. As for popular music, except for Capitol records, there is no major institution in Hollywood. When someone like Sinatra really wants to be seen, he comes to the Waldorf. Me, too. It's the eastern spots that count."



Skitch

Found King Galon, the double rhythm man, rehearsing band for eastern debut. Said Galon, in double time:

"If Hollywood ever takes over, it'll be a long time from now. The commercial side of the business simply isn't there. Maybe radio and records. But not ballrooms and cafe jobs. These dance dates are the heart of the music business. If a name band leader wants to make a go of it, he'll have to operate out of New York."



King

Ventura Sextet, Milt Herth Trio, Billy Butterfield, Tex Beneke and Carmen Cavallaro.

Among the name units which have been featured at Frank Palumbo's Ciro's are: the King Cole Trio, Mills Brothers, John Kirby, Adrian Rollini Trio, Joe Mooney Quartet, Phil Moore Four, Dorothy Donegan, Hilde Simmons, Angie Bond Trio, Ciro Rimalcumba band, Little Jack Little, Tune Toppers, the Modernaires with Paula Kelly, Al Russell Trio, Harry (The Hipster) Gibson and Maurice Rocco.

—Jeff Keen

Palumbo's \$800,800 Top Music Talent Nut For Year



Philadelphia—Frank Palumbo and Harry James pose at The Click during The Horn's engagement.

Jump from page 14 and musical units appearing at the Click alone collected \$312,000, or will by the time Labor Day this year rolls around, since the bookings to that date have been completed. Tex Beneke, Carmen Cavallaro, Ray Eberle and Sam Donahue will be the Click attractions between now and Labor Day. That'll mean a total of 27 name bands for the Click's first year.

Palumbo is also Philadelphia's largest purchaser of the services of local musicians. Throughout the year he employs a weekly average of 70 members of Local 77.

Names Used

The list of bands which have appeared at the Click during its first year run the gamut. They include: Harry James, Vaughn Monroe, Xavier Cugat, Louis Prima, Jimmy Dorsey, Frankie Carle, Gene Krupa, Hal McIntyre, Ziggy Elman, Glen Gray, Ina Ray Hutton, Sammy Kaye, Buddy Rich, Tommy Tucker, Sam Donahue, Ray Eberle, Victor Lombardo, Tony Pastor, Ray McKinley, Sunny Dunham, Bob Chester, Charlie

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THE "STERLING" MARK IN INSTRUMENT CASES

Both Schools Of Critics Wrong

Music Should Be Judged For Both Content And Form

By ERNEST BORNEMAN

This is the second and last part of Mr. Borneman's article the first part of which appeared in the July 30 issue of Down Beat.

What is the way out? For one thing, it isn't harmonic complication; and for another, it isn't the subjugation of extemporizing playing to scores or even head arrangements. There is no surer way of robbing the musicians of a living than to advocate a course of action which would cut them off from their audience. And harmonic development has never been part of the tradition to which American dance music owes its amazing success. What the early jazzmen did was simple and yet considerably more complex by legitimate standards than what the be-bop boys are doing today. They took simple tunes based on the fundamental tonic-dominant-subdominant relationship and invented variations upon them by playing around with the beat, the timbre, the vibrato and the microtone values between the major and the minor.

All this was truly revolutionary as a step in musical progress. There was no precedent for it in the whole history of European music. And every one of the basic elements was interconnected: if you replaced the fundamental chord structure by a more complex one, you automatically reduced the scope for the three other variables. And so with each of them: every attempt to expand one of the basic elements at the expense of another one led to an upset in the balance of the whole performance.

Praises Early Greats

What attracted people to it was undoubtedly the complexity of the performance in contrast to the simplicity of the chord structure. And what kept the performance alive was the amount of extemporization allotted or allowed to the individual musician. I am not speaking of the cliché brand of Dixieland which is little more than a head arrangement of a limited number of phrases originally improvised by the founding fathers of the music and remembered by their imitators ever since. I am speaking of such musicians as Armstrong, Bechet and Bessie Smith whose wealth of extemporaneous inventiveness has been incorporated into the work of the imitators but whose own work has consistently remained personal without ever losing the fundamental values that made the music into an original idiom and an autonomous tradition.

What attracts people to New Orleans jazz is the quality it shares with all folk music: the simplicity of statement. What attracts people to legitimate music, on the other hand, is its complexity of statement. What keeps folk music alive is loyalty to a tradition; what keeps legitimate music alive is constant experiment based upon precedent. When Schonberg began to develop the theories of the 12-tone school, the most drastic musical innovation of the last half century, he insisted that his pupils should first master all of Bach's fugues and all of Beethoven's last quartets. Would it be unreasonable to expect that a modern dance musician, before trying his hand at harmonies borrowed from Debussy, Ravel and Delius, should first prove that he has learned to play New Orleans jazz?

Trained Ears Appreciative

The question is not rhetorical for we have reached a point where the legitimately trained musician will listen with interest and affection to Armstrong's old Okeh discs or to Bessie Smith's Columbia because they sum up a universal statement with simplicity and perfection which neither Bach nor Schonberg could have surpassed. But play one of the "harmonically complex" records of the "modern" school to a musician really versed in harmony and he will hold his head with incredulity that American dance musicians, with so much of a revolutionary tradition of their own behind them, should fall back

simply because no one in a competitive business could afford to be considered a backnumber; so you had to play be-bop or be considered old hat and find yourself treated with the kind of contempt which BG has received ever since he made up his mind that be-bop was a stunt and not a form of music. BG can afford it—he has money of his own. Others can't afford it—they'll have to go along whether they like it or not. And soon, in self-defense, you'll find them pretending that it was all done for musical progress.

Core of Moldy Apple

The whole argument, of course, is just a little lopsided, but there is a core of truth in the moldy apple. What is significant about it, however, is not the question whether it's true or false, but the fact that it has split the public as well as the musicians into such inconvertible enemies as exemplified by, say, Dave Tough and Wild Bill or Feather and Blesh. If there had been any critics at all who could have propounded some workable critical standards, it obviously would have been possible for the musicians as well as for the public to weigh the argument and get some indisputable answers. The very fact that the argument continues with such vehemence might therefore well be considered as proof of the suspicion that all the critics have in fact been disguised partisans.

What has become obvious at this point of the controversy is the fact that there can be none of that reconciliation which all of us would welcome and for which *Down Beat's* editorial policy stands; such reconciliation can only be reached on a plane of reasonably disinterested analysis, and disinterested analysis is hardly ever possible until the struggle is over. While the critical verbiage remains nothing but a set of catch words to veil the hard economic facts of life in the music business, it is idle for the critics to tell the musicians what sort of music to play. If it pays, they will play it; if it doesn't, no amount of argument will sway them.

Everyone Is Confused

Some of the critics, especially those on the trade journals, have realized this for quite some time, and instead of arguing about musical values, they have come to set up such non-committal standards as cleanliness of execution. The musicians themselves, meanwhile, to avoid controversy, have shelved all discussion of what's good and bad in music and have come to some sort of common meeting ground by accepting instrumental virtuosity as their main test of achievement. The result, of course, is that the discussion of musical content has been replaced by an argument about purely formal elements which have nothing to do with the real values of music.

Into this fallacy of thought falls the suggestion made in the discussion between Mr. Leon D. Wolff and his opponents (*Down Beat*, April 9 et seq.) that "jazz records should be reviewed separately under various divisions ranging from New Orleans jazz to big band swing music" and that separate standards should be applied to each category. Obviously, this is a sell-out of all musical standards. If music is judged for formal reasons and not for reasons of content, it is debased of all values that mark the difference between good art and bad. Whether a man masters his horn to perfection is less important than whether he has something to say on it or not. And whether something is new or not is of less importance than whether it's in good taste.

Whole Industry Involved

What we are faced with, therefore, is a dilemma which can't be solved with good will and the real solution of which does not lie in the musical field alone. The controversy over dance music is part of the larger controversy over the control of the whole entertainment industry. Few would doubt the extent to which their own taste is gradually being changed by such factors as the control of Hollywood capital over the musical publishing business, or by the control of the publishers over the thematic ma-

terial of the bands we hear. And certainly the corporate structure of the radio industry and its ties with the recording companies have something to do with the kind of music which musicians have to play for a living. Ultimately, if there is an answer, it will lie in Washington and in the local administration of our political machines rather than in the idle chitchat of the so-called jazz critics.

And if Mr. Lord really wants to do something about the state of jazz, he may have to start with a dreary canvassing job in the next local election rather than with a few pretty little articles on something or other of which the musicians won't take any notice anyway.

Preps Male Ork Femme Saxist

Hollywood—Former femme saxist with the Boyd Raeburn band, Barbara Nelson for the last few weeks has been prepping a 16-piece all-male band with a man-cared eye for an early fall debut in one of the area's choicer spots.

Jazz followers gathering afterwards for Barbara's rehearsals have been nodding approvingly at the unit's musical growth during recent weeks. Benny Carter largely has been responsible for sound special material as well as contributing a bundle of his large-band scores to the unit.

Band has eight brass, five reeds and three rhythm in addition to Barbara, who plays also doubling on clarinet and flute. In addition to her work with Raeburn, the gal fronted a number of small bands of her own throughout the territory.

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Vertical text on the right edge of the page, likely from an adjacent page or a sidebar, containing names and dates.

Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; n—night club; c—cocktail lounge; r—restaurant; l—lunch; s—country club; NYC—New York City; ...

- Agnew, Charlie (Last Frontier) Denver, Out 9/4, h
Anderson, Carl (On Tour) MG
Anthony, Ray (Click) Philadelphia, 8/14-20, nc (Palladium) Ft. Lee, N. J., 8/23-30, nc
Armitage, Van (Bungalow) Seattle, Ore., Out 8/31, b
Aras, Desi (Hippodrome) Baltimore, 8/14-20, t (Click) Philadelphia, 8/21-27, nc
Aronis, Arnie (Statter) Cleveland, h
Astor, Bob (Shalimar) Ft. Walton, Fla., Out 8/31, nc
Astin, Cy (Embassy) Leeds, N. Y., nc

- Olson, George (Plantation) Nashville, 8/18-24, nc
Osburn, Ed (Riverview) Sioux City, Iowa, Out 9/7, h
Overend, Al (Silver Slipper) Memphis, nc
Palmer, Jimmy (On Tour) GAC
Pastor, Tony (Eastwood) Detroit, Out 8/14, h; (Cavalier) Va. Beach, Va., 8/23-30, h
Peele, Ray (Blackhawk) Chicago, r
Pederson, Tommy (Palladium) Hwd., b
Petti, Emil (Mounds) Cleveland, nc
Phillips, Teddy (Trion) Chicago, b
Piper, Leo (Donahue's) Mountain View, N. J., nc
Poole, Ray (On Tour) FB
Postal, Al (Hi Ho) NYC, Out 9/15, nc
Primo, Louis (Steel Pier) Atlantic City, Out 8/14, b; (Hippodrome) Baltimore, 8/21-27, t
Pringle, Gene (Wardman Park) Washington, h
Proden, Hal (Flamingo) Las Vegas, In 8/17, h
Purcell, Don (Cotter Terrace) Lincoln, Neb., Out 9/3, r

Combos

- Dardanis Trio (Hickory House) NYC, nc
Dora, Charlie (Bal Tabarin) L.A., nc
Davis Quartet, George (Bea Hive) Chi., nc
Deaver, Roy (Don's) Westville, Ill., Out 8/18, nc
Dee Trio, Johnny (Green Palms) Barryville, N.Y., nc
DeLugg, Milton (Slapay Marie's) L.A., nc
Dorris, Red (Rounders) Hwd., nc
Downs Trio, Jimmy (Marry-Land) Washington, nc
Duro, Michael (Cocacabana) NYC, nc
D'Varga (Morocco) Hwd., nc
Fay, Jimmy (Clover) Peoria, Ill., nc
Ferguson, Danny (Club 87) Muskegon, Ind., nc
Fisher, Freddie (Madhouse) Hwd., nc
Fives Brass (Atlantic) Coney Island, NYC, nc
Four Deuces (Owl) Helena, Mont., Out 8/25, nc
Four Music Makers (Chelsea) Atlantic City, h
Frye, Don (Village Vanguard) NYC, nc
Gaillard, Slim (Swanee) Hwd., nc
Gardner, Poison (Susie-Q) Hwd., nc
Gierke, Eddie (Log Cabin) Houston, nc
Gibson's Red Caps Steve (Martini) Wildwood, N. J., Out 9/10, nc
Goings, Neil (Della) Escabana, Mich., Out 8/21, nc
Gonzales, (Trombone Casino) Chicago, cl
Gray's Four Equites, Charles (Brown Derby) Waterloo, Ia., nc
Green Trio, Abbey (Rock Valley Medical) Ore., nc
Greene, Milton (Evans) Loge Cheltra, N.Y., Out 9/1, h
Grimes, Tony (Three Deuces) NYC, nc
Hackett, Bobby (Nick's) NYC, Monday, h
Haley, Quiret, Danny (El Clippo) Kansas City, nc
Harris, Ace (Ball) Washington, Out 8/14, h
Hawkins, Coleman (Three Deuces) NYC, nc
Hayes, Edgar (Somerset) Riverside, Cal., nc
Herron, Joel (Riviera) Ft. Lee, N. J., nc
Herth Trio, Milt (Orchid) Springfield, Ill., cl
Hi Hatters Trio (Guffy's) Bowling Green, Ky., nc
Hunt, Pee Wee (Palladium) Hwd., h
Hunter's Debonnaires, Eleanor (Ritide) Wildwood, N. J., Out 8/31, nc
Jackson Trio, Eugene (Tom's) L.A., nc
Johnson, Happy (Jack's Basket) L.A., nc
Jordan, Connie (Toddle House) L.A., nc
Kasner, Lonnie (Moonlight) Milwaukee, nc
Kaye, Harry (Club 31) Grand Rapids, Mich., nc
Kays, Johnny (President) Atlantic City, nc
King Trio, Johnny (Bonnie View) Pine Hill, N.Y., Out 9/1, h
Knapp Trio, Johnny (Di Prima) Highland, Ill., nc
Kornack, Jimmie (Famous Door) NYC, nc
Larkin Trio, Ellis (Blue Angel) NYC, nc
Larson, Skip (Edgewater) Capitola, Cal., nc
Leard Trio, George (Terrace) Brookings, S.D., nc
Lancini's Clubmen, Frank (Cocacabana) Miami Beach, Fla., nc
Lorette Trio (Syracuse) Syracuse, h
Lowe Quintet, Buddy (Lake) Conshohocken, O., Out 8/21, b
Lutcher, Nellie (Bobby Berg's) Hwd., nc
Lutz Trio, Ken (Curve Street) Dedham, Mass., nc
Maineck, Matty (Slapay Marie's) L.A., nc
Mark, Sonny (Bramline) Galveston, nc
Marx, Frank (Arrowhead Inn) Saratoga, N. Y., Out 8/31, nc
Martin, Bill (Joe's DeLuxe) Chicago, Ill., nc
Martin, Dave (Cafe Society Downtown) NYC, nc
Marvin Trio, George (Village Inn) Colorado Springs, Col., Out 9/12, r
Marquette, Mickey (Brooklyn) Marquette, Mich., b
McNeill, Wally (Conner) Joplin, Mo., h
McPaige Trio, Alan (Versailles) West End, N. J., Out 9/2, h
McPartland, Jimmy (Brass Rail) Chicago, cl
Mello Trio, Michael (Kelly's) San Jose, Cal., nc
Mel-O-Artes (Frolic) Omaha, Out 8/17, cl; (Crest) Detroit, 8/19-10/5, cl
Metronomes (Lord Baltimore) Baltimore, Out 9/14, h
Miller Trio, Sonny (Drabe) Philadelphia, h
Mills Brothers (Orpheum) Omaha, 8/15-21, t; (Bobby Berg's) Hollywood, In 8/20, nc
Milton, Roy (Club Cobra) L.A., nc
Miltone Blenders (Downbeat) L.A., nc
Mooney Quartet, Joe (Radiation) Minneapolis, 8/1-21, h
Moore's Three Bizzers, Johnny (On Tour) WM
Morgan, Lounel (Onyx) NYC, Out 8/7, nc
Nelson, Bobby (Roeland) Houston, h
Nicholas, Albert (Jimmy Ryan's) NYC, nc
Norve, Red (Bocage) Hwd., nc
O'Brien, Hack (Chi Chi) Riverside, Cal., nc
Oldham, Johnnie (Sho-Bar) Evansville, Ind., nc
ParDue, Chuck (Edgewater) E. Charleston, W. Va., nc
Parker, Charlie (Three Deuces) NYC, Out 8/20, nc
Pollack, Ben (Lynn's) Hwd., nc
Porter, Jake (Cobra) L.A., nc
Quinn Quintet, Art (Holiday Inn) Joplin, Mo., nc
Raminis Quintet, Ernie (Morocco) San Antonio, Out 8/20, nc
Ray Quartet, Johnny (Midway Palms) Route 39, N.J., cl
Reese Quartet, Billy (Crown Room) Salt Lake City, h
Riley, Mike (Ging Club) Hwd., nc
Robb, Chet (Cairo) Chi., cl
Roe, Doug (Ray-O-T) Niagara Falls, N. Y., nc
Ronald Trio, Adria (Jack Dempsey's) NYC, nc
Ronalds Brothers Trio (McClure) Wheeling, W. Va., Out 8/17, cl
Rose Quartet, Murray (El Rancho) Otseville, Pa., cl
Sally's Swingers (Crescent) Hobart, Ind., Out 8/1, ac

Five Brass, Two Sax Back Group

New York—Unusual instrumentation was used to back the Four Chicks and Chuck on an MGM record date, July 30: four trumpets, one trombone, two baritone and four rhythm. Mel Torme made the arrangements for the vocal group and Bob Haggart, who led the band, did the band arrangements.



(Shoot all record, publishing, personnel and location news to Trade Tattle, Down Beat, 2415 RKO Bldg., New York 20, N. Y.)

RECORDS

Dick Linke, formerly with Newell-Emmett, now handling publicity and promotion in the East for Capitol... Martha Tilton pacted by Majestic... Signature promotion gimmick uses Johnny Long...

Rainbow has promoted a big push behind Romeo Loves Juliet, first music comedy to originate on records... Sweater gal Dale Belmont inked with MHR... Joan Shepherd's Oliver neeling of Honeymoon Island getting a big play from California jocks...

Band leader D'Varga, currently at Hollywood's Morocco until September, pulled out of Black & White diakery, charging that the firm offered to cut nothing for him in the first four months of his contract...

Hal Dickenson of the Modernaires cut his first two solos when the group grooved two other sides for Columbia recently... Vocalists Gregg Lawrence and Marjorie Hughes will be featured when Marjorie's daddy, Frankie Carlo, tracks 10 tunes for Longworth transcriptions...

Ben Alexander and H. B. Lee prepping a kiddie album in their new Palo Alto diskery for November release... Sonny Burke busy scoring for his new Columbia Bongo album... Eddy Howard recently waxed five for World transcription...

John Hammond, keynote prexy, supervised a record date for Mercury, July 16, using Bill Samuel, Windy City singer, backed by Bill Coleman, trumpet; Billy Taylor, bass; Ram Ramirez, piano and leader; Mundell Lowe, guitar; Morey Feld, drums. Tunes cut were I Can See You and Where's My Baby? Felix Giobbe, bass; Mundell Lowe, guitar; Wee d, piano... The Buddy Weed trio waxed four for MGM July 29. Tunes: Sugar, Fun And Fancy Free; Little Small Town Girl and

Music, Maestro, Please, Lowe substituted for Tommy Kaye...

Ella Fitzgerald's first set of masters on Don't You Think I Ought To Know and You're Broeking To A New Heart were rejected. Date was remade July 22 with Andy Farrell, trumpet; Toots Mondello, clarinet; Hymie Schertzer, alto; Art Drollinger, tenor; Freddie Ohms, Billy Rausch, Sy Shaffer and Will Bradley, trombones; Bunny Shawker, drums; Danny Parri, guitar; Stan Freeman, piano; Bob Heggart, bass and leader.

STUFF

Roy Carew, long-time associate of the late Jelly Roll Morton, has published his oft-recorded Prog-1 More Rag, as played by Jelly Roll. Sheet music, published at 8181 Quintana Place, N. W., Washington, D. C., includes a facsimile of Morton's original manuscript... Lenore and Sid Wolfe of 986 Sanford Ave., Irvington, N. J., have a color gimmick to simplify piano reading.

Local 802 band concerts, part of the Recording Fund program, are being aired over WNYC 3-3:30 EDT, each Sunday till August 31... Buddy Geier, former sax with Bob Crosby and Van Alexander, has opened studios for sax, clarifying with the Kaye Brothers band net and bassoon at 220 E. 18th st., Brooklyn. He's currently playing at the Palladium on Broadway... Ritchie Music had their song A Man Could Be A Wonderful Thing recorded on Decca by Hoagy Carmichael.

PERSONNEL, LOCATIONS

Tommy Taylor, Bill Butterfield vocalist, now road manager for Billy... Buddy Morrow, touring Texas, recently worked the Plantation in Dallas... Pianist Joe Rege has joined the Ray Scott org, Irvington, N. J... The Jazz Appreciation Society held a New Orleans jazz bash at Nolo's, Saturday, Aug. 2... The Jazz Workshop featured Jack Teagarden on Cozy Cole at a soiree sponsored by the musicians in the Cafe Bohemia, NYC, July 29... Dean Hutton, on a sweeter kick, has been playing the Memphis Territory... The Honeytones and the Kirby Stone band opened the new instrumental program of the Edgars restaurant, Brooklyn.

Harmnicate, senayah recording artists, open their eastern tour at the Roxy later this month... Harry James eased Ray Anthony out of Clik, Philly hot spot, week beginning Aug. 14... Mark Warnow has moved from MCA to William Morris... Ted Weems begins a twelve to fifteen week theater tour beginning early September... Illinois Jaquez in working a three and a half week stint at the El Sino, Detroit... Billy Robbins' quartet playing nightly at Ciro's, Catskill club, features Billy Robbin, trumpet; Jimmy Emer, trombone; Peter Mondello, tenor and bartender (honist); Tony, The Beard, drums;

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and a piano not selected at press time. Vocalist is Mikki Robbin.

Some Donaboe switched 88's from Sid Marwitz to Ray Ross, who was formerly with Sam... Don Tracy, brother of Archie of Clirilla's Tavern, doing a piano single at the Regiside Cafe, 8th Ave. and 49th St., NYC... Pat Terry, singer, from Jimmy Lamore's stables, follows Abbott and Costello into the Roxy... Lamore also manages the Sonny Weiden and Bobby Byrce orchestras... Red Nichols, Basie's trumpet, left band on doc's orders. Pete Candoll, who recently joined Los Browns, replaced Nichols... At the Argyle Show Lounge, Chi: week discussed baritone Bill Samuel, with Sylvester Nicholas, bass; A. O. M Lambert, guitar.

Freddy Sharp, guitar, replaced Tommy Lucas in the Adrian Rollini trio at Dempsey's, NYC... Teddy Napoleon, pianist, opened at Patio Cafe, Brooklyn, with Frank Marney, drums; Tommy Lucas, guitar... The Black-Smith trio, versatile society and jazz group are at the Warwick hotel. Russ Black plays piano. Jack Smith guitar and Paul Morcy, bass... Irene Daye returned to the Charlie Spivak vocal slot July 17 in Iowa... Sam Herman, guitar (TTD, and Raeburn) now his his 802 card and recorded with Spivak July 24 at Victor... Louis Zito of Spivak Enterprises, has signed Gail Meredith, singer. Gal has sung plush club dates and is now testing for Paramount pictures. Al Pollack, recently with Thornhill, has joined Zito's office... Ray Abrams, tenor, and Ernie Stewart, drums, inaugurated a series of jam sessions starting July 20 at the 78 Club, 78 Herkimer St., Brooklyn. At the initial session, tenor Ike Quebec was

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guest soloist. John Hardee and Cozy Cole appeared July 27.

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composer Raoul Poletta to pen a samba and a rhumba. Poletta known for his Huerfanita... Songcleffer Jack Mason recently turned out three tunes—Linda Be Good, My Mother Says I Mustn't Modulate to Page 19

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