

Local 10 Cracks Down On Disc Jockey

Chicago—In what is said to be part of a growing feud between Local 10 of the AFM and disc jockeys, Dave Garroway, WMAQ disc jockey, was hit hard three months ago with Local 10 rulings that put a serious crimp in his activities.

First, tenor saxist Charlie Venturo was notified that for failing to report to a guest appearance on Garroway's Sunday afternoon WMAQ live show (in which a 35 piece band is used) he would be taken before the national trial court for the offense.

The union's position is that any musician by an out-of-town musician who matters how trivial should first get reported to the Chicago local for their permission. Even guest appearances in record shops come under this ruling.

No Non Local 10ers

Recently, the union refused a request for the appearance of Herbie Fields, appearing at the Sky Club with his band, as a guest on the following Sunday's program, and informed Garroway that he would not use non-Local 10 members on his show. This despite that WMAQ is a non-commercial network station in which a full staff band is employed.

Third, a concert Garroway and the 11:00 Club promoted for August 23 had to be cancelled when the union, at a session with the disc jockey and the Local 10 board, informed Garroway of a ruling that there could be no prior appearance of non-Local 10 musicians or band within five days before that musician's or band's contracted engagement at a Chicago night club.

With several tickets already sold, Garroway had to change the date of his concert - - which featured Bill Harris, and Flip Phillips, to the 20th, six days before a Kamp Town opening August 26.

Henke, Voyo Used

Musician Mel Henke was substituted for Fields on the August 10 program, and vibist Tay Voyo was featured on the following following program. The half-hour affair, known as the Dave Garroway show, first came on the air late in June for seven weeks and has since been renewed through no sponsor has been found. Format is similar to jock's record show, substituting band, two vocalists and guests for the platters.

Chicago, which undoubtedly has the strongest and most arbitrary musicians' union, is one of two or three cities where guest appearances by musicians is prohibited on all disc jockey programs.

Busse On Theaters

Chicago—Henry Busse does a week at the Oriental theater here, opening tomorrow (28th). Band goes into the Circle in Indianapolis Sept. 6 for a week.

DOWN BEAT

VOL. 14—No. 18

(Copyright, 1947, Down Beat Publishing Co.)

CHICAGO, AUGUST 27, 1947

Master Bechet And Students



New York—Sidney Bechet may look slightly out of place in this group, but his music isn't. The band backing him on his first Columbia date is Bob Wilbur's Wildcats, also known as the Scarsdale high school kids. They are: Johnny Glasel, cornet; Denny Strong, drums; Bob Mielke, trombone; Charlie Traeger, bass; Dick Wellstood, piano; Wilbur, clarinet, and Bechet, soprano sax.

Anita O'Day Out On Appeal From Weed Sentence

Hollywood—Singer Anita O'Day, sentenced two weeks ago to 90 days in jail for possession of narcotics, was freed two days later in \$5,000 bond pending appeal.

The singer, who returned from a Chicago date for the trial, was found guilty with her husband, Carl Hoff (not the bandleader), of having marijuana in their North Hollywood home. The couple was arrested last March after narcotics detectives say they found a small sack of "tea" in their home.

Both Anita and her husband stated they lived infrequently in their valley home, staying for the most part downtown and that they often left their home open to "guests" even when they weren't there. Both denied ever using marijuana.

Anita got her start in Chicago's Three Deuces, where she had been working as a waitress, and later joined Gene Krupa as featured vocalist. She sang for a time with Stan Kenton before going out as a single.

The 31-year-old vocalist was working at the Bocage at the time of her arrest.

Christy, Manne To Rejoin Kenton

Chicago — Exercising her woman's prerogative, June Christy earlier this month stated she would return to the Stan Kenton fold, but only for a six-month period. After that she'll carry through her original plans to go on her own.

What caused the blonde singer's change of mind is not known, for just a few weeks ago she was determined to stick as a single. Whether Carlos Gastel, who is both her manager and Kenton's p. m., put pressure on her to return to Kenton, or a two-week panic the local GAC office sent her on in Milwaukee or the thought that a few months more with a very hot Kenton outfit would clinch it when she did make the big break is both unknown and highly debatable.

As a single, the likeable singer worked at the Bocage in Hollywood, the Panther Room in Chicago, the Stage Door in Milwaukee and the Troubadour in New York.

Chicago—Shelly Manne, drummer, said he had answered the last Stan Kenton telegram to him asking him to return to the band in the affirmative, and would cut out from the Charlie Ventura sextet (currently at the Hotel Sherman here) Sept. 18. This would give the 27-year-old Philadelphia drummer almost time to rejoin the band for rehearsals and the first dates.

Replacement in the Ventura outfit is not set at this time.

Louis Draws Jam To Berg's

Hollywood—After junking his big band and adding three name sidemen, Louis Armstrong two weeks ago gave Billy Berg's the most jam-packed opening the Vine street nightery has seen since war days. Armstrong, opening with Jack Teagarden, Barney Bigard and Big Sid Catlett backed by bassist Morty Korb and pianist Dick Carey, had the place quivering with people from before 9 until 2 a.m. when Louis, smiling with trumpet and white handkerchief in hand, blew his last note.

Berg, who has tried everything but a midget symphony to draw patrons, agrees now that the big names in bunches are the only thing that can turn the trick. Nevertheless, the diminutive operator is keeping his fingers crossed in hopes that the crowds won't fall off following the opening night crush.

It was like an opening night out on the strip for as many big flicker names crowded into the spot as did Berg's more regular patrons.

Billy and Joe Glaser, Louis' manager, could be seen smiling benignly at each other as the crowd pressed out.

Theater Fights Wage Increase

Hollywood—A suit in superior court against local 47 here alleging that "despite a contract that has until November to expire, the union has, through threat of boycott and strike, obliged them to increase wages of the musicians" was filed by the Burbank burlesque house.

The theater operators contended that the union had obtained a like concession from the Follies theater, a competitive house, by stating that the Burbank had agreed to the increase.

Lunceford Band Into N.Y. Apollo

New York—The Jimmie Lunceford band, headed by Lunceford's long time pianist Edwin Wilcox, goes into the Apollo theater August 29 for one week.

'Pillar Posin'



New York—Cees Martin, photographed at the Pennsylvania when she was with Skitch Henderson, is now singing for Vaughn Monroe. Not every singer can make as pretty a picture while out in the lobby between numbers.

Ventura Sextet Lines Up Top Club Dates

Chicago—The high-flying Charlie Ventura Sextet, according to manager Don Palmer, opens Sept. 22 at the Famous Door in New York for four weeks. The unit closes at the Panther Room Sept. 18 after an eight-week stint.

The group changes "doors" for the next job, from the Famous Door to Milwaukee's Stage Door, opening October 27 for either four or five weeks. The Silhouette in Chicago then follows for two weeks with a December 1 opening.

Mid-December date will be either the Chase hotel in St. Louis or Billy Berg's in Hollywood.

The sextet, with singer Buddy Stewart, trombonist Kai Winding, drummer Shelly Manne, pianist-arranger Lou Stein, bassist Bob Carter and Ventura started as a pick-up unit on 52nd Street a few months ago, really got going with a terrific four weeks at the Continental in Milwaukee and at the Sherman, developing into one of the most exciting and original units in the country in that short a time.

Denver—Charlie Fisk goes into the Rainbow here Sept. 2, with closing date the 25th.

Job Quota Plan Fails

New York—A system of job quotas, such as that already installed in the L. A. local, was requested in a petition signed by 1,000 members of Local 802, AFM. The petition came to naught when, at the next regular meeting of the local, less than the 500 necessary for a quota managed to show up.

To have been successful, the contents of the petition would have to have been approved by a meeting of the members, who would then have had to authorize a referendum of members. By their votes, the rank and file would have OK'd or tossed out the proposal.

The job quota plan sought to limit the jobs any one man could work, in an effort to spread available work among all local members. Thus, for example, a man already making, say, \$150 from radio would not be permitted to work club dates. (For reactions to such a scheme, see this week's Posin.)

Hamid's Pier Names

Atlantic City—Line up of name bands for Hamid's Pier finds Boyd Raeburn's band coming in August 31 for a week, followed by Johnny Bothwell Sept. 7, Sam Donahue Sept. 14 and Billy Butterfield on Sept. 21.

Arnaz, Beneke, Lawrence At Click

Philadelphia—Desi Arnaz, currently at The Click here, moves out Sept. 4, replaced by Tex Beneke's outfit for three days. Philly's pride, Elliott Lawrence takes over Sept. 8 for one week.

Breezy Vickee On The Cover

Relaxing from her three shows nightly at the Chez Paree in Chicago, Vickee Richards, singer, sought refuge from the August heat wave in the breeze on the shores of Lake Michigan. Vivacious Vickee poses for the cover of this issue with the yacht in Belmont Harbor and a summery sky as an attractive background.

Now Stormy's All Prepared



New Orleans—Ray McKinley, looking just a little better, presents a silver-tipped baton to Stormy the stripper. She's a real beauty in Stacie Lawrence, and she took up bandleading with some authority in Look mag. She sings too.

Gillespie's Gyration And Gestures Get His Band Going



New York—This is what the customers miss when the Dix directs his band, back to the audience. In the first photo we find an appealing, baby-like attitude, indicating the gentle treatment. Picture two makes one wonder what good the mike would do inside Gillespie. Climax comes in the third shot. It seems a little hard for Dixie to believe what he hears. Last, the final bit of exhaustion, and the work on one number is over.

State Dept. Jazz Airers To Reds Taken Over By Critics

New York—Warning that the Russian cats were 15 years behind Americans, musically, Charles W. Thayer, head of the State department's short wave broadcasts to Russia, early this month turned over the musical phase of the program to Beat staffers Mike Levin and Bill Gottlieb and to fellow critics George Simon and Barry Ulanov.

The swing portion of the Russian ailer, most popular part of the production according to Moscow reports, has heretofore been handled solely by Benny Goodman. Because of the pressure of other duties, Benny was forced to switch to an advisory position when the time allotted popular music was jumped from about six to 12 minutes a day. Under the new set-up, each of Benny's successors handle every fourth week. Duties consist of programming three or four records a day, with appropriate script, and, on Sundays, interviewing a popular music personality. Except for the Sunday stint, when an interpreter is used, the actual disc jockey work is done by staff announcers, speaking in Russian.

In a preliminary meeting with the new Consulting Directors of Popular Music (as the titles read), director, who spent considerable time in the U.S.S.R., told what he knew of Russian tastes.

U. S. Platters Scarce

Because of the dearth of swing records and swing broadcasts in the past half dozen years, Russian ears, explained, Thayer, were still back in the 1930's (American records can not be purchased in the U.S.S.R. The only platters available are those picked up by traveling dignitaries.)

Other Thayer observations, our audience consists principally of intellectuals, upper-class officials, musicians and a few other urban types who can afford short wave sets. Russians go to bed late, so the air shots will reach Mos-

cow at 9-10 p.m. and 12-12:30 a.m. (seven hours earlier, N.Y. time, over short wave bands of 19, 16 and 13 meters) . . . Benny Goodman is the biggest swing name in Russia . . . All dance bands in cities imitate our music as closely as possible (which, judging from imported recorded examples of St. Louis Blues by the White Russian State Jazz Orchestra, isn't very close).

Biggest problem that arose at the meeting was the course to take in presenting modern hot music. It was more or less agreed to get around to bebop, and to modernize in general, but only after several months of programming to bring the Russians up to date.

Questions Faced

Other questions: Should the emphasis be on representative popular music which would give the big play to the sweet bands, or should the emphasis be on the BEST popular music, which would spotlight the hot bands? (Committee opinion favored the latter, especially since Europeans generally favor hot music) . . . Should rumbas be included inasmuch as they're an important part of the American scene not indigenous to this country? (No decision on this one) . . . If the quality of music played was at first over the heads of the Russians, would they turn the dial? . . . or would they hold on because the alternatives offered by native stations were so dull? (This will be determined through trial and error, with our officials in Moscow testing reactions.)

Certain things were clear: the program should do Americans

Union Nixes New Wax Firms

New York—Record producers seeking to establish new labels have been informed by the AFM that no new record companies are being licensed by the musicians' body. The union okay, without which no music can be obtained, has been withdrawn because of the provisions of the Taft-Hartley act which prevent the AFM from retaining its record royalty plan.

The union could, of course, grant new licenses that would eliminate the royalty cut; but this, according to a union official, would be unfair to all the other companies who must pay said royalty at least until their contracts expire on Dec. 31.

proud, artistically, and in themselves create good will. But above all, they should appeal to Russians sufficiently to make them receptive to the serious messages included in the remainder of each broadcast.

Andrews Sisters On Crosby Show

Hollywood—The Andrews Sisters will replace Patti Clayton Sept. 29 on the Bob Crosby Campbell soup Club 15 show on CBS. Modernaires will remain. The sisters will be heard Monday, Wednesday and Friday with Margaret Whiting continuing in the Tuesday and Thursday slot.

Bob is set to play a light comedy-role in Sam Coslow's Hollywood Review, a technicolor that also feature Miss Whiting.

Condon Cuts Four Platters

New York—Author Eddie Condon, the ghost-writers' delight, waxed four for Decca, Aug. 5, using an all-star combo: Bobby Hackett, Max Kaminsky, trumpets; Jack Teagarden, trombone; Peanuts Hucko, Caceres, reeds; Jack Lesberg, bass; Eddie Condon, guitar; Joe Bushkin, piano; George Wetting, drums. Titles: Nobody Knows, Tulip Time In Holland, Melancholy Baby, We Called It Music.

Following day, Eddie used Teagarden, Wild Bill Davidson, Fess Russell, Morris Raymond and Gene Schroeder on Aunt Hagar's Blues, I'ds. Rose Of The Rio Grande and Underneath The Shattering Palms.

Anthony At Palisades

New York—Ray Anthony, on an easter tour, is currently at the palisades in Fort Lee, N. J. Band closes on the first.

Raeburn Waxes Four Sides

New York—Boyd Raeburn, recently released from his Jewel contract, cut four sides Aug. 14 highlighting wife Ginie Powell, who will get co-billing with Boyd. Needling was done for Nesuhi Ertegun, Turkish jazz fan whose father was ambassador to this country until his death two years ago. Platters are tentatively set to be released under the Crescent or Jubilee labels, with which Ertegun is connected.

Alec Wilder's latest, Trouble Is A Man, was the only new material used. Others were revivals: The Lady Is A Tramp, St. Louis Blues and How High The Moon. The St. Louis arrangement was taken from Boyd's recent Columbia short. Moon, the bebop anthem, has been taken almost straight.

All scribbling was done by Johnny Richards, regular Raeburn arranger. Records are slated for fall publication.

Butch Stone, Krupa In Film

Hollywood—Butch Stone and Gene Krupa and the latter's orchestra have been signed to appear in The Old Grey Mare, next in the Monogram teen-agers series featuring Freddie Stewart, former Tommy Dorsey vocalist. Butch, whose band

was reviewed the last issue of Down Beat, will have an acting as well as a singing part in the film. His combo, after closing at the Red Feather, opened last night (26) at the Aragon replacing the Merry Macs. Band will alternate with Lawrence Welk.

The former Les Brown saxist and vocalist recently signed with

Majestic and at press time was set to track four sides for the label. Hey, Sister Lucy, I'll Never Do That Again; Baby, Don't Start Cheatin' On Me Not After All These Years and I'll Love You Until Your Money's All Gone Blues were among the numbers from which Butch was choosing.

The Williams Salon In Full Swing



New York—Mary Lou Williams and distinguished guests cluster around the phonograph at one of her periodic salons, where bebop and music in general is discussed. From left to right around Mary Lou are Dizzy Gillespie, Tad Danstrom, Hank Jones, Milt Green, Dixie Bailey and Jack Teagarden.

National In Reorganization

New York—A.B. Green, principal owner of National records, was culminating a deal, at press time, to buy out partners Jack Borty and A.M. Cary. In addition to recording operation, firm presses platters for other companies in its Phillipsburg, N. J., plant.

Records by an all-star sextet under Charlie Ventura will shortly be released by National. Side men are Ralph Burns, Dave Tough, Chubby Jackson, Bill DeArango and Bill Harris, with Buddy Stewart on vocals. Sides: Synthesis and Blue Champagne.

National is picking up the option of the Ravens, vocal group whose Old Man River is No. 1 in Harlem jukes.

New Night Club

Provincetown—This summer retreat acquired a night club of New York proportions when Julius Monk, formerly of the Ruban Bleu, took over the Atlantic House Cabaret Room. Show that opened Aug. 12 featured Imogene Coca, Stella Brooks, hot harpist Daphne Hellman and Alteen Cook. Monk is emcee and pianist.

Prefer Local Jock To Whiteman



Akron—Picketing station WAKE here, these teen-agers demanded the return of local disc jockey Alan Freed who was bumped off the air by the Paul Whiteman network platter phony. Poll conducted by local magazine shows the town boy whom Freed's devotion to the teens and their tastes may explain the popularity, but the station is now committed to Pop.

Down Beat's Own Photocrime Succeeds In Solving Itself



New York—Here is a little story in pictures taken by staffer Bill Gottlieb, who likes to be there when it happens. Although you can probably follow the near-tragedy without our subtitles, here goes. Characters—Jerry Wald, Gordon MacRae, Mel Torme, Marion Hutton and Jerry Jerome, in left to right order in the first photo. Scene: rehearsal of the Saturday Teentimers Show, on which only MacRae and Jerome are regulars. Plot: Wald, sharp as a tuning fork, hears something amiss in the harmonizing of MacRae, Torme and Hutton. An on-the-spot investigation, with all parties looking baffled, hurt and accusingly at each other. The culprit found and the problem resolved, all beam brightly as they continue in perfect harmony.

Gal's Trio Provides Kicks On Street

New York—Fans flocking to hear Dizzy at the Downbeat club have been getting ample bonus kicks from the Barbara Carroll trio, the club's relief unit. Barbara, a pianist, is something of an ultimate in this matter of absorbing be-bop.

A one-time, New England conservatory student, she devoted all her technical skill to a concentrated study of the new music. By now, she scarcely can play two consecutive notes with them bopping. What's more, she manages to sit there so cool-like, letting the Dizzy staff gush out in an endless, continuous stream. Quite a thing to watch, too.

She used to do a cocktail single, playing conventional swing.

"No, more! There's no turning back now," she insists.

No small support comes from guitarist Chuck Wayne and bassist Clyde Lombardi. Chuck, one-time Woody Herman rhythm man, had his own trio on the street recently and now, in addition to playing, writes and sings original material for the trio. Clyde is, of course, the former BG-Norvo-Harris bass man.

Canadian Bashes Continued Hit

Vancouver, Canada—Will Wylie (former Bigard and Bauduc pianist) made a surprise guest appearance at the concert given by the B.C. Society for Jazz Promotion at the White Rose Ballroom here on August 4th. Enthusiastic applause followed his fast fingered solos of classics ranging from Stomping At The Savoy to Tea For Two.

The jam session portion of the program included many top local musicians with John Elsey, tenor; Ches Cotter, tenor and guitar; Eddie Roop, trumpet; Bernie Roop, bass; Norn Bentley, guitar; Kenny Carruthers, piano and drummer Jimmy Shurish. Frank Baker provided comments on the show.

They're Best-Grounded Gates



Denver—That's a normal-sized bass viol there, all 6 ft. 4 in. of it. Stumpy Brown, on the left, who reaches an even 5 ft., and Johnny Dee, right, one inch shorter than Stumpy, believe that they are the shortest sidemen in the business. Trombonist Brown has replaced Butch Stone as seat singer with the Les Brown band Dee, first trumpet with Elliot Lawrence, is an ex-Benny Goodman boy and a native Philadelphian.

The Bay Area Comes to Life

San Francisco—The Bay area, leader than you know what for months now, is beginning to show signs of life. Maybe it was the Ellington and King Cole concerts that did it.

Harold Blackshears' Supper Club has booked Meade Lux Lewis. Meade Lux starts this week and all by himself will provide more action than the Golden Gate has seen in quite a while. Saunders King's combo continues at Blackshears, where the Sunday afternoon jam sessions are really jumping.

Oakland's T & D had the Sugar Chile Robinson show for a week last month and did a terrific business. Floyd Ray's band, one of the shapeliest outfits seen here for some time, features a great drummer.

After hours spots are blossoming out all around the bay area. Some of bands working them are even taking a little less than scale.

Rudi Blech's This Is Jazz will originate from San Francisco later this month and feature the Lu Watter's group. The Frisco Jazz Band is back at the Melody Club in Oakland which puts all local Dixieland cats to work again.

The Edgewater, out on the Beach near the Seal Rocks, has been moving along with fair business recently. Alvino Rey, Casa Loma, and Buddy Rich and Gene Krupa are due soon.

—Ralph J. Gleason

Django Now Back In Europe



Bad Nauheim, Germany—Django Reinhardt starred at the broadcast opening of the Occident Grove Club here July 27. In the top photo, Django takes a solo break while clarinetist Maurice Mounier stands by. In the lower picture are Emmanuel Soudieux, bassist, Roy

Meschum, AFN announcer, Reinhardt and Mounier. Eddy Bernard, pianist, and Jacques Martines, drummer, were also in the group. Via difficulties and cold shoulder from Petrillo sent Reinhardt back to Europe for a while.

Masters Into TD's Spot

Hollywood—When Frankie Masters brings his crew in the Casino Gardens tomorrow night (28), Tommy Dorsey will leave home base for a tour that takes him into the mid-west. The trombonist-owner of Casino Gardens will keep his band in California until the first week week in September, hitting such



stops as San Diego (28), Bakersfield (29), Fresno (30), Nallinas (31), Mirabel park (Sept. 1) San Jose (2), Sacramento California state fair (3-6) to be followed by a week's vacation.

The band then opens Salt Lake City (Sept. 15), Ogden (16), Denver (17), before going into the Corn Palace, Mitchell, S. D., for a week (21-27).

Masters has picked the Holly sisters for his Garden showing. Other featured vocalists are Phyllis Myles and Phil Gray.

Rick Adkins, Vet Cornetist, is Dead

Minneapolis — Rick Adkins veteran member of the Chicago local of the AFM and cornet player with many famous bands, died here August 11 of a heart attack. He was about 60. Adkins, who joined the union in November, 1917, played for ten years with the old Gus Edwards band. He also worked with Paul Beasly, Vincent Lopez, Paul Whiteman, Roy Eargy and the Benson Orchestra of Chicago. He recently was with a rodeo band in the east. For many years Adkins returned to his home here to play with a summer concert band. His wife died in April, 1946.

Hines Into Apollo

New York—Earl Hines band does a week at the Apollo theater, opening Sept. 9.

Portland, Ore—Charlie Barnet leaves Jantzen Beach Park here Sept. 1 to continue his western tour.

Not Quite Ready



Hollywood—Hope Lina Merrill doesn't wait till she gets there to change her costume for Alaska. Ex-Ted Lewis and Vincent Lopez chair, she will be a member of the last USO show to leave the U.S. When she returns, in three months, Linda's hunt for another band job.

Gal Singers Find Pot O' Gold In Chi

By DON C. HAYNES

Chicago—Shortage of talent among girl vocalists bemoaned elsewhere about the country just isn't so here. While not exactly overloaded with Baileys and Holidays and Fitzgeralds, the town's boites have in recent months blossomed forth with enough exceptional talent to make the town appear a struggling vocalist's paradise. Top billing in several clubs, the lively controversy that usually surrounds an unknown or a different voice have brought a handful of young singers into prominence.

Recipient of most of the publicity and gossip is Jackie Cain, a 19-year-old girl who has shown at times a wonderful conception



Jackie Cain

and good quality. Because her style is musically complex—not unlike Sarah Vaughan—despite her unquestioned talent, she still has a lot to accomplish vocally. Now at the Panther Room, where she has been only fairly successful, Jackie first clicked at Jump Town. A move to the Bee Hive

Himber Opens 16th At Essex

New York—Richard Himber, who was built into the Essex House along with the bricks, will begin another long-term stint at the plush hotel Sept. 16.

Himber told the Beat his new work will include Charlie Spivak, Manny Klein, Tommy Dorsey, Jack Teagarden, Artie Shaw, Benny Goodman, Arnold Brilhart, Vladimir Selinsky, Georgia Gibbs and a few dozen other over-scale characters.

"O.K." he finally broke down "as they won't be with me. But they have been in my orchestras and the names I am getting will come day by day as big."

As a matter of fact, at press time, the unit was not completely set but did include a reed section boasting Pete Mondallo, Joe Aglera and Sonny Salad, among others.

New Dancery For Chi South Side

Chicago—Newest ballroom here, the Parkway Arena, is on the old White City Amusement Park grounds, where the old ballroom has operated sporadically the last few years.

Tony Pastor was the first attraction (Aug. 3) with the International Sweethearts of Rhythm, Iain Russell and Dizzy Gillespie following. Ops are Harry Smith and McKie Fitzhugh.

Cool In Nashville

Chicago—Harry Cool opened at the Plantation Club, Nashville, on the 25th, following a date at the Peabody hotel in Memphis.

Earl Hines To Wax

Chicago—Earl Hines, whose El Grotto nitery folded recently, and with it his steady band job, will cut four sides for Vita-sonic records using only a rhythm section.

Wilcox Heads Lunceford Ork

New York—Jimmie Lunceford's pianist, Edwin Wilcox, not mentioned among the list of names first suggested as the late band-leader's successor, has taken over the Lunceford ork. A nationwide memorial tour is contemplated.

moment of those mentioned here. She's pointing for radio work and is an outstanding bet for the networks.

Stallings In Clubs

Third chick, new to Chicago if not the band business, and also 19, has listeners raving about a wonderful beat and plenty of controversy over what some claim is overphrasing. She's Evelyn Stallings, the ex-Harry Cool and Ray McKinley singer. Now just getting the "feel" of small combos, her sense of phrasing and conception shows another talented vocalist.

Stallings replaced Jackie Cain at the Bee Hive recently, earlier this week ended a month's date at Jump Town. Recorded stuff, with Cool on Mercury and Signature,



Evelyn Stallings

microphone personality, Marcy has more a "cute" voice, though she admires Holiday and phrases like her. It's a good combination that should spell commercial success. And she's being presented excellently with the Tay Vove quartet.

Susie Ryan, who has also sung at Jump Town; Bobbie Cotter, an unpredictable lass who was briefly with Tay Vove and brought raves from most everyone who heard her; Toni Rami, who sings occasionally and mostly runs a record shop in Oak Park; radio singers Connie Russell, Vivian Martin and Lola Amche also deserve mention here.

picked up trade some 300 percent—mainly a U. of Chicago crowd who thought her singing the end. A lot of credit should be given her arranger, pianist Roy Kral, and perhaps a good part of the blame for Jackie's faults today.

Singing Off Form

So much publicity and success in so short a time has the gal in a spin. No business brain, without effort she has been in and out of hot water more than once. Too much attention to Sarah, plus a tendency to use a not fully developed lower register instead of her normal range has lost her, for the moment, the completely fresh style she brought into Jump Town early this year. The Panther Room, miserable acoustically, is something else, too. And four poor sides on Aristocrat just issued will do her no good.

Still—with luck and a lot of hard work, in another year or so Jackie Cain might well be one of the new names in music. If the singer of today doesn't show it, the Jackie Cain of Jump Town certainly did.

Patti Page Praise

Patti Page, also 19, left Jimmy Joy's band last winter for radio work at WBBM-CBS. A couple of air shows, a single club date might



Patti Page

gives little indication of how she is singing today.

Davis Disappears

Another, said to be in New York and apparently not singing, deserves mention because so many musicians consider her the greatest of all "local" singers. She's June Davis, and more than Cain, Page or Stallings, sings in the jazz tradition of a Holiday or Fitzgerald and is completely a musician's vocalist. Inconsistent and not always dependable, several weeks last winter with Georgie Auld's band did her no justice. But with small units she has sounded superb.

Marcy Lutes is a newcomer of less than two month's time. A lovely gal with an unusually fine

Frederick Bros. Chi Switches

Chicago—Lang Thompson, who went back into the business as a band leader, has rejoined the local office of Frederick Bros. Other changes found Irving Rose heading the act department and Roy Carlson new publicity chief. The cocktail wing added Phil Phillips, Tom Mack and Ray Pounds. Vic Rickey joined the band section, where Joe Callan, one of the head bookers, has been out for several weeks because of serious injuries suffered in an auto accident.

The Magic Word
in **LA PAGE**
CYMBALS

It is true that cymbals cannot be made simply by waving a wand.

When you hear the tone and quality of LaPage Cymbals, you will agree that the closely guarded, secret methods employed in manufacturing these Turkish style cymbals are well worth the effort involved. Top musicians throughout the country insist on LaPage Cymbals.

VICTOR J. LA PAGE
MANUFACTURER OF TURKISH STYLE CYMBALS
3047-49 MAIN - BUFFALO N.Y.

• "LaPAGE CYMBALS IMPROVE WITH AGE"

Gale Steers Bill Harris

New York—Bill Harris, inactive since his 52nd St. appearance a few months ago, has been packed by the Gale agency and is set for a long-term build-up aimed at the big band field.

The trombonist, top vote-getter among side men in the last Ballpoll, will open his campaign with Norman Grant's Jazz at the Plaza Harmonic concert tour, beginning in September. Plans call for Harris to follow this stint by fronting a small unit in a location job. As soon as a library is built and his reputation expanded, Harris will crack the big band business.

Mac Tones Down' For A New Sound

New Orleans—In order to preserve the orchestra's original musical treatments, while still "toning down" volume for his Roosevelt hotel engagement, Ray McKinley rigged up felt padding on the brass section's music stands and had the horns blow into the "Cushion." Device successfully muffled the higher decibels without requiring the musicians to alter their normal way of playing. Reports say the results did not seriously impair McKinley's music; and in some instances, the novel sound enhanced the over-all effect.

Victor Into Ankara

Pittsburgh—Victor Lombardo moved into the Ankara August 18 for four weeks, replacing Art Mooney's band.

Harry James

SOLOS FOR TRUMPET
(WITH PIANO ACCOMPANIMENT)

Technically brilliant... musically inspired... this series of trumpet solos contains Harry James' arrangements of favorite classics and several of his own trumpet masterpieces!

- CONCERTO FOR TRUMPET by HARRY JAMES
- FLIGHT OF THE BUMBLE BEE
- CIRIBIRIBIN
- TRUMPET RHAPSODY by HARRY JAMES
- GRIEG'S CONCERTO IN A MINOR
- TSCHAIKOWSKY'S CONCERTO IN Bb MINOR
- TRUMPET BLUES AND CANTABILE by HARRY JAMES
- CARNIVAL OF VENICE

75¢ EACH

TIMES SQUARE

TIMES SQUARE MUSIC CO., Dept. 626
117 West 48th Street, New York 19, N. Y.

Enclosed find \$_____ for which please send the HARRY JAMES Trumpet Solos checked:

(1) (2) (3) (4) (5) (6) (7) (8)

NAME _____

ADDRESS _____

CITY _____ STATE _____

Published weekly by Down Beat Publishing Co., Inc., 303 North Wabash, Chicago 1, Illinois. Subscriptions: \$5 a year, \$2 for 6 months, \$1 for 3 months in advance. Single copies 15¢. Change of address notice must reach us three weeks before date.

effective Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 303 North Wabash, Chicago 1, Ill. Printed in U.S.A. Registered U.S. Patent Office. Entered as second class matter October 8, 1935, at the post office in Chicago, Illinois, under the

Act of March 3, 1879. No. entered as second class matter January 25, 1946. Additional entry at Dixon, Illinois. Copyright, 1947, by Down Beat Publishing Co., Inc. Member of Audit Bureau of Circulations.

STRICTLY AD. LIB

THE SQUARE

er club in Cairo, Illinois, booked by Billboard Attractions of Chicago. Bill Stone and Zaida Paul are joining the leader on vocals.

Dick Shbert, who used to spin platters and sing with them over New York stations, is program director of a new radio station in Phoenix, Arizona. . . . Tex Benke and the Miller crew broke their own record at Southwood Gardens in Detroit with a \$19,000 gross and topped '47's four year mark at the Moonlight Gardens in Cincinnati with a tally of \$9,400. . . . Publisher's royalties on the San Francisco, by Stephen McNell and Nick Thorry will go to the Damon Runyon Cancer Fund.

Dee Keating, vocalist with Ray Anthony has retired to devote her full time to her home and child and will not be replaced in the band. . . . Now they are making phonograph needles to size, just like your shoes or whatever, choice of five sizes, that is. . . . Bob Chester, who opened August 21 at the Roosevelt hotel in New Orleans, has parted company with manager Joe Shribman.

Johnny Bothwell, plagued by bad breaks, lost his lead trombone and band boy in one swoop. He replaced the horn man, but had to drive his own bus from New York to Atlantic City to fill a date. . . . Specs Powell and his spouse expect a little tubman in the family. . . . Elliott Lawrence goes into the Palladium in Hollywood on November 18 and Victor Lombardo will play his first Broadway stage date at the Strand starting wither September 5 or 28.

GAC will sell Ray Eberle and Marlon Hutton, former Miller stars, as a package to theaters during September and October. . . . The Herman Chittison trio replaced the Three Suns at the Circus Bar in the Piccadilly hotel in Manhattan. . . . Randy Brooks and his road manager, Dick Simpson, broke it up and Ina Ray Hutton, linked romantically with the leader in gossip columns, is travelling with the band in a managerial capacity. . . . Ralph Muzzillo, lead trumpet with Frankie Carle, will put his Long Island home up for sale this autumn. There's a lead for somebody.

Bob Chester in N.O.

New Orleans—Bob Chester, at the Roosevelt hotel, moves out Sept. 17.

DISC JOCKEYS SOUND OFF On Taste, And The Jockeys' Faith To Good Music

By STUDS TERKEL

Chicago—Call this loss-majesty, call it sacrilege. . . I'm sorry. The jockey is withering on the vine. One morning he will wake up and find himself a dead mackerel. . . unless he shifts gears while he still has the muscle.

At a time when jocks are kings, it may not be fashionable to play Jeremiah and risk the sling and arrows of outraged colleagues. . . but here goes.

One of the happiest phenomena of the past few years has been the yeastlike rise of the disc jockey. An antidote to soap operas, homespun philosophers, "objective" political commentaries and quiz give-aways. No question, the boy came as breath of fresh air. He delivered for listener as well as his sponsor. Sure, some of the records he spun were bad and indifferent as well as good. But he was learning. And real jazz was filtering through the sweet smog of pop ditties. The stuff of New Orleans and the better of the pop were reconditioning the ear of John Q., long accustomed to Lombardoese.

Contribution To Culture

In a haphazard way, the jockey was contributing to "culture," if you'll pardon the expression—to a knowledge of music, authentically American. Some of the guys were slower on the pickup than others, but the overall job was positive.

One day the jockey flexed his muscles and his name was Goliath. His personal following, tremendous Record companies feted him with cocktail parties and soft words and platters were tossed at him to plug, good, bad and indifferent.

The hucksters chortled: "Our boy. The best salesman in the world." And he received cute, coy thank-you notes from "artists" he had neither met nor plugged, whose sociability far exceeded their musicality. (Form letters, of course).

Fall From Grace

And the jockey—there are rare exceptions—fell from grace. He assumed the attributes of the

This controversial article by the "curator" of WENR's Wax Museum in Chicago, one of the most completely original disc jockey shows, is the sixth in the Beat's series of articles permitting well known disc jocks to sound off in any and all ways about their profession, the music and radio trade and what have you. Terkel, both on and off his Wax Museum program, has long been active for the cause of American folk music. On his program you're liable to hear most anything musical.

sharpies and their taste criteria. He was in the swim. He knew which platter would hit the million mark. In no small way he helped. He was king-maker. Somewhere out east, an all-night rider contributed toward the great comeback of Heartaches. And on the coast, a big gun among jocks lifted a novelty song to way up in the Hit Parade by playing it often enough. And Bessie Smith gathers dust on the shelves and Lonnie Johnson ekes out a bare living as his records warp from disuse.

Agreed, this is a highly commercial world through which we run, but within that framework, honesty and good taste may yet prevail. It is the disc jockey, who due to his peculiar strength, sits on the golden seat. He's still the Samson who may undo the evil of the Philistines—those who through the years have crammed inferior products down the public's throat.

A Challenge

This is a challenge to the many who are aware of this precarious state of affairs. To be governed only by their own taste and



Studs Terkel

the knowhow they've picked up in the twirling of thousands of platters. To have faith in the innate good taste of their listeners and to offer the best—from Leadbelly to Herman. Yeah, folks songs, too. It's one big beautiful heritage we have. Let's use it.

For if we fail the public now—though the cabbage may still peel readily—one day will come the Gotterdammerung—The Twilight of the Jocks. It is later than we think.

Hipsters Play Ford's Bash

New York—These Henry Fords not only know a carburetor from a wind shield but a hip musician from a square. Tentatively set to play for Henry Ford, Jr. at his wedding anniversary are Lester Lanin, leader; Bobby Hackett, Chris Griffin, Al Beck, Dick Raymond, Walter Mercurio, Larry Hall, Artie Drelinger, Ray Eckstrand, Artie Baker, Hank Ross, Murray Williams, Jackie Rusin, Doc Goldberg and Harry Jaeger. The jazz men will invade the society-music sanctuary of the Meadow Club, Southampton, L.I., Sept. 5.



Blaine Jones, 18-year-old tympianist and an Ellington sponsored pupil at Juilliard, will play with the Duke in his December concert at Carnegie. . . . Toots Camarata finally got permission to work for Decca in England. . . . Artie Shaw may tackle a Concerto for

harinet and symphony orchestra written by Otto Cesana, whose music is so complex that it often is seen but seldom heard.

The mother of George Lutz, guitar player who has been missing since January, 1946, has appealed to Down Beat for aid in locating her son. Her address is 5643 Locust street, Philadelphia. . . . Carol Rovrig, who sang with Jan Savitt as Carol Ash, was Leonard Feather's first wife and since has been a model known as Jan Christy, is the bride of Ralph Ebel, a rubber company engineer, and will reside in Mexico City.

Recent additions to the Spike Jones unit are three live pigs and a foot 7 inch giant called Junior. . . . Sully Mason, once featured with Kay Kyser, is killing about in Tucson, Arizona. . . . Kenny Barger, Casa Loma vet, is fronting his own band at the Winchest-

Lawrence Berk announces full instructional facilities for collegiate level training in all branches of music at Schillinger House, Boston. Full diploma course in The Schillinger System of Arranging and Composition. Major departments in: 1. Dance Band Arranging, 2. Instrument, 3. Voice. Supplementary courses in: Ear-training, keyboard harmony, scoring problems, rhythm and melody dictation, record analysis, conducting. Private and class instruction available to both full time and part time students. Accredited faculty of top-flight professionals. Veterans may enroll under the G.I. Bill of Rights. Registration Applications for the Fall Semester Accepted Until September 16th. Classes Begin on September 18th. Write or Wire: REGISTRAR schillinger house COMMONWEALTH 5204 • 284 NEWBURY STREET • BOSTON, MASS.

Jerry Wald Ork Commercial Click

By BILL GOTTLIES

New York—This is one time that Jerry Wald can't be accused of copying anybody. His 12-piece, hotel-tailored combo is two thirds strings and is so handled as to be strictly Jerry's baby.

And how the managers and maitre d'hotels love that baby. The Hotel Roosevelt in New Orleans offered it 12 weeks instead of four. And the execs at the New Yorker, where Jerry is now working, indicate they couldn't be happier even if the band played on ice.

Jerry is even happier. "We've worked steadily ever since we opened at Ciro's on the coast last January. I've made more money with the small outfit than I ever did with my big one. With this set-up, I even clear a few cents on prestige locations that are supposed to cost you money.

"And look at the type of men I'm working with. No prima donnas. No characters. They're all L. A. studio men and really accomplished musicians. Not a headache from any of them. There hasn't been one change among the musicians since we started a half year ago."

Briefly, the new Wald orchestra is a jazz quintet in a string setting. With a standard four piece rhythm section establishing a beat, Jerry and trumpeter Ralph Clark (pianist Bob Jacobs and guitarist Bill Jolly) take the hot solos while behind and between them three violins, a viola, a cello and a French provide legato backgrounds.

You'd have to go back to Allan Schulmann's New Friends of Rhythm, the time clarinetist Buster Bailey made records with them, to find anything close to Wald's set-up. Schulman used strings in traditional string-quartet fashion and got a beat from a guitar, bass harp and Bailey.

A basic criticism that can be aimed at Jerry's brainchild is that not enough happens among his violins, viola and cello. He might well turn to the intricate New Friends for ideas.

A compact, yet well rounded section like this should be capable of wonderful things. And

Judging from the fiddlers' backgrounds, they should be able to handle some fancy paperwork.

The unorthodox Wald orchestra is, strangely enough, highly danceable. Though it's a mountainous task bucking those beat-less fiddlers, drummer Danny Gardner and guitarist Bill Jolly manage to maintain a crisp beat even during the longest string passages. And Bill, Jerry and pianist Bob Jacobs kick out with first rate jump solos at frequent intervals.

By it's very nature, the combo is limited dynamically, especially to ears accustomed to big brass sections. Of course, quiet is just what Wald, and the hotel operators, seek. But it leaves Wald open to the curse of monotony. If he can't build contrasts or create climaxes with volume, he must excite listeners with novelties, production numbers, unusual scoring and other such devices. To a considerable extent Wald accomplishes this with some of the numbers in his library. . . . Across The Alley From Alamo, handled with a yock; jump specials like Flynn Home, Savoy and One O'Clock Jump; and many rather elaborate arrangements of old standards like Smoke Gets In Your Eyes, sung smoothly by Jimmy Vanni.

Jerry also has plans for the future to give his band more color. For one thing, he'd like to add a harp and another trumpet and French horn. For another, he has specific stunts in mind, such as playing Mozart's Quintet For Clarinet And Strings as an "act."

If Wald gets some sharper arrangements and keeps his intentions with industry, there's nothing to worry about. If not, he'll limit himself exclusively to low-net hotel dates where unobtrusiveness is not fatal.

To hit the gold that lies in theaters and records (Jerry isn't aiming for one-niters), he'll have to

keep things humming in his low-decible orchestra to maintain the attention of listeners.

Complete Wald personnel:

- Violins: Max Kainer, Oscar Kramer, Barney Gibson.
- Viola: Ben Boronovsky.
- Cello: Alberto Grusd.
- French horn: Milan Tancich.
- Trumpet: Ralph Clark.
- Rhythm: Bob Jacobs, Danny Gardner, Ben Ludwig, Bill Jolly.
- Vocals: Jimmy Vanni.
- Leader and clarinet: Jerry Wald.



Jerry Wald and his cellist Alberto Grusd at the New Yorker hotel.

Hippa and Jules Bihari to Texas to scout hill-billy talent.

PUBLISHING

Harry Goodman's Regent music has purchased vibist Johnny White's As Sweet As You Are. Tune carries the names of White and Art Lund and is skeddled to be recorded soon by the singer . . . Jimmy Wakely, Monogram oar star, signed Gov. Roy Turner of Oklahoma for publication of 16 of the gov's western songs in folio for Christmas sales. Wakely goes on the Monogram set early in September for his latest film, Song of the Drifter.

Ovi music, owned by Tex Benke and Don Haynes, is meeting with Hollywood realtors to uncover coast office space . . . Current European hit, After The Rain Comes The Sun, has been picked up by Southern music . . . Andy Russell romancing the idea of setting up his own pubbery devoted primarily to South-of-the-border tunes. He says fans are becoming more and more Latin-American-tune minded.

Sammy Feider, CBS bassist, had his tune, Who Cares, recorded by Kay Parker, backed by the Ray Carter trio, on Republic records . . . Juggy Gayles placed Maximilian Hernandez with Ray McKinley on Majestic.

PERSONAL, LOCATIONS

Sid Cooper, lead alto and arranger for Skitch Henderson, returned to T. D. . . . Arthur Trappier, drums, replaced Eddie Dougherty

Top Arrangers Say Study with—

OTTO CESANA

CORRESPONDENCE OR AT STUDIO

EVERY musician should be able to arrange.

A few of the hundreds of arrangers who studied with Otto Cesana:

Arranger: For—

- Van Alexander . . . Lionel Hampton
- Leonard Love . . . Dean Hudson
- Herb Quigley . . . Andre Kostelanetz
- Alvino Ray . . . Alvino Ray
- Turk Van Lede . . . Charlie Barnet
- Buddy Wood . . . Paul Whiteman

*** Now Available ***

Vocals the MODERN DANCE ORCHESTRA (150 Examples) . . . \$4.00

Course in Modern Harmony (Complete) . . . 3.00

Course in Modern Dance Arranging (Complete) . . . 2.00

Course in Modern Counterpoint (Complete) . . . 3.00

OTTO CESANA
29 W. 57th St., New York 19, N. Y.
Phone 9-1230

and Ralph Sutton replaced Norman Lester, piano, with the Albert Nicholas Trio at Jimmy Ryan's, 52nd St. club . . . Boyd Raeburn switches: Norman Fay, trumpet, for Coote Condon; Nelson Shulzaday, trumpet, for Bernice Glow; Soapy Salam, clarinet, for Buddy DeFranco. Buddy Collinari and Jerry Santino also reported exiting . . . Earl Bostic band finished at the 845 Club in the Bronx with Roger Jones, trumpet; Ted Sarnet and Bostic, reeds; George Parker, piano; Bill Beason, drums; Vernon King, bass. Alternating with Bostic was Lawrence "88" Keyes with Josh Foster, guitar; Al McLean, bass; and Keyes, piano and Hammond. Other recent 845 attractions were the Lucille Dixon band and Ida James, singer.

Ed Gerlach, tenor from Houston, joined Hal McIntyre, replacing Willie Baker . . . Andy Akers, piano, left Guy Lombardo for Carmen Cavallara during latter's Paramount theater date. Akers formerly worked with Jerry Wald . . . Mirko Markovitch at the Golden Fiddle, West 77th St., N.

Y., mixing in some Bach and Debussy with his other guitar selections . . . Tommy Morganelli, B.G. guitarist, now with the Bobby Gilbert trio at Bets' restaurant, Allentown. Gilbert plays organ; Joe Slocome, accordion; Tommy Morganelli, guitar.

Recent Skitch Henderson changes, made at the Pennsylvania, bring Steve Madrick (Les Brown) in on lead alto replacing Sid Cooper, who joined T. D.; and George Furman (Paxton) on clarinet, replacing Bob Walters, also to T. D.

STUFF

Mort Golden signed p. m. papers with Mary Lou Williams. He has begun negotiations with GAC for a big build-up for the piano queen . . . Peanut Hucko, who may change his name to Billy Mitchell, received feelers from Columbia records as a result of some sides he sliced recently for V-Discs . . . Dixon Gayer, publicist, got back the Modernaire account and added the Marshall Young ork and Rainbow Records (with emphasis on Rainbow's album, Romeo Loves Juliet . . . Bucky Kozlow, NBC announcer, started as disc jockey over WING Show Musical Scoreboard, but aired daily 3:15 to 4:30 p. m. . . . Roger Segure, ex-Luneford arranger, studying Schillinger system at N. Y. U. . . .

Randy Wood, ex-publicity director of People's Songs, now with Al Anderson and Bill Scheidman in a slack undertaking . . . Horace Heidt still not set in the anticipated radio return via a talent hunt program . . . Dan Mathews is writing for Ray Anthony . . . Eddy Howard orb in do the Sunday afternoon Shakespeare Mint over NBC . . . Helen Forrest dropped from the Don Haynes show . . . Charlie Chanet now under the personal management of Arthur Michaud-DuBois Greene.

Ted Weems On Theater Tour

New York—Ted Weems will take his heartaches for a week tour, starting Sept. 15 at the Palace theater in Columbus, continuing to other theaters in Ohio, Indiana and Massachusetts. Featured spots in the stage presentations go to vocalists Shirley Richards, Bob Edwards and Gene Martin, whistler Elmo Tanner and 300 pound comedian-bassist Billy Blair. Tour was set by MCA.

Gozzo And Gandoli Join Benel'e Band

New York—Conrad Gozzo and Pete Gandoli, trumpets once with Woody Herman, are now in the brass section of the Tex Benel'e band.

TRADE TATTLE



(Sheet all up-to-date recording and publishing news, band and combo personnel and stuff in the Trade Tattle column, Down Beat, either 2615 RKO Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

RECORDS

Artie Shaw pact with Musicraft being re-negotiated . . . John Blackburn, and Lawrence Berk opened eastern distribution branch of Exclusive at 541 6th ave.

Edgar Hayes signed by Exclusive . . . Ben Selvin may remain as Majestic recording director, after all . . .

Vic Schoen backed the last Andrews Sisters date with combo consisting of Red Solomon, Carl Poole, trumpets; Will Bradley, trombone; Bernie Kaufman, alto; Hank Ross, baritone; Jack Lenberg, bass; Tommy Rundel, drums; Paul Smith, piano; Hy White, guitar. Tunes: Near You and How Lucky You Are.

The Russ Case ork behind Beryl Davis' last Victor session was assembled by Nat Natoli and included: Chris Griffin, Nat Natoli, Carl Poole, trumpets; Freddie Ohms, Will Bradley, Billy

Rauch, trombones; Art Drellinger, Toots Mondello, Hank Ross, Bernie Kaufman, Harold Feldman, reeds; Danni Perri, guitar; Frank Signorelli, piano; Bob Haggart, bass; Bunny Shawker, drums. Tunes: The Best Things in Life Are Free, It All Came True, One Little Tear Is An Ocean . . . Brownie McGhee, guitar playing blues singer, made three for Savoy: First And Fifteen, Three Women, Your Good Thing Is Gone. Melvin Merritt, piano, and Arthur Herbert drums accompanied.

Arranger Bob Peck, made a be-bopper out of Bugle Call Rag for Billy Butterfield's last Capitol date . . . Black & White and Jewel have joined interests, with Paul Reiner remaining as B & W head and Jewel's Ben Pollack coming in as B & W's general manager.

Various stars who cut sides in Hollywood during the last two weeks: Eddy Howard, Majestic; Tex Williams, Capitol; Jack Smith, Capitol; King Cole, Capitol; Artie Wayne, Majestic; Page Cavanaugh, Victor.

Lawrence Berk and John Blackburn, Exclusive, off for New York at press time to set up eastern offices for the coast platters. Idea is to speed up shipments to eastern districts.

Formerly with Capitol, George Morrison is now regional promotion manager for Exclusive . . . Modern records have sent Herb



This music sample was taken from the Robert Whitford piano solo "Autumn". Price 40c at your favorite music counter or direct from the ROBERT WHITFORD PUBLICATIONS, Dept. 2D, 18 North Perry Square, Erie, Penna. Ask for catalog and copy of the PIANIST magazine — both free. State if teacher.

Buffet

The SWEETEST CLARINET EVER MADE

For decades the name BUFFET has symbolized man's greatest skill and artistry in the creation of woodwinds. BUFFET is once again available in all its traditional superiority. Your local dealer is anxious to let you try it. Write us for his name and for new BUFFET catalog.

Carl Fischer Musical Instrument Co., Inc.
New York 3, N. Y.
62 Cooper Sq.

On The Sunset Vine

Crosby Tests Tape With Some Splendid Results

By EDDIE RONAN

Hollywood—Radio and advertising bigwigs flipped last year when Bing Crosby announced that he would transcribe his weekly radio show. They said it couldn't be done successfully. The public wouldn't accept the substitution of canned for live shows. Yet, although there were noticeable hiccups in Der Bingle's departure from the accepted pattern, the show pulled a better Hooper than the die-hards would care to admit.

This year, Crosby again turned to the transcription table for his show, which is scheduled for a late September debut. Cutting the first platters this month... something new was added.

In addition to the acetate, a reproduction of the entire show was taken on tape. A new kind of tape, and those who sat in on the session had nothing but awe and praise for the taped version. It, they agreed, was the truest reproduction of a live show they'd ever heard... even after dozens and dozens of play-backs.

Other factor of the tape version that brought raves was the simplicity of editing. It was shown that syllables could be erased from the beginning or end of a word without it being noticeable to the ear.

This effort could lead to one of the most promising developments in pre-cut shows. It was not decided at press time whether or not Crosby's show would convert exclusively to the tape method of transcribing. But it is a thought.

Texas and Oklahoma—probably all-interests are set to back the building of a million dollar ballroom in the San Fernando valley to be devoted almost entirely to western music and dancing. The venture is headed by Tex Williams and his partners in Western Caravan Music and is expected to get underway sometime next Spring. Tex, who grabbed much fame with his recording of Smoke, Smoke, Smoke and other billy tunes, is busy these days selecting the site. Looks like the westerners are here to stay. Especially, when they can drop a million bucks in a setting for the caterers to spur up the hardwood.

Barry Ulanov, who in August issue of Metronome praised Capitol for tabbing its hillbilly and race sides... Americans and who penned other platter firms to use of the word "sepia" in the Sepia Series. However there was an offensive adjective applied to Negroes that is it... should read Capitol's Aug. 5 release which in part read: "... and the group of currently popular western and sepia artists."

Pot Shots From Lots

Walter Scharf will direct music in UI's new vehicle for Tony Martin and Yvonne DeCarlo. Film, to be called Casbah, will go into production soon... Sept. 3 should find pianist-bandleader Frankie Carle before the Columbia cameras where he and his ork will be headlined in Mary Lou... David Raskin, who penned the musical score for Forever Amber, has been pacted by 20th-Fox to do the music for Daisy Kenyon.

Larry Adler skedded to dub the harmonic music for Jimmy Cagney's Time Of Your Life... The Page Cavanaugh trio, after finishing their stint in That's Life, have been pegged for a view in Brothers Of The Eastside... Irving Friedman is arranging the original music by Hans Salter for Love From A Stranger, new Eagle-Lion's film... When Richard Hageman completes the screen score for RKO's Mourning Becomes Electra it is figured to be the longest musical score ever used in a flicker... thing will run three hours with only a break at intermission.

Items In Brief

Royalties in In San Francisco, by Stephen McNeil and Nick

Therry and pubbed by Empire songs, will go to the Damon Runyon cancer fund... The Top Notchers go into the Florentine Gardens Sept. 6... It should take a lot of paper for Capitol Songs to publish Antidiseestablishmentarianism written by Duke Ellington and Don George. It's said King Cole and Egan Wayne are interested in cutting the tune.

Allan Jones is booked for a week of concerts in Honolulu at McKinley auditorium, Sept. 17... Ernie Felice and the Mello-Larks are being featured on the new David Street show over the NBC Pacific net... Mat Dennis, who recently left Capitol, is set to cut a series of sides as vocalist with the Tommy Dorsey band for victor... And, MGM plans soon to record former Freddy Martin pianist Jack Elia with an ork of his own.

An ABC press release states that "Zeke Manners must have broken some kind of a 'one-man-band' record recently when he accompanied one of his records on piano, organ and accordion." Doesn't anyone remember the one cut awhile back by Sidney Bechet?

Elliot Lawrence band has been booked to fill the fall gap in the Palladium's roster of bands. Pianist comes in Nov. 18 between Harry James and Tex Beneke... The Page Cavanaugh trio is currently at the Circus room of the Ambassador.

Desi Arnaz and wife Lucille Ball are being packaged by GAC for a fall radio comedy series... Joe Alexander is featured at the Cinebar club, San Diego... Producer Frank Caldwell reports that all the shooting on Herb Jeffries' short, Flamingo, is done... that is, except any footage involving the singer. Jeffries says he is still waiting... Nellie Lutcher, following her stint at Billy Berg's, goes into the Lincoln theater on Central avenue, Sept. 4, for one week preceding her eastward trek... After Billy Gray and Max Gold redecorate their Fairfax avenue Band Box they expect to feature a larger music talent policy.

Costa Joins Negri

Pittsburgh—Johnny Costa, fine singer who recently returned here from Chicago, has joined the Joe Negri trio, at press time at the Mercur Music Bar.

Linda Helps Celebrate Library



Hollywood—Chanteer Linda Keene talks it over with disc jockey Lou Marcelle at KFWB's recent garden party in honor of the station's new record library. Linda, who recently closed at the Suzie-Q, is jobbing around town awaiting the shooting date for her short, Bitter Street, being set by Stillman Pond.

King Cole Goes To Utah Spot

Hollywood—The King Cole Trio, recently featured at the Bocage on Sunset, opens Sept. 1 for one week at Jerry Jones' Rainbow Rendezvous, Salt Lake City, after an Aug. 30 date at Balboa beach.

Johnny Mercer will be the trio's guest on their Aug. 30 Wildroot airtel.

Doris Day On Sinatra Show

Hollywood—Former Lea Brown vocalist Doris Day and the Ken Lane singers have been inked for

Sour Note!

Hollywood—The publicity outlet for bandleader Eddy Howard has been flooding the local columnists with items that Howard eats "as many as five whole grapefruit in an evening" at the Coconut Grove. The preponderance of the campaign has the tradesmen talking and the other day a local wit, standing on the corner of Hollywood and Vine, quipped: "Mebbe that's why his music's so sour!"

Tilton's Capitol Option Jilted

Hollywood—Martha Tilton's recording option with Capitol records was not picked up two weeks ago by agreement of both parties, thus terminating her contract with the plattery.

Vocalist Tilton believed she was not getting sufficient play from Capitol and as a result was pleased with the jilting of her option. Likewise, Capitol, that has Margaret Whiting and Peggy Lee to peddle its femme vocal wares, felt the split advantageous.

At press time Miss Tilton and Majestic were wooing.

Club Owners To Sue Laine

Hollywood—Andy Andrews and Paul Shifton, owners of the Red Feather, now featuring Herb Jeffries, have their lawyers drawing up a "breach of good will suit" against Frankie Laine, who on his off night (Tuesday) from the Morocco used to sing at the Feather and who without notice took his vocal talents down the street to a competitor. Subpoenas will be against Laine and his manager, Seymour Heller, Andrews states.

Frank Sinatra's fall series for Lucky Strike.

The Hit Parade will be backed by the music of Axel Stordahl. Show debuts Sept. 13.

Advertisement for Gibson guitars. The main headline reads "TONE PERFECTION IN EVERY STRING". Below this, several acoustic guitars are shown hanging from a dark background. At the bottom, the Gibson logo is visible with the text "Gibson INC. FALMOUTH, MICHIGAN".

Advertisement for York trumpets. The main headline reads "GENUINE TALENT NEEDS A GENUINELY FINE INSTRUMENT. ... THE WORLD'S GREAT ARTISTS USE YORK". Below this, a large image of a York trumpet is shown. The text "Famous for tone since 1882!" is written in a cursive font. At the bottom, it says "Exclusively Distributed by CARL FISCHER MUSICAL INSTRUMENT CO., Inc. New York, N.Y."

More Sight Than Sound In Bash

Beat Staffer Rates Concert Musical Standards Low

By EDDIE RONAN

Pasadena—In probably the most lush setting jazz has ever seen, the Gene Norman-Eddie Laguna third Just Jazz concert presented Aug. 4 at the civic auditorium here lived up to its background for those who came to ogle the affray, but fell short of being great to those who came to listen.

Financially and artistically, it was the twosome's third consecutive success. But, musically and unfortunately, it was better to see than to hear.

There is no question that the civic auditorium here is acoustically and decoratively near perfect as any location in the country. The sounds are big and true and the place looks great. The attending audience was appreciative

and better-behaved than any that has jammed New York's tattered Carnegie and other eastern jazz halls. Even little was to be found lacking in presentation. Yet, musically, with some exception, it fell into the accepted concert pattern that for the last year or so has made such presentations more entertaining to the eye than the ear.

Galaxy Of Stars

Norman and Laguna featured

Charlie Shavers, Willie Smith, Slam Stewart, Kay Starr, Freddie Slack and Lionel Hampton, and the lesser names that backed them, for the most part, out-gittered the stars.

Charlie, Willie and Slam were backed by Corky Corcoran, sax; Tommy Todd, piano; Barney Kessel, guitar, and Jackie Mills, drums. It is always difficult to find Shavers and Smith below par in style and ideas, but it can be said that Slam offered nothing that he hasn't done already from the Three Deuces to Billy Berg's. Corcoran, who reportedly has been playing none too well of late, surprised the regular followers with his tenor efforts. And, the rhythm all showed well.

Kay Starr Nervous

Kay Starr, inactive lately, was hampered a great deal by nervousness. Her bouncing in double time to ballads and finger-snapping so distracted from her singing that neither she nor the audience could get full value of the lyrics she was endeavoring to put down. She, like so many other singers today, was not the least bit cognizant of the message of the blues. And, she could have had no worries about the beat with the solid work of drummer Lee Young behind her.

Next, came Lionel Hampton, who apparently checks his natural good musical taste in the cloak room these days before bouncing onto a concert stage. He forced every number even ballads into up-tempo and pounded his vias as though they were a radiator and he a shivering tenant in winter. He called Charlie Shavers and Willie Smith from backstage although neither were programed to appear with him at the time. Willie didn't come out, but Charlie did and had to stand around, obviously bored, while Hamp went through his antics. Charlie did get a solo, but, playing away from the mike, couldn't be heard over the perspiring efforts of Lionel and the jack-in-the-box pianoing of Milt Buckner.

Jackie Tricks Hamp

The musically one-time great Benny Goodman vibist then turned to the drums and bending over the tom toms tried to work up a chase phrase session with drummer Jackie Mills. Jackie either didn't understand the drum-duo trick that Hamp has been featuring with his own band drummers or refused to be a part of such a display for, following Lionel's first thunderous riff, he took off on a long solo that left the Hamp standing idle, surprised and somewhat piqued.

After intermission, pianist Freddie Slack (backed by Al Hendrickson, guitar; Charlie Drayton,

bass and Mills, drums, offered some standard boogie, outstanding part of which was the plucking of Hendrickson.

Finale was Flying Home with Hampton leading and if physical sweat is the new yardstick of good music, Lionel is the greatest living musician today.

Down Beat's Decision:

When jazz concerts begin inflicting as many listeners as they do today, it's time to insist that worthwhile music replaces vaudiville set to a score.

Gene Norman's Reply:

I'll admit that some of the music deteriorated into a vaudiville show, but I still feel a great percentage was worthwhile jazz. I think Ronan in his review emphasized too much the weaknesses in the concert which to a reader who didn't see the thing sounds like it was a complete musical flop. It wasn't.

Although Lionel insisted upon making an exhibition of himself in his own set, I think he redeemed himself in the finale.

Just jazz, we believe, has presented more good jazz in this area in three concerts than has been heard around here in years. And, that's what we are trying to do... present the best jazz we can.

Big Royalty Fee To Laine

Chicago—Mercury Records let it be known recently that the royalty check sent to Frankie Laine covering the first half of the year totaled \$32,000. That's My Desire brought in a good part of that loot, the Laine revival having sold close to 700,000 records.

Gordon MacRae Starts Waxing

Hollywood — Baritone Gordon MacRae this week begins cutting his first sides under his new Capitol contract.

With the start of his CBS show, Gordon MacRae, Troubadour 1947, earlier this month, he is now heard on 540 radio stations regularly. His other stints are the NBC Teen-Timers Saturday mornings and the Tuesday-Thursday transcribed Gulf Spray show which began last May.

He has worked as vocalist with Les Brown and Harry James and was seen in Broadway's Junior Mice and Three To Make Ready.

Mapping Kenton Concert Tour



Los Angeles—Stan Kenton and his west coast flack, Gene Howard, plot the promotional course for Kenton's proposed November concert tour. The Kenton band goes into rehearsal Sept. 18, with his first concert date tentatively set for Nov. 1 at Kansas City.

Duke, Gene In L.A.

Hollywood—Duke Ellington does a week at the Million Dollar theater, Sept. 9 to 15. Gene Krupa did the previous week.

Frank DeVol For Fall Radio Spot

Hollywood — Frank DeVol, whose arranging talents can be heard backing recent Margaret Whiting and June Christy sides for Capitol, at press time was signed as arranger for the Jack Carson show beginning in September.

Zito Denies Split With June Haver

Hollywood — Trumpeter Jimmy Zito was back in town two weeks ago looking for a band location for fall. The former Les Brown sideman who recently married actress June Haver denied rumors that the two were parting. "She went into summer stock and I had to go on the road," he explained, "and that's how it all started. Now, we're together and happy and we're going to stay that way."

Film Gets Bands Booking Snarl

Hollywood — Lionel Hampton and Charlie Barnet found themselves in the same booking mix-up earlier this month. Both have parts in the Goldwyn film, That's Life, and both were inked to play the Million Dollar theater in downtown L. A. Manager Joe Glaeser was forced to cancel Hamp's stint at the theater and Arthur Michaud, who recently parted with the Mad Mab as personal manager, is hoping the film will be finished before Barnet's Million Dollar dates comes up Sept. 10.

LEADERS! ARRANGERS! WRITERS!

HERE IS ONE OF THE FINEST MANUSCRIPT PAPERS EVER MADE!

VISIONAID

Visionaid is the result of years of experimentation by color scientists. Its famous light green tint neutralizes all conflicting elements... The staves and instrument notations are cleanly printed with no fuzzy lines nor smeared type... Its legibility and glareless surface make hours of fast, accurate writing possible with a minimum of fatigue... A treat for musicians.

Manuscript Papers (IN PAGES)

(No. 10)	10 Stave — 24 Sheets — 9 1/2 x 12	\$1.00
(No. 12)	12 Stave — 24 Sheets — 9 1/2 x 12	1.00
(No. 14)	14 Stave — 24 Sheets — 9 1/2 x 12	1.00
(No. 16)	16 Stave — 24 Sheets — 9 1/2 x 12	1.00
(No. 12LL)	Loose Leaf — 3 Holes — 12 Stave 50 Sheets — 9 1/2 x 11	.75
(No. 12P)	Piano — 24 Sheets — 9 1/2 x 12	1.00
(No. 12PV)	Piano and Voice — 24 Sheets — 9 1/2 x 12	1.00
(No. 22)	Octavo — 12 Stave — 24 Sheets — 6 3/4 x 10 1/2	1.00
(No. 100)	Book — 12 Stave — 96 pages — 9 1/2 x 12	1.00
(No. 12X)	Loose Leaf Binder for (No. 12LL)	1.25

Score Papers

(No. 33)	Score Pack — (2 Violins — 5 Sax — 3 Trpt. — 3 Tromb. — 4 Rhythm) 24 sheets — 12 x 19 — printed both sides	\$1.00
(No. 33-12)	Arranger Pack — 6 Sheets (No. 33) and 10 Sheets (No. 12)	1.00
(No. 84)	Score Pad — (5 Sax — 5 Trumpet — 4 Trombone — 4 Rhythm) 24 Sheets — 12 x 19 — printed both sides	1.00

AS NEAR AS YOUR MAILBOX **MIX**

MUSICAL INSTRUMENT EXCHANGE, Inc.
112 West 48th Street, New York 19, N. Y.

Enclosed find \$_____ Please send papers indicated below:

(10) _____ (12) _____ (14) _____ (16) _____
 (12LL) _____ (12P) _____ (12PV) _____ (22) _____
 (100) _____ (12X) _____ (33) _____ (33-12) _____
 (54) _____

NAME _____
 ADDRESS _____
 CITY _____ STATE _____

ORDER TODAY!

Blessing

Hand fashioned BAND INSTRUMENTS

In your continued search for the perfect instrument you will eventually discover... BLESSING

Exclusively Distributed by
CARL FISCHER MUSICAL INSTRUMENT CO., Inc.
 Cooper Square New York 3, N.Y.

DOWN BEAT

303 NORTH WABASH, CHICAGO 1, ILL.—ANDOVER 1612

NED E. WILLIAMS Editor
GLENN BURRS Publisher
W. H. HERSHEY General Manager

BUSINESS DEPARTMENT
ED. W. FARO, Advertising Manager
ROY F. SCHUBERT, Circulation Manager
ROBERTA V. PETERS, Auditor

EDITORIAL DEPARTMENT
Chicago Staff:
DON C. HAYNES, SHARON PEASE, GEORGE MOSEYER, PAT HARRIS

New York Staff:
MICHAEL LEVIN, BILL GOTTLIBER, DOROTHY BROWN,
2415 RKO Bldg., Rockefeller Center, New York, 20, N. Y.—Circle 7-4131

Hollywood Staff:
BOBBE BONAN, CHARLIE EMGE, 1222 North Wilcox Ave.,
Hollywood 38, California. Hillside 0677

Subscription Rates: \$5 per year in advance. Same price to all parts of the world. Special Military, Library and School Rate, \$4 per year.

MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Happy Days, Yes, But Much Ahead!

We'd certainly be out of tune singing "happy days are here again" right now . . . the music business still taking a brisk cuffing around in sundry quarters. But those most unhappy days of awhile back, when bands in plentiful numbers were busting up, are sunnier now.

And we can prove it, too! The Stan Kenton band is reorganizing. And Harry James is back with a vigor he hasn't shown for several years. Tommy Dorsey, business troubles taken care of, is at his Casino Gardens, readying his new band for the road. Brother Jimmy is also at it again.

New found interest in small groups is encouraging. Outfits like Charlie Ventura's, George Auld's and the Bill Harris-Flip Phillips combo are fine musically and spell a timely answer to the financial plight of a lot of people.

But there's the other side. The storm clouds surrounding the American Federation of Musicians, for one. The cost of living and conditions on the road, among others. The precarious position of so many young bands . . . the Butterfields, Donahues, Bothwells, Brooks and Anthonys, for another. There's a lot of sweat and talent here . . . and from this group, survival permitting, might come some of the "kick" the music business needs.

Happier days, yes. But still not HAPPY, if you know what we mean.

CHORDS AND DISCORDS

Light Praise Dept.

Chicago

To The Editors:

I've just finished reading the July 30th issue of Down Beat and I must say this is the best issue that I've read in the last eight years and I haven't missed an issue in 11 years. This issue has me thinking that Down Beat

is about to become a real up to date musical publication again.

Dave Clark

More Of Same

Minneapolis

To The Editors:

Congrats on your new, streamlined Down Beat! It's going to look greater yet when you're able to get better newspaper.

Jack Tracy

Detroit, Too

Detroit

To The Editors:

The new deal for Down Beat has caused considerable comment here, mostly good. Some

Shay Day



Flat River, Mo.—Lulu Belle, a native of this town which was given national publicity by one of the sides in the Dorothy Shay Columbia album, receives an album from visiting hillbilly Dorothy on Shay Day in Flat River. Miss Shay's Feudin' 'N' Fightin' has been waxed by many others.

RAGTIME MARCHES ON

NEW NUMBERS

CHRISTIAN—A daughter, Donna Lee (6 lbs. 8 oz.), to Buddy and Norma Christian, August 7 in Nyack, N. Y. Dad is drummer formerly with Ina Ray Hutton.

DEUTSCH—A daughter to Mr. and Mrs. Milt Deutch, August 10 in Santa Monica. Dad is personal manager of the Benny Carter and Miguelito Valdez bands.

FANS—A son to Mr. and Mrs. Nat Fans recently in New York. Dad is with Capitol Music there.

HICKS—A son, Robert (7 lbs. 10 oz.), to Mr. and Mrs. Tommy Hicks recently in New York. Dad, former trumpet player, is now radio director with the Hit Parade and Cities Service shows.

MURRIS—A son, Jeffrey Michael, to Mr. and Mrs. Stan Morris, July 2 in Perth Amboy, N. J. Dad is tenor sax and novelty man with Blue Barron.

SHEPHERD—A son, Paul Irwin (7 lbs. 2 oz.), to Gene and Sophie Shepherd, August 8 in New York. Dad is publicist with the Dave O. Alber Association.

USHER—A boy, Robert Michael (7 lbs. 15 oz.), to Mr. and Mrs. Billy Usher, August 8 in New York. Dad is singer and mother, Patricia, is former singer.

THED NOTES

HUMMEL-VAUGHN—Jack Hummel, trombone and vocals with Bill Hummel, and Nadine Vaughn, formerly with Seal Davis.

KURTZ-FOOD—Sam Kurtz, conductor and composer, and Pat Food, southern district manager of Mills Music, July 11 at Bolling Field, Washington.

MASSEY-TAYLOR—Murray Massey, contact man for Mayfair Music, and Myra Taylor, Powers model, August 7 in New York.

MORALES-DEL CAMPO—Noro Morales, rumba bandleader, and Nita Del Campo, his vocalist, recently in Parkville, N. Y.

SACHS-MILCETIC—Aaron Sachs, clarinetist formerly with Red Norvo, and Helen (Merrill) Milcetic, August 12 in Yonkers, N. Y.

FINAL BAR

ADKINS—Rick Adkins, about 80, cornet player with many bands, August 11 in Minneapolis.

LHOTAK—Major Ferdinand R. Lhotak, 65, bandleader and director of Valley Forge Academy band, August 1 in Wayne, Pa.

MUNRO—George Munro, 80, singer, August 3 in Chicago, as result of injuries received in a fall.

RUSO—Francis A. Ruso, 61, director of the Ford Motor Company string band, August 1 in Detroit.

WIDEM—George Lee Widem, 18, singer, drowned July 31 while swimming in Lake Michigan.

LOST HARMONY

BARRY—Ella Yeager Jones Barry and John Barry, singer, August 7 in Jacksonville, Fla.

DELLA PENNA—Marion Della Penna and Phil Della Penna, pianist, August 2 in New York.

SHEROCK—Jean Enzinger and Shory Sherock, bandleader, recently in New York.

complaints about paper quality but most agree that if it means more news, it's well worth it.
Lou Cramton

Payola Blues

Baltimore, Md.
To the Editors:
For the past couple of months the few disc jockeys in this town that are hip enough to know Down Beat have been watching the flow of invective aimed at the heads of jockeys on the currency carousel, the payola. We have made the customary clucking noise about this evil. Well, I'm tired of clucking. I want to cackle, because you are laying an egg.

I am on the payola. I went on it some time ago. It was not as everyone seems to think, the result of a subcellar meeting with candies, etc. A man who sells records for a living came to see me. He happens to have the misfortune to sell for a couple of companies who press good music. They press music by jazz musicians and the stuff they turn out is limited by the number of collectors, in turn limited by the ability to hear jazz under favorable conditions. That's where I come in. I play the stuff intelligently surrounded by enough neutral stuff to seduce 'em into it. (Usually if listeners like the man they'll like the music he spins).

I spin only what I like or what I know is good. I don't sell the records or tell the folks it is the only or the most righteous stuff. Out of this "sharp practice" of playing the stuff I would play anyway, I glean cigarette and snort money. Now, in case your salary bracket entitles you to ask why take money, I'd like to point out some things. Mine doesn't. I need that extra dough. I make considerably less than a carpenter or a bricklayer. Secondly, every time I toss in be-bop or production or even Dixieland music, I'm risking the vital greasy smile of an advertising agent, the comforting nod of my PD, and the all-sublime satisfaction of my sponsor. Don't forget, it's that same risk that made many good bands turn saccharine. Bear this in mind - - no one is going to come around and tip the average disc jockey to play Kaye, Lombardo, Monroe, Kyser etc. It's

always the poor huckster who's trying to sell some tenor or trumpet man or arranger who ranked 'opside in Down Beat's own poll. In short, if someone will occultate my sponsor, shield me from the PD, insure my Hooper and boost my income, I'll continue to play the stuff I do now - - but for love.

A Disc Jockey

For the writer's benefit, for obvious reasons, we have deleted the name from the above letter. He submitted his name with the letter, as we require of all "Chord" contributors. The writer is listed in Music Business' roster of American disc jockeys.

Nesuhi vs. Gene

Los Angeles, Calif.
To the Editors:
Gene Williams merely points to something that every body knows: a dance band playing in front of an audience reaches at times a level of relaxation and unity it seldom attains in a recording studio. This applies as much to Basie or Dizzy as it does to Ory. But as a

rule records reflect quite accurately the average performance of a band. Williams claims that Ory's band played better music during its San Francisco engagement than at any other time. This is not the opinion of most witnesses I have spoken to who have followed the band for the last three years.

One point I agree. Even the best of Ory's records give an incomplete idea of how wonderful the band can be in person.

As to those home recordings Williams introduces as evidence, Ory himself told me he couldn't see how they could be so very good because, he said, he was given a long list of uncongenial tunes to play and went through the list as quickly as possible just to get over with.

Nesuhi Ertegun
Mr. Ertegun is the new editor of the Record Changer. He has had much to do with records and has research.
(Modulate to Page 15)

New York—Chris Cross leaves the Roseland ballroom Sept. 15.

Shep Shows Off His Collection



New York—Shep Fields lights a pipe from his collection. If he wants to, he can keep his lip in shape with a sax-like model. Inactive for more than a year, the Fields band is now in the process of reorganization.

REEDS GILBERT

by Eddie Ronan



YA' READY, REEDS?
YEAH, JUST ABOUT! WHAT KIND OF COOKIES YOUR MRS. HAS HER NOBS, MISS DOBBS, LINED UP FOR TODAY?
BROTHER, GET YOU!

DID YOU SAY WE'D CATCH FRANKIE CARLE'S REHEARSAL, MISS DOBBS?
THAT'S WHAT!

HI, FRANKIE!
HELLO, REEDS, WELCOME TO THE COAST. I SEE HER NOBS IS TAKING GOOD CARE OF YOU! SHE'S A REAL GONE GAL, BUT I DON'T LIKE TO SEE HER AT REHEARSALS . . .

EVERY TIME SHE WALKS BY THE STAND THE GUYS CAN'T SUSTAIN A NOTE!

BOBBE RONAN
8-27-47

CHICAGO BAND BRIEFS

Musicians Aren't Helping Bad Working Conditions; Vaughan Returns Sept. 9th

By DON C. MAYNES

Chicago—Lack of imagination in presentation and an uncooperative attitude toward the wants of cafe operators by musicians isn't helping the music scene here. The near-frantic situation of coast and New York musicians luckily reflected here, but local 10ers too often seem to be pushing themselves over the brink of steady employment with their stultified attitude.

We're not advocating complete submission to the often crazy desires of club owners by any means. But take this as an example of what we're talking about: the Chet Roble trio. Combining some good Dixieland with some delightfully mad antics, in which they have a ball themselves, the outfit is working steadily and in the \$600 to \$700 class. That's better than strictly for kicks in some vile joint, with a beat-up piano every third week for scale (o. under). Which will you take?

Sarah At Silhouette

Sarah Vaughan returns, this time to the Club Silhouette on Howard street Sept. 9 for either four or six weeks. Skippy Williams band supports. The club will continue to book same attractions and plans to build special jazz concerts on Sunday afternoons and Monday nights. The Monday night affair will use the top of the local talent, with name jazzmen whenever available.

Bill Harris' quintet, with Flip Phillips the only definite starter in the group at press time, is set for a jump Town opening August 26, replacing Eddie Gets quintet and Evelyn Stallings. Group is in for two weeks, mov-

ing to the Continental in Milwaukee for two more. Anita O'Day is at the latter club currently, with Paul Jordan's Chicago outfit, until Sept. 7. Jordan is the well known pianist-arranger.

Pershing Jazz

Jazz At The Pershing inaugurated Sunday late afternoon sessions earlier this month with names such as Gene Ammons and Sonny Stitt. Sessions run from four to nine each Sunday pm. are sponsored by Delmore Adams. Ammons, with his Mercury side of Red Top, is plenty hot on the south side.

Earl Hines, who made some sides with a rhythm section for V-Ho-licastic, takes his band into the Regal theater Sep. 26. . . . Count Basie, on his way to the coast, has a Savoy ballroom date Sept. 19. . . . Lester Young was successfully set for the Stars Door in Milwaukee as of August 25.

Abe Most's fine quartet replaced Chet Roble at the Cairo for three weeks; this month Roble's boys took a well-earned vacation. . . . Herbie Field's great eight-piece outfit out of the Sky Club as of Monday (25th). . . . Jump Jackson into the Bee Hive, replacing George Davis' four. . . . Lonnie Simmons continuing at the Tallspin.

Heatherton, Cool In

Ray Heatherton, out of NYC's Biltmore, goes into the Edgewater Beach Hotel on Sept. 19, replacing Del Courtney. . . . Harry Cool, getting the benefit of a new campaign from William Morris, goes into the Martinique Sept. 10 for an indefinite run. . . . Thornhill, reports his office, did extremely well in the midwest, is the WMA office's best college bet.

Lil Green replaced John Kirby in the Regal's August 29 show. . . . Pearl Bailey is with the Earl Hines Regal show on the 26th. . . . Doc Evans band, with Don Ewell, Munn Ware, Danny Alvin and owner Bill Reinhardt, doing wonderful business at Jazz Ltd. . . . Swing Mikado opens at the Opera House Sept. 2 for three weeks. It has an all-Negro cast. . . . Pianist Step Wharton back at the Elbow Room, Milwaukee. . . . Eddie Wiggin's quartet at the

THE HOT BOX

Jazz Sides Back In Major Wax Company Catalogues

By GEORGE HOEFER

Chicago—Jazz is again beginning to appear on the record catalogues of the major companies. Columbia is leading the parade with many re-issues available in both album packages and on singles. It is good to see Bix Beiderbecke, Red Norvo's Sextet, Benny Goodman's Sextet and others on the lists again. Album shelves again contain practically all of the Columbia re-issue packages including Beasle Smith, Bix, Louis, Fletcher Henderson, Teddy Wilson, etc. plus several new jazz albums of interest. Recently, Kid Ory, Billie Holiday, Boogie Woogie No. 2, and an Ellington Special album containing new recordings, re-issues and unissued masters have been released.

Not to be outdone, both Victor and Decca are putting out their jazz masters. Victor is re-issuing the Muggsy Spanier Ragtimers and several of their older albums such as the Ellington Panorama plus some new sides cut by Jack Teagarden and Louis Armstrong. Decca has made available New Orleans Jazz, a new New Orleans Revival album including both the Bunk Johnson and the Kid Ory bands, a Fats Waller Favorites package waxed by James P. Johnson and a few miscellaneous singles.

Capitol continues to put out singles of a higher musical calibre than the general run of commercial records issued by the other three majors.

To return to Columbia, it is a well known fact that they have the rights to many fine jazz records of the past. George Avakian has been fighting hard to get as much jazz as possible released.

Two private re-issue labels had planned to put out records by the

Lago on Wilson. Guitarist Frank Cassi is back with Wiggins, who last year had an excellent sextet. Spot is rumored to be enlarging and eyeing name talent.

Olivette Miller, the sharp swing harpist, goes into the Capitol with piano accompaniment. . . . Herbie (Modulate to Page 19)

Chicago Footwarmers and the New Orleans Wanderers this summer. The records were apparently to be pressed up from dubbing a good copy. Columbia owns the rights to these sides and consequently intervened to suppress the re-issues by threatening the producers with jail. Payson Clark, Jr. of Rochester, N. Y. immediately embarked upon a campaign to have collectors write Columbia requesting the records. So far, Columbia refused to issue the records themselves or let any one else do so under any conditions.

In addition to the above sides, Columbia also has many other Oliver-Armstrong, and miscellaneous jazz items. If the collectors support Avakian's work by helping to promote sales on the re-issues already available plus individually writing Columbia and requesting issue of the Johnny Dodds Chicago Footwarmers, New Orleans Wanderers, and the King Oliver-Louis Armstrong records, it is very probable Columbia will build up the best jazz catalogue in the record business.

Columbia has made the statement that they would re-issue fourteen Oliver's and ten Louis Hot Fives if they received as many as one hundred letters requesting them.

MISCELLANY: Joseph Madison of San Francisco has accumulated over two hundred separate recordings of Tiger Rag. He would appreciate hearing from other collectors on copies they think he might not have. He needs some of the foreign issues of the tune.

D. J. B. Masters

W. M. Garland, Jr. of Los Angeles has made a thorough study of the masters issued on the Original Dixieland Jazz and he is interested in learning whether or not two masters were ever used on the same tune. Three masters were usually cut and he thinks possibly they might have used one of the alternate masters in one or more cases.

Bob Sales pens a note to the effect that one of the old time names—Harry Dial—is back on records with His Blueclans. The old Vocalion unit is now on Queen 4161 recording I Like What I Like When I Like It (5185) and Wedding Day Blues (5184). The former title was cut by Dial on Vocalion 1567 with Jabbo Smith and Omer Simons many years ago. Sales also advises that he has been commissioned to sell the large collection of Art Fieber of Cleveland, and he will handle it through his catalog Sales Talk.

Gene Gifford, who was written up in the Hot Box July 2, has opened up an office offering "Arranging Service" in the Woods building, Chicago.

Lin Freeman has opened up a jazz record shop, Bop Record Shop, 829 East 61st St. in Chicago, will feature nothing but jazz records.

Collector's Catalogue

Leonard L. Rosenberg, 56 Garden St., Hoboken, N. J. Collects anything from Oliver to Kenton as long as it's good jazz. Has 114 Goodmans and some Ellingtons and Hawkins. Will trade.

Buys Club For Own Steady Job

Detroit—After a full share of batting around the music business, Louis Pop decided a good way of knowing where you were going to be playing a few months from now would be to buy the joint and settle down in it.

He and drummer Sony Gribba pooled their resources and bought a resort club just outside of near-by Mount Clemens. Jerry Robinson and piano fill out the trio. Place has already become a hang-out for musicians from local and travelling bands. Pop, bassist long with Sam Dopsahue, in and out of the navy, is having a ball acting

GOOD NEWS for student musicians!



THE American Prep LINE IS BACK!

Yes, this is good news indeed. American Prep Cornets, Trumpets and Trombones—long-time favorites in the popular-priced field—are back at last, better than ever before. . . . You'll thrill to their sparkling beauty. You'll marvel at their pure, rich tone. You'll be amazed at how easy they are to blow. And you'll wonder how so much solid value can be offered at so moderate a cost. . . . See and play the American Prep line. Let your own eyes, lips and ears prove to you that it's the stand-out line in the field of moderately priced instruments.

William Frank Company CHICAGO Where Endorsing the Best Tradition Since 1899 Exclusive Distributors LARG & DINNER, Inc. The Wholesale Music Center 123 S. Valparaiso Ave. Chicago 5 Illinois

For The Professionally Minded Musician

Conservatory of Modern Music

If you want to make music your profession . . . develop your skill to the point where you are capable of playing professionally with America's top bands . . . then be sure to visit the Conservatory of Modern Music.

Private Training in Every Phase of Music By Accomplished Professional Musicians

The faculty includes many of the most famous names in the modern music world. Not mere theorists, but men of high calibre, selected for their keen knowledge of the instrument they have mastered and the ability to impart this knowledge and ability to their students.

A Partial List of the Faculty and the Orchestras With Whom They Have Been Featured

AL STEARNS, trumpet with Benny Goodman, Tommy Dorsey, Harry James; MURRAY WILLIAMS, saxophone with Harry James and Woody Herman; PETE MONDELLO, saxophone with Benny Goodman and Woody Herman; LEO CHECCHI, trombone with Horace Heidt; TONY ALESS, piano with Woody Herman, recording artist; ALVIN STOLLER, drums with Tommy Dorsey; BILLY BAUER, guitar with Woody Herman, recording artist; BOB LEININGER, bass with Les Brown; and GEROLD HEFFRON, arranging and orchestration.

INCLUDED IN THE MANY COURSES OFFERED AT THE CONSERVATORY OF MODERN MUSIC ARE:

- 1—Private instruction with selected instrument.
2—Sectional rehearsal with teacher.
3—Full orchestra rehearsal with arranger and instrumental instructor. Rehearsals recorded.
4—Fundamentals of music.
5—History of music.
6—English.
7—Sight singing and ear training.
8—Theory, harmony and counterpoint.

Write, Phone or Call for FREE Booklet Giving Complete Details

PLACEMENT BUREAU—Advance and Graduate Students of the Conservatory of Modern Music will be recommended and placed with leading orchestras throughout the United States.

SCHOOL STARTS SEPTEMBER 15th Conservatory of Modern Music

145 WEST 45th STREET New York 19, DByant 9-4661

Weiss Versus Granz, Who Said What?

Hollywood—The following letter fell into the Hollywood office of Down Beat shortly after the July issue hit the local stands. It is Bobby Weiss' answer to Norman Granz wire to the New York office. Bobby writes as follows: "Usually I skip past the name of Norman Granz whenever it appears in print and such was the case in your July 16 issue until last night when a friend of Normie's called my attention to his recent bit of jazz-funnery.

"Honestly, I couldn't have been more flattered than to see my name mentioned three times in one article authored by Normie Granz the jitter kid's delight.

Defends Dexter

"My reason for writing this letter is merely to let you know why Granz (better known as Znarg by Drew Pearson's sponsors) has taken potshots at obviously more successful personalities than Znarg - - pardon - Granz.

"Let's take the case of Dave Dexter. Dave makes a nice living these days, refusing to participate in money-motivated jazz concerts such as the musical distortion occasionally (and that is too frequent) staged by Normie Boy Naturally. Granz resents anyone who makes a living, period.

About These Albums

As for my talents in designing album covers, I can assure Two Beat Granzie that had I been blessed in this direction, he would have to stage his jazz concerts from now until Satchmo played a triple-tongue version of Hora Staccato before he could convince me of his sincerity.

By the way, Granz can take notice of how to properly stage a jazz concert by watching the Gene Norman-Eddie Laguna combo rake in the folding money now that the customers have been convinced they are going to be entertained and not subjected to a "and then I discovered" evening by Granz!

"As for the Milton Karle and myself being able to plant anything in Down Beat . . . we three Down Beat, Karle and myself resent that . . . after all, we can plant anything with the exception of any article that mentions Norman Granz . . . my secretary has an allergy for typing his name.

Nobody's A Manager!

"Znarg's statements about my begetting without foundation . . . and that the fact that he classed

me with Billy Shaw and Joe Glaser is another indication of Normie's frustration . . . he has always wanted to be a manager and never could convince a client of his ability.

"For your records and for the sake of Granz - I am not and never have been a personal manager. My present exploitation office features such clients as Dick

Haymes, Eddy Howard, Frankie Carle, Margaret Whiting, the Pied Pipers, Helen Forrest, Miguelito Valdes, Sam Coslow, the Page Cavanaugh trio, etc. . . and they are quite happy despite never having met or associated with . . . Granz . . . at least they can still attend the LA Philharmonic if they desire!"

Glen Gray Into Anslie

Atlanta—Glen Gray, doing the next week-end at the Surf Club in Virginia Beach, Va., moves into the Anslie here on the third for three weeks.

Swing Lane Dipsy Over

New York—Here's the final outcome of the 52nd St. dipsy detailed in the last Beat. Tad Dameron, who Max Schreiber vowed would enter his Famous Door only over his (Max's) dead body, is currently at—you guessed it—the Famous Door. The Nocturne, to which Tad was supposed to go after failing to show at his originally scheduled Door opening, doesn't have Tad or anyone else in the jazz field.

Mean'time, the Door's main attraction, Earl Warren, closed out ahead of schedule. And John Hardee, who was originally replaced by Tad Dameron, only to learn that Tad didn't show up, is now back at the Door as Tad's relief unit.

Or have we lost you?

Burl Ives Is Host On Mutual



New York—Fran Allison, known to Breakfast Clubbers as "Aunt Fanny", was one of the first guest stars on the new Burl Ives program, 8 p.m. EDT Fridays over Mutual. Comedienne Allison and folk-singer Ives were caught in a duet.

Skylarking With Dorsey



Anbary Park, N. J.—Jimmy Dorsey, whose stay at the Lakeside ballroom in Denver ends tomorrow, played a recent engagement here at which this was snapped. Left to right: Harry Gedcke, Harry Schuman, Dorsey, Gilda Meakin, George Becker and Jimmy Rafferty. The singers are members of the Skylarks.

GET THIS VALUABLE CATALOG
of MUSICAL SUPPLIES and Instruments!

A "must" for all professional and amateur musicians. First class catalog of Musical Supplies and Instruments. There's No Charge for it either—just send your name and address to Terminal Musical Supply, Inc., 115-8 West 43rd St., New York City 19, and a copy of this valuable catalog will be rushed to you. Do it now, our supply is limited.

Try the **New PENZEL-MUELLER MOUTHPIECE** on any CLARINET or any SAXOPHONE. Guaranteed to Improve Your Instrument.

available in more than 6000 music stores or send us your order direct

Penzel, Mueller & Co., Inc.
36-11 Thirty-Third Street
Long Island City 1, N. Y.

"LaVelle" CUSTOM-BUILT MOUTHPIECES
For Trumpet, Corral, Trombone, French Horn, Helicones, Baritone, Bass Horn

"PERFECTION IN MODERN MOUTHPIECES"

We also feature SPECIAL MODELS used and endorsed by the top men in the music business. A few are listed below:

For Trumpet:
"ROY ELDRIDGE" Model—"LITTLE JAZZ"
"RANDY BROOKS" Model—Value of "The Golden Trumpet"
"ADOLPH'S 'DOC' CREATMAN" Model—Formerly with Cab Calloway
"RUSSELL 'POPP' SMITH" Model—Formerly with Cab Calloway

For Trombone:
"JACK TEAGARDEN" Model—"The GREATEST hot trombone!" An entirely new essential idea and design.
"JUAN TIZOL" Model—With Harry James

THE "SEE-ALL" EMBOUCHURE PERFECTIVE
A Practice Mouthpiece

Nothing like it on the market . . . Entirely new idea . . . Wonderful for developing the lip muscles. Practice with the "See-All" in the instrument or just by itself—both ways get good results. A big help to teachers and all business as they can see and study the formation of the embouchure and the movement of the lips and correct faults. Does not create any sound. You can practice or warm up before a job anywhere or anytime without disturbing others.

Registered with the U. S. Patent Office (Patent Pending)

These mouthpieces are produced by Ronald H. LaVelle and LeRoy A. Green. Information mailed upon request.

RONALD H. LaVELLE
440 Wood Street Pittsburgh 25, Pa.

Arnette's A Double Apolloite

New York—Arnette Cobba, former Hampton tenor man is now killing 'em on his own. Just a coincidence that the Apollo record star was caught at the Apollo theater here. Bass in the background is handled by Walter Buchanan.

Hampton Cuts Four

Hollywood—Lionel Hampton, in his first recording session for Decca since he returned to the coast, tracked four originals the other day, including one tabbed for his new trumpet-arranger Duke Garrette.

Tune, which Hamp collaborated with the tooler, is Hamp's Got a Duke.

Lionel is now doing the Treasury Band stand series over NBC each Sunday. APM okayed the show which features Wini Brown, Roland Burton as well as Hamp and the band.

Hollywood Frankie Masters was set to open tonight (27th) at TD's Casino Gardens for a six week run.

Chicago—Lee Konitz, young altoist, has joined the Claude Thornhill band in the east.

BUM LIP? THEN THIS IS FOR YOU!

Thousands of brass men having every advantage and who use the advantage wisely, fail to develop embouchure strength.

WHY? Having every opportunity to succeed they fail—**WHY?** Are our fine teachers, methods and advantages all wrong—**WHAT IS IT?** That's exactly what I want to tell you! If you **REALLY** want a better embouchure, send a postal card today asking for Embouchure Information.

HARRY L. JACOBS 3943 Washington Boulevard
Chicago 12, Illinois
Phone NE 1657

RICKENBACKER "ELECTRO" GUITARS
PUT PUNCH AND PRESTIGE IN PERFORMANCE

MANUFACTURED BY
ELECTRO STRING INSTRUMENT CORPORATION
871 S. Western Avenue • Los Angeles, California • Write for Catalog

The First of a New Series BY **HILTON JEFFERSON** SAXOPHONE STYLIST

"LONDONDERRY AIR"
PLAYABLE BY ALTO-TENOR-TRUMPET OR CLARINET WITH PIANO-BASS AND GUITAR ACCOMPANIMENT

Price 75 with 3 added accessories 1.00

COMBINETTE SERIES

Arranged especially for small combos. Featuring:
CLARINET, ALTO, TENOR, TRUMPET, PIANO, BASS GUITAR, AND BASS

"BYAS & BRINK"—60
Composed by Don Byas and arranged by Eddie Barefield
"JUS' MIDDLIN"—60
Arranged and composed by Eddie Barefield
"BINEVA"—60
Arranged and composed by Walter "Foster" Thomas
"OPUS NO. 1"—60
Arranged and composed by Walter "Foster" Thomas

SEE YOUR LOCAL DEALER OR ORDER DIRECT FROM
THOMAS-COLE PWB. CO., INC. 117 West 40th St., New York 18, N. Y.

ATTENTION! - BASS PLAYERS

FIBONA FLAT WOUND BASS STRINGS . . . THE PERFECTION IN BASS STRINGS USED BY LEADING BASS PLAYERS ALL OVER THE COUNTRY.

"FLAT WOUND" WITH SPECIAL COPPER—ON FINEST GUT, NYLON UNDERLAY - PERFECT TONE - FULLY GUARANTEED.

ASK YOUR LOCAL DEALER

FIBONA BASS B	2.00	OR ORDER DIRECT
FIBONA BASS D	2.00	
FIBONA BASS A	4.00	
FIBONA BASS E	4.00	

KAGAN AND GAMES CO., Inc. 288 So. Wabash Ave., Chicago, Ill.

FREE TO ALL MUSICIANS

WRITE FOR FREE CATALOG That has served thousands of musicians. Describes items of all manufacturers. Prompt shipment of all music—Instruments—Accessories. Write today!

SAXOPHONE COMBINATION STAND "BANTAM"

Light Weight—All Aluminum Shock-Proof Legs—Carrying Bag.

By - Tenor - Clar - Flute \$6.95
E - Alto - Clar - Flute \$6.95

ARTY'S MUSIC CENTRE
1014 (D) PLATZBURG AVE. BROOKLYN 26, N. Y.

All This Hard Work Goes To Make An Eddy Howard Hit



Hollywood—How a hit for the honey-hearted is born. Eddy Howard cuts (On The Avenue and Kate in the Majestic studios here. Hill Radke, who is also the band's road manager, runs over Kate for the maestro's approval. Is that a golf tee in his right hand? More ways to arouse interest! Full orchestra rehearsal in the third picture, with Howard surrounded by musicians. Fourth photo is of the famous Eddy Howard trio. Huddling with their boss for their popular close harmony are Kenneth Meyers

Ten Years Ago August, 1937

The struggle between ANCAP and broadcasters, which stimulated several states to enact laws limiting the so-called unionization of song writers, was becoming acute. And the fight between music publishers and the Songwriters Protective Association was carried on in the second ring. August deadline item was SPA's desire for bigger synchronization and transcription rights.

Tommy Dorsey, hot but willing to talk, told a Beat reporter that his ambition was to be the world's greatest chicken raiser. He reported that he was already master of a few fowls on his Bernardsville, N.J. farm. Latest Petrillo edict was the six-day week for Chicago musicians, whose numbers were augmented by 400 when the members of the AMU officially joined Local 16.

Earl Hines' Band got a jolt when six men packed their horns and walked out, for "personal reasons". The lost sextet were Darnell Howard, Omer Blinson, Walter Fuller, Truman Young, Wallace Bishop, and Lawrence Dixon.

Tin Pan Alley's latest find, as reported in the Beat under one of the wildest pictures printed, was song writer Henry Nemo. His song, Horn to Swing had just been recorded by Midge Williams.

Phil Harris moved into the Casino in Dallas when Rudy Vallee fired his whole band after a rumored rash of near-sites one night.

Eddie Smith was playing at the Paris exposition, Connee Boswell had decided to become a blonde and Jose Hurbi was cut off the NBC air because he tried to switch a non-cleared number into the broadcast program. Flared up to reporters later and publicly ritzed the type of music played on the program.

Joe Sullivan, flat on his back for 10 months, looked forward to practicing on a dummy keyboard in a couple of weeks. Check he wouldn't try the Big Apple, currently in vogue, or some of the new music explained by accordionist Jerry Shelton in a long letter from Cuba. Called the Congo, it was "Cuba with the sugar scraped off" reported Shelton, who was then with Vallee and Yolanda.

Listen to the Chesterfield Show Featuring TEX BENEKE

and the GLENN MILLER Band Using America's Finest New Stone-lined Mutes and E-Z Fold Stands Write for Catalog Humes & Berg Mfg. Co., Inc. 385 West 76th St. Chicago 20, Illinois.



Hot Jazz

Gene Krupa

- Tuxedo Junction
- Bongio Blues
- Drum Boogie
- Leave Us Leap
- Let Me Off Uptown
- Drummin' Man
- That's What You Think
- Knock Me A Kiss

Representings of the drummer-boy's from the forties, these are not too tremendous on rehearsing. *Junction* is stiff and unswinging. *Blues* is better, though Anita O'Day as per usual is out of tune. *Drum* is sung by Irene Daye, and though played with enthusiasm won't stay you in this day and age. *Leap* is the Ed Finkel score which Buddy Rich also recorded. Besides good ideas, there are some real passages worth catching. This is the band that included strings. *Uptown* again is an example of rigid phrasing. It sports an O'Day-Eldridge vocal and one of Roy's power-slashing horn solos. *Think*, noteworthy because it gave the general public a shot at what could be done on an instrumental kick with voice doesn't rebound heavily to Krupa's credit; his drumming here is leaden and in two places he drops tempo quite noticeably. *Kiss* was Roy's answer to the Louis Jordan platter and he does well on it. As a whole, the collection shows Gene's band to have a sound that is, which it

THE **FOUR ACES** YOUR BEST BET!

Exclusive Management **TOMMY CANDELL**

514 17th St. (Alhambra)

SING WITH A BAND

YOU can sing with an all-star band if you have Rhythm Records new vocal accompaniments. No. 301—Embraceable You & No. 302—Stand by Me & I Had to Be You. St. Mark Sunny Side of the Street, plus 1 x 6 and mailing. It set at dealers. Order C.O.D.

RHYTHM RECORDS
4842-B Placida Ave., No. Hollywood, Calif.

Personalize Your Records

Record Seals

Greenland Studios

should have had most: swing. The album's notes by the way indicate that the great original Goodman band was formed in 1934 with James Krupa and Teddy Wilson. Ahhhmm. (Columbia C-138)

Novelty

Ray Bolger

••• The Churkendoos

This is what happens when you combine a good score (Alec Wilder), a fine actor (Bolger) and an imaginative fable (Berenberg). This vinylite kids record is a worthy follow-up to the Peter

Lind Hayes disc Decca turned out a white back. The tale is a plea for tolerance for the unusual, even in the farmyard. (Decca CU 103).

Dame May Whitty

••• The Prettiest Song In The World.

Another good moppet album, this one recited with humor and ease by the famed actress. It's a series of little tunes put together as the (ousel-haired hero looks for the best song in the world. (Victor Y-332)

Down Beat covers the music news from coast to coast.

Dukes Bowl Bash For Youth Center

Hollywood — Take from Duke Ellington's Hollywood Bowl concert will be given over to help establish a youth center in the southeastern section of Los Angeles. Purpose is to cut down juve delinquency in this area. Concert will be held Aug. 31.

LATEST ALBUMS JUST IN!!!

- W.N.E.W. SATURDAY SESSION
Feat. Ray Eldridge—Fife Phillips—Ed. de Sotomayor—Fife and Jazz (3 series)
Homonetics Band—Lover—How High The Moon.
3 Records — 3.95
- BE-BOP (KEYNOTE)
Feat. B. Lombard—B. Stewart—B. Red-ney—C. Venturi—B. Hoff—C. Jackson
Cool and a Half—Chicago Account — Steady Joe's—I Walk the Line—Ella—Hes—Fine and Dandy.
3 Records — 3.15
- TENOR JAZZ (KEYNOTE)
Feat. B. Bessie—C. Corcoran—C. Nash—Kiss—D. Ryan—H. Hays—T. Rude
You Know It—884 Whiffet—Under a Blanket of Blue—China—Say—Tina
Didn't Believe Me—Wicks Kicks.
3 Records — 3.15
- LENNIE TRISTANO
Blue Bay—Assessment—Out Be A Line — I Got My Starling—Cutter' Off With Utensils—Sardonic Dour.
3 Records — 3.15
- IRVING FAZOLA
Jazz Me Blues—Sensody Spothort—With You Anywhere You Are—Misty—Faz-ile Di Capri—When Your Love Has Gone.
3 Records — 3.15
- GEORGE BARNES SEXTET
Barnes At Dutton's—Laughing At Life—Lover—Come Back—Pink Elephant—Windy City Flash—What's The Use.
3 Records — 3.15
- ALEC WILDER OCTETS
A Little Girl Green—Up—The Children See The Train—Remember Me To Youth They Needed No Words—Footnote To A Summer Love—Life White Bomb—Jazz. This Is My Husband—The Answer
Polka-pot.
4 Records — 5.00

FOR ARRANGERS AND COMPOSERS!

Here are four books of unusual value to those who want to know the "why" and "how" of modern music. While giving you a thorough knowledge of music theory, they stress the many advancements and technical problems of today's music. Otto Cesana, famed as teacher, composer and arranger, has devoted years of intensive study and organization to the writing of these authoritative works.

VOICING THE MODERN DANCE ORCHESTRA

How to write the most suitable and interesting passages for the various orchestral instruments through a knowledge of the range, function, and characteristic possibilities of each. Over 150 examples are given which cover all the basic and indispensable voicing possibilities, together with their rhythmic accompaniments—all in concert sketch! Chapters include: Reeds, Brass, Strings, Sections Combined, Unusual Combinations, Dixieland Voicing, Rehearsing.

CLOTH BOUND 4.00

OTTO CESANA MODERN HARMONY
A course of sixty progressive lessons, covering all the principles of harmony and emphasizing the harmonic problems presented by current American music.
Spiral Bound 3.00

OTTO CESANA MODERN DANCE ARRANGING
A series of lessons and exercises presenting the various steps to the production of a dance arrangement.
Spiral Bound 2.00

OTTO CESANA MODERN COUNTERPOINT
An intensive introduction to the study of counterpoint and its application to present-day musical creation.
Spiral Bound 3.00

MODERN MUSIC PUBLICATIONS
29 West 57th Street, New York 19, N. Y.

Please send me the following books, postage paid. I enclose \$.....

VOICING THE MODERN DANCE ORCHESTRA _____ COURSE IN MODERN DANCE ARRANGING _____
COURSE IN MODERN HARMONY _____ COURSE IN MODERN COUNTERPOINT _____

NAME _____
ADDRESS _____
CITY _____ STATE _____

DUBLIN'S
MAIN LOBBY-MERCHANDISE HALL
CHICAGO 54 ILL.

Please ship records checked above

Name.....
Address.....
City..... State.....

I enclose check money order ship C.O.D.

No Charge for Packing on All Orders Under \$1.00

\$1.00 Deposit Required On All C.O.D. Orders

Our Same Fast, Dependable Service Whether Check Accompanies Order or not C.O.D.

Louis, Born With Jazz, Still It's King -- And Success On Coast Today Is Proof

By JOHN LUCAS

Chicago—Louis Armstrong and jazz got born together, as Louis says in *Swing That Music*, and the parallel has continued amazingly ever since. 1900 was the year and New Orleans was the place, and what could you expect? Buddy Bolden was King, and Freddie Keppard number one on an anxious waiting list.

So Louis, as soon as he was old enough to be a bad boy, got himself in trouble and as a result wound up in a wail's home. It was there he discovered that shiny brass wonder, the trumpet. At fourteen he was good. Out on his own again he listened, together with his pals Shots Madison and French Miller and Kid Rena, to Bunk Johnson of Bolden fame. At seventeen Louis filled the place left vacant by Joe Oliver, who had taken his horn and his crown north to Chicago. By the time he was officially a man, Louis was playing a magnificent second trumpet to Papa Joe's lead in the Windy City.

In 1923 he joined Fletcher Henderson, thus giving New York musicians their first chance to hear the new King. Soon, together with Sidney Bechet, he was making record history with the Clarence Williams Blue Five. Returning to Chicago in 1925, Louis spent most of the next two years doubling between the ponderous organizations of Erskine Tate and Carroll Dickerson.

In 1927 Louis assembled his Hot Five, and in 1928 augmented

the unit with two additional members, renaming this group appropriately the Hot Seven.

Toured Europe Twice

Next, calling on Luis Russell for assistance, Satchmo got together his first large band. In the early thirties he toured Europe twice, taking both England and the continent by storm. Arriving back in his native land in 1935, Louis found himself much in demand at last. Hollywood called, and his autobiography was published. Since then Louis has never failed to create a sensation wherever he appeared . . . on the stage or on the screen, on the air or on the bandstand, in recording studios or in divorce courts. He is now universally recognized, definitely somebody!

And the parallel? While jazz was still restricted pretty much to the Crescent City, there Louis stayed. As jazz was making an initial hit in Chicago, there, too, was Louis. When jazz popped up in Manhattan, Louis jumped to the east. During the days that jazz was receiving more genuine appreciation across the Atlantic than at home, Louis was swinging

New Friends Of Rhythm Include Hank D'Amico



New York—Members of the musically satirical New Friends are, left: Laura Newell, harpist, and Hank D'Amico on clarinet. In the photo at the right are Bernard Robbins, whose hands you can see playing the violin. D'Amico, Sylvan Shulman,

back to the camera, Alan Shulman, cello, and Tony Colucci, guitar. Miss Newell is hidden in the second shot, while those not pictured are Harry Patent and Ralph Hersh.

triumphantly through Europe. And when jazz finally caught on in the States, Louis shot straight to the top. He has remained, like jazz itself, at the top ever since!

His Progress & Jazz Same

But that's not all . . . If we

trace Armstrong's stylistic progress, we are unavoidably following the development of jazz as a whole! There have been five distinct stages in Louis' career. First were those years during which he was predominantly an ensemble

musician, altogether subordinate as a soloist. Next came Louis' earliest essays as a featured soloist, in which his style was still wholly straightforward.

Then occurred a marked change in his solo work, as a rich and elaborate conception replaced his previous simplicity. His style was altered again when he began to substitute ornate, exhibitionistic pyrotechnics for his erstwhile inspired and significant improvisations. Finally he changed once more, this time turning to a beautiful economy and a majestic understatement while abandoning his former meaningless displays of technique.

Jazz has followed him all the way, that is, all the way up to that last important step. Now, if ever, a return to simplicity is indicated all around!

The Armstrong Influence

His influence can scarcely be omitted from any discussion of this startling parallel, for such a parallel as this is no coincident. In different ways and at different times, Armstrong has made his power felt among all jazz trumpeters. One period of his history affected Muggsy Spanier and evolved Bunny Berigan, another challenged Bix Beiderbecke and led to Bobby Hackett, and yet another persuaded Red Allen and produced Roy Eldridge. Only the latter phase is to be regretted, and Louis soon recognized that!

Nor has his influence been confined to trumpet players alone, for every contemporary hot soloist is indebted, either directly or indirectly, to the dominating force of Louis' creation.

Tea, Bechet And Others

Hines' piano was the product of an exceedingly profitable association with Armstrong, and Hawkins' sax depended on Louis' lead for direction. Through those two pioneers Satchmo has profound-

Playing Jazz In Japan



Kanazawa, Japan—They all play American jazz, although the three girls are members of Joy Cayler's band now USO-touring in the Orient and the Japanese are members of the Hakumaru hotel band in Kanazawa. Jo Dreyer, trumpet, is from Indianapolis, while Eleanor Christensen, tenor, is from Omaha and Phyllis Behrens, trombone, from Kearney, Nebraska.

OF SPECIAL INTEREST TO PHONOGRAPH RECORD RETAILERS WHO SPECIALIZE IN COLLECTOR'S ITEMS

THOUSANDS of NEW ENGLISH PARLOPHONE RECORDS, including such artists as LOUIS ARMSTRONG, BIX BEIDERBECKE, BESSIE SMITH, GENE KRUPA, BILLIE HOLIDAY, DUKE ELLINGTON, GOODMAN, SHAW, WILL STRADLEY, and numerous others, etc., etc.

AT AMAZINGLY LOW PRICES. TAKE ADVANTAGE OF THIS OFFER. IT MEANS GOOD PROFITS for you.

Write: LEWIN RECORD OUTLET 4510 St. Woodside B. V., N. Y. (R. 6-661)

Feinberg Becomes Labor Consultant

New York—Bill Feinberg, once secretary of Local 802, AFM, has left his new job as executive assistant to GAC's Art Weems to become a labor relations consultant. The longtime union executive, who crossed over to management about a year ago, is rumored to have NBC as his first account.

Down Beat covers the music news from coast to coast.

IN NEW YORK IT'S MAIN STEM FOR A COMPLETE LINE OF JAZZ

TOP ALBUM OF THE MONTH
Hot Top (Keynote) Featuring Stewart, Lambert, etc.
PRICE \$3.75

SUGGESTIONS BY CHARLIE AND DAVE

BEBOP

- Bebop (Savoy-Parlor, Gillespie) \$4.05
- Dizzy Gillespie 3.35
- New Style 21 Jazz (Gillespie, Hawkins) 3.95
- Jazz at the Phil. 27 Gillespie, Parker, etc.) 3.35
- Bebop Keynote-Stewart Lambert) 3.15
- Bebop (Dial) 4.15

DIZZY GILLESPIE

- Can't Get Started .80
- Bebop .80
- Empty Bed Blues .80
- One Way Hit .80
- Our Delight .80
- Woozie the Moochie .80
- That's the Way .80
- Emancipate .80

CHARLIE PARKER

- Donna Lee (with Miles Davis) .80
- Coco Blues (with Dizzy) 1.00
- Mattahajah (with Dizzy) 1.00
- Lady Be Good (with L. Young, Nichols, etc.) 1.35
- Sweet Georgia Brown (with Diz. L. Young, etc.) 1.35
- Ke Ka .80

EDDIE DAVIS

- Stealing Trash (with Fate Newton) .80
- Larkspur .80
- Surgery .80
- Maternity .80
- Lover .80

BABS 3 BIPS & A BOP

- De pop a de 1.05
- Leop pop 1.05
- Weird Lullaby 1.05

BEBOP SINGLES

- Alton Egger: Moccasin .80
- Alton Egger: O De Me .80
- Alton Egger: Rhapsody .80
- Bebop Boys: Rays Idea .80
- Eddie Getz: Roper .80
- Howard McGhee: Up in Bed's Room .80
- J. J. Johnson: Cugin the Bee .80
- Gummy Stewart: Purdise .80
- Kai Winding: Leader .80
- Stan Getz: Open de Bee .80
- Ella Fitzgerald: Lady Be Good .80
- Reddy-Ventura: What is this thing called love 1.00
- Kenton Unit: Vido's Bee .80
- Kenton Chordobord: Blue for Fate .80
- Kenton Unit: Vido in a Mist .80

ILLINOIS JACQUET

- Traditional Blues 1.05
- Beaute 1.05
- Robbins Mel 1.05
- Bellows Up .80
- Berry's Blues .80
- Jungle at Apollo .80
- She's Funny That Way .80

ERROL GARNER

- Castall 1.00
- Sweet Lorraine .80
- Laura .80
- Sturdust .80

HOT SINGLES

- Harbo Haymer: Laguna Leap 1.00
- Willo Smith: Experiment Perilous 1.05
- Dede Murmurest: Bellows Head 1.05
- Dede Murmurest: My Blue Heaven 1.05
- Ventura Sextet: CV Jump 1.05
- Carl Anderson: Swing the Cat .80
- Arnett Cobb: Walkin with Sid 1.05
- James F. Johnson: Blue for Fate 1.05
- The Quebec: Someone to Watch Over Me 1.00
- Webb Julliano: When I Write My Name 1.05

ALBUMS

- Ellingtonia (Brunswick) 3.95
- Duke Ellington (Victor) 3.95
- Ellington Special (Col.) 3.95
- Ellington Carnegie Concert 3.95
- Ellington (Columbia) 5.00
- WHEW Sat. Nite Swing Session (Columbia, Philips) 3.95
- Louis Armstrong, Paris, 1934 3.95
- Charlie Christian Memorial 3.95
- Also Wilder Deets 3.95
- Jazz at the Auditorium 4.05
- Michigan Thompson 5.10
- Jazz at the Phil. 21 3.95
- Jazz at the Phil. 22 3.95
- Lennie Tristano, Vol. 2 3.95
- Exclusive Hot Jazz, Vol. 2 3.95
- Quintet of Hot Club of France (Vol. 2 on Decca) 3.95
- New Orleans (Armstrong, Duddy, etc.) 3.95
- Art Hodes Mel 5 (Davison, Bechet) 3.95
- Bechet-Spanier, Vol. 1 and 2 4.05
- Pavina Plays Ellington 3.95
- Tribe to Glenn Miller 3.95
- Glenn Miller 3.95
- Artie Shaw (Victor) 3.95
- Shaw Plays Parlor 3.95
- Eddie Heyward (with Hodges, etc.) 3.10
- King Cole Quintet (with Jessell) 3.95
- Goodman Sextet 3.95
- King Cole Quintet 3.95
- Stan Kenton "Mosaic" 3.95
- Lena Horne "Mosaic" 3.95
- (with "Starry Weather" 3.95
- Tenor Sax Stylites 3.95
- Coleman Hawkins Quintet 3.10

All records reviewed by this in this issue of Down Beat, available now from us—Just add to order.

Die Us Best Bands
Charlie and Dave

MAIN STEM RECORD SHOP
1693 Bway., New York 19, N. Y.
Jazz Center of Broadway

Minimum Order—3 Records.

Please ship records:
 C.O.D. Prepaid M.O. Enclosed
 Check Enclosed

NAME.....
ADDRESS.....
CITY..... ZONE.....
Add 5% for packing and shipping.
No C.O.D.'s outside U.S.A.

MILTON G. WOLF

FLAT WIRE WOUND DUR-A-GLO and LEKTRO-MAGNETIC STRINGS

NOW AVAILABLE SPECIAL

Extra long guitar sets — For extra large instruments and those with special tailpieces, etc.

- SPECIAL—EXTRA LONG DUR-A-GLO SPANISH GUITAR Non-Electric SET 2.25
- SPECIAL—EXTRA LONG LEKTRO-MAGNETIC Electric SPANISH GUITAR SET 2.25
- JUMBO SPANISH GUITAR FOR Non-Electric...SET 2.25
- SPANISH GUITAR FOR Non-Electric...SET 1.00
- LEKTRO-MAGNETIC FOR Electric SPANISH GUITAR SET 2.00
- LEKTRO-MAGNETIC FOR Electric HAWAIIAN GUITAR SET 2.00
- VIOLINISTS—ALL METAL DUR-A-GLO VIOLIN SET 2.00

MILTON G. WOLF

LEKTRO GUITAR PICKS

- DOES NOT CLING TO THE STRINGS
- PRODUCES BETTER TONE
- GIVES FASTER PICK TECHNIQUE

7 for \$1.00

Your Dealer Can Supply
Add 10c for Postage and Handling.
No C.O.D.'s Please.

MILTON G. WOLF

1224 KIMBALL BLDG., CHICAGO 4, ILL.
DIVISION QUALITY MUSIC STRINGS CO., INC.

Ray, Martin Build Block Party

New York—Two Blocks and a Block demonstrate their talent at building a new radio show called Block Party, which began July 3 over the Mutual network. Ray Block, at left, conducts, while Martin Block, right, selects the tunes. Featured singers are Larry Douglas and Monica Lewis, who share the time with a girl. Guy in the middle is Hal Block.

Louis Still King Of Jazz, Coast Proves

(Jumped From Page 14)

ly modified the course of the jazz piano and the jazz saxophone.

Teagarden's trombone may well be considered but a brilliant re-statement of ideas inspired by Armstrong's trumpet. Bechet and Dodds and Noone, furthermore, all gained a great deal from constant contact with the younger Armstrong. They were responsible, in turn, for every subsequent jazz clarinetist . . . from Shields through Rappolo to Fasola, from Simeon through Nicholas to Bigard, from Russell through Teschemacher to Goodman.

Yes, Louis' influence is everywhere discernible today. More often than not, it has been for the best. Invariably those who play the closest to Armstrong also play the closest to jazz!

As for the future, Louis has tried in recent years to point out the most righteous path to follow. In discarding sensationalism in favor of pure creation, he has sought to promote what is to him, and to all sincere jazzmen, the very finest type of jazz. In returning occasionally to small band jazz, he has revealed that he thoroughly understands the value of basic jazz.

Surpasses All

Louis, who stands halfway between Jelly-Roll Morton and Duke Ellington, remains the only jazzman who has surpassed them both. He must realize that each of these great geniuses has had something important to say, and that each has had to say it in his own very original way.

He must also realize that there will never be many who can emulate the Duke with any artistic success, and that there will soon be very few who can imitate Jelly at all. For little Louis has grown up with jazz all the way. As jazz passed from little aggregations to large orchestras, Louis, too, came to front the idea of the big band.

And now that the smaller groups seem on the way back, Armstrong is beginning to lean more and more toward such ensembles. Jazz is never stagnant, and neither is Louis. Both are continually seeking their best medium of expression. Listen to Louis at Billy Berg's today, then, if you would play jazz tomorrow.

Right now, more than ever before, Louis Armstrong is the real, the only King of Jazz! The long lines around the Hollywood club where Louis and his all-star band is playing is ample proof of that!

Ballads Planned To Subdue Be-Bop In Auld's Band



New York—George Auld and his band interrupt their rehearsing to pose for Bill Gottlieb's camera. They are now playing at the Troubadour, which is the new name for much-named Dixon's.

Anita couldn't sing a note were it not for the inspiration provided by Wee Bonnie Baker. I hope that man was kidding. James R. Lasater

Rib For Venables

Jamaica, N. Y.

To the Editors:

For some time now I have been wondering who takes the trumpet solos on Duke Ellington's 1928 Victor recordings of *The Mooche*, *I Can't Give You Anything But Love*, and *No Papa No*, all recorded at the same session.

R. G. V. Venables has given me a great idea by which the elusive horn man may be unearthed. At the same time I will unmask the editor of the "Righteous Jazz Review" (sic) as a thorough incompetent. I shall send the editor a manuscript which he will surely publish, since I happen to know he is short of material, not having the money to pay anyone to write for him.

A brief outline of my mirth-provoking article follows: I shall claim that in a recent visit to my psychoanalyst, Dr. Freud Adler-Jung, while free-associating on the couch a long-repressed memory popped into my ego after a lengthy bout between my id and super-ego. AT LAST I COULD REVEAL ALL! That fateful night I was sitting in the control room of Victor records' downtown Manhattan recording studio, eating little balls of opium as other people eat crackerjack. The Duke himself had invited me to a pre-dawn recording session. Duke was short one trumpet man, as Bubber had failed to arrive. Eli Oberstein picked up Freddy Jenkins' horn, stepped to the microphone and made his only known recordings.

Naturally, when the article is published, Eli Oberstein will deny it all. Jabbo Smith will be discovered by Rudi Blesh just in time for Jabbo to identify himself as the unknown trumpet soloist. All of the foregoing will raise a big laugh in a currently drab jazz world, and it is just likely that the out-going editor of the

Still Trying, Blaufuss Sits In



Hartford—Bill Blaufuss, aeronautical engineer formerly a jazz pianist in and about the Chicago Loop, sits in for kicks with Lips Page and Joe Marsala during a session here. Blaufuss' reminiscences were in the last issue of the Beat.

"Righteous Jazz Review" (sic) will punch me right in the nose! How fortunate for R. G. V. V. that the British are too civilized for fisticuffs. Irving L. Jacobs

Murder at the Argyle

Chicago, Ill.

To the Editors: Heartily do I applaud Don Haynes' article (Chicago Band Briefs) in the Aug. 13 issue. That murder at the Argyle called be-

bop ought to cease soon. But - - there is some really good be-bopping being played in Chicago. Did you ever catch Floyd Smith at the Du Sable Lounge? I long ago gave up Monday nights at the Argyle in favor of Monday nights at the Du Sable. By the way, why has Down Beat been so much kinder to Jackie Cain's Aristocrat record releases than they were to the Five Bizees releases when it is evident that in both cases the fault was with the recording company rather than with the artists? Nina Collins

In Plane Crash

Toronto—The crash of his private plane on the outskirts of this city resulted in a broken jaw and leg for Lou Snider, CBS ork leader and pianist.

LARGEST STOCK IN U.S.A. "HARD TO GET" RECORDS We Ship Around the Corner or Around the World

- Dalgarno's Fan Dance; Latest To Love—Harry James—52c.
- The Wand Wand Blues; The Way You Look Tonight—B. Goodman Sextet—52c.
- Soarercrow; Time On My Hands—B. Goodman—43c.
- My Old Flame; How Deep Is The Ocean—B. Goodman—43c.
- Flamingo Flanagan; I'll Get By—Harry James—52c.
- Strictly Instrumental; When You're A Long Long Way From Home—H. James—43c.
- St. Louis Blues; The Heat Of Parting—Bessie Coleman—52c.
- Arabian Bangle; Tip Light—Slim Gaillard—52c.
- Pelonaino Boogie; Hadda Brooks—75c.
- Sharp As A Tack; Jeffries Blues—H. James—43c.
- Darktown Strutters Ball; After You've Gone—B. Goodman—52c.
- Solo Flight; The World Is Waiting For The Sunrise—B. Goodman—52c.
- Fiesta In Blue; I Can't Give You Anything But Love—B. Goodman—52c.
- Why Don't You Do Right; Photo Unfinished—B. Goodman—52c.
- Braggin'; For Want Of A Nail—H. James—43c.
- You're All The Way; Air Mail Special—B. Goodman—52c.
- Let's Dance; My Tuffest Dream—B. Goodman—52c.
- My Man; Can't Help Lovin' That Man—Taddy Wilson—52c.
- Showboat Shuffle; In A Sentimental Mood—Duke Ellington—52c.
- Stormy Weather; Love Is The Thing—Ethel Waters—52c.
- Whoopee Blues; Sissy Time Gal—H. James—43c.
- I'm Getting Sentimental Over You; Royal Garden Blues—Y. Dorsey—52c.
- Soorano Boogie; I Wanna—Herbie Field—52c.
- Harmonica Boogie; Walspang—Harmonica—75c.
- New High The Moon; Please Be Kind—Charlie Ventura—75c.
- Boogie Woogie Blue Plate; Sure Had A Wonderful Time—Louis Jordan—75c.
- Moonlight Bay; Peg O' My Heart—Glenn Miller—75c.
- C. S. D.; No Greater Love—Johny Moore's Three Blazers—52c.
- Jaquot Mood; Robin's Nest—Billie Holiday—75c.
- Concerto For Tenor; Toot Toot—75c.
- Marie's Mood; Memories Of You—Billie Holiday—75c.
- Young And Wild; Take Me Out Of The Rain—Myrtle "Blow" Harris—75c.
- Stealin' Apples; Opus Local 002—B. Goodman—52c.
- Manducula Rose; Spring Song—B. Goodman—52c.
- Chubby Jam; MacArthur—Chubby—52c.
- My Melancholy Baby; I Cried For You—Teddy Wilson—52c.
- Answer Man; O' My Man River—Harry James—52c.
- Billie Holiday Album—Vol. 1—33.37.
- Fletcher Henderson; "Hot Jazz Classics" Album—\$3.57.
- Star Dust—Edgar Hayes—75c.
- I Can't Get Started; The Prisoner's Song—Benny Morrison—52c.
- One O'Clock Jump; John's 100—Count Basie—75c.
- Jumpin' At The Woodside; There'll Be Some Changes Made—B. Goodman—52c.
- Seven Come Eleven; Shivers—B. Goodman—52c.
- Ride On; It's Sand Man—Count Basie—75c.
- Suspense; Blues In E Flat—Red Norvo—52c.
- A Good Man Is Hard To Find; Give Me A Hand—Les Brown—52c.
- Hot Trombone Album—\$3.57.
- Caravan; Darktown Strutters Ball—C. Barnet—75c.
- Flier's Home; Oh Lady Be Good—Ella Fitzgerald—75c.
- Rhapsody In Blue; Along The Santa Fe Trail—Glen Miller—52c.
- Drummie's Man; I'd Like To Call My Sweetheart—Gene Krupa—52c.
- Opera In Vout Album—Slim Gaillard—\$2.95.
- The Jungle King; I Ain't Mad At You—Count Basie—52c.
- Caldonia; I Hope To Die—Erskine Hawkins—52c.
- Cherokee; Moon Necture—Herbie Fields—52c.
- At Sundown; To Me—Tommy Dorsey
- I Miss You So; Dig These Blues—The Four Clefs—52c.
- Mood Indigo; The Moon—Duke Ellington—52c.
- Exactly Like You; Love Me Or Leave Me—B. Goodman—52c.
- Jivin' The Vibron; Hamp's Stamp—Lionel Hampton—52c.
- Being Single Belle; Wine Soth Class Is Comin'—B. Goodman Trio—52c.
- Chion Steps; Hamp's Rhythm Rhythms—Lionel Hampton—52c.
- Perdido; Rainchob—Duke Ellington—52c.

CHORDS AND DISCORDS
(Jumped From Page 10)

McCoy Inspired Diz!
Chicago, Ill.

To the Editors: I have read some amazing utterances by various persons in the music business during the past few years. Most of these offerings at the altar of publicity have been quite absurd, especially where jazz music was concerned; but I believe Lombardo's latest observation caps the stack. So Johnny Hodges derives his tone and manner of playing from Carmen Lombardo. Oh, brother! Next we'll be hearing that Bill Harris owes his technique to Russ Morgan. Dizzy has been profoundly influenced by Clyde McCoy, and

PIANO TUNING
Complete Technical Service

Only a professional technician can properly tune or recondition your piano.

Members of the American Society are endorsed by all leading piano manufacturers.

See your phone book for members near you, or write to Nat'l Office.

Send 3c stamp for piano care pamphlet

AMERICAN SOCIETY OF PIANO TECHNICIANS
1022 W. Garfield Ave.
Milwaukee 5, Wis.

Attractive ^{100%} Pure Wool
BAND JACKETS
\$18.00

Light weight Full Celanese Lined
Gold, Maroon, Blue, Gray, Tan.
All Sizes.

FORMAL SHIRTS . \$5.95
MAIL ORDERS INVITED
SUPREME MEN'S SHOP
1006 BROADWAY, N. Y., N. Y.

THE SHAPE IS THE THING!

Acton's TAPER-TONE Needles

HIGH-FIDELITY SHOULDERED NEEDLES FOR YOUR RECORD LISTENING ENJOYMENT

Bring out the full, beautiful tones of your records with the Taper-Tone. Its smooth, smooth point travels over your records as quietly as a breeze . . . gives you the ultimate in scratch-free listening enjoyment. And this precision, ten-play needle is extra gentle with your valuable records. Taper-Tones are available throughout the world wherever needles are sold.

A Product of **Bagshaw** Famous for Fine Needles Since 1892

Columbia MUSIC STORE

23 Clinton Ave. 2, Rochester 4, N. Y.

Please ship the records checked above to:

Name _____
Address _____
City _____ Zone _____ State _____

I enclose check money order ship C. O. D.

Add 25-cent mailing charge. Payment must accompany order for shipments outside U.S.A.

Pollack Gets New Job

Hollywood—Drummer Ben Pollack, who recently took up the tubs again after a struggle with his Jewel label, has been named general manager of Black & White records, Paul Reiner, B & W prexy, announced at press time. Pollack will distribute his Jewel sides as well as head the Reiner works.

Firms have announced that Lena Horne's Frankie and Johnny, a two-part platter from her recent album, would be re-released as a single due to its popularity.

Phil Moore is company's musical director.

CHICAGO BAND BRIEFS

(Jumped From Page 11)

Fields, mentioned above, follows with the Stage Door in Milwaukee on the 26th, with Morry Brennan (one week) and George DeCarl following into the Sky Club. There's a classic example of a club owner who doesn't know what to do about what at the Sky Club.

Fussy goes on over at the Panther Room, with either another change in policy contemplated for the room or difficulties in finding the right attractions. Bob Phillips of Joe Glaser's office says Johnny (Scott) Davis' six-piece crew is next in, following Charlie Ventura Sept. 19. But there is some talk of budding a small band around Latin American pianist Jose Melis with some good local talent—like the Toy Yote Quartet—in the next show. Supposedly, Frankie Laine is still set for starring role in that show.

Milt Herth goes into the Glass Hat Sept. 7, with Kiki Ochart handling rhumba duties afternoons. . . . Joe Vera, who was last at the Hat, goes into the New Horizon Room of the Sheraton, which one might remember better as the Continental hotel.

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

FRANK IZZO
Harmony
 COUNTERPOINT - COMPOSITION
 A Short Cut to Modern Arranging
 Strand Theater Bldg.,
 1585 Broadway,
 New York City Suite 304
 Phone Columbia 5-9000
 Brooklyn Studio
 Breechhurst 6-7800

WRITE TO JOE ALLARD
 74 W. 26th St., N.Y. 28, N.Y.C. FOR
SOMETHING NEW
For SAXOPHONE

- Three entire scales and chords
- A new entire range in any scale
- Twelve scales in every key
- Fingerings above (high A)
- Unusual chords

\$2.00

YOU CAN NOW LEARN TO PLAY
TRUMPET or TROMBONE
 RIGHT IN YOUR OWN HOME
 WHO THE HOME STUDY COURSE by
SAM KUBLIN, formerly with
ARTIE SHAW - VAUGHN MENROE -
LES BROWN
 For Beginners and Advanced Players
TEACHES YOU EVERYTHING.
 Lip Building • Sight Reading • Jazz
SAM KUBLIN STUDIOS
 47 JOHNSTON RD. BOSTON 21, MASS.

ANNOUNCEMENT
 Have recently been appointed to the Faculty of the Arlington Academy of Music where I am giving my SPECIAL COURSE FOR THE WORKING REED-MAN.
TED GODDARD
 288 Mass. Ave., Arlington, Mass.

JACK WELDON
 —teacher of—
Saxophone-Clarinet
 STUDIO: 442 Loop & Hunt Bldg., Chicago
 TELEPHONE: WELington 2386

PIANISTS
 Create a new style of playing with original and at the same time develop your left hand technique with our new method. Included in this full "Burning Appassion" are the repertoire of all the best written out in all of their lives, and an example of how the system is executed. Price \$10.
BARRY GOULD - 188 Lincoln Pl., Brooklyn, N. Y.

Music Mags Make Own News

New York—On the music magazine front: Nesuhi Ertegun, of the Jazz Man record shop and Jazz Man label, has taken over the editorship of the Record Changer, jazz collectors' mag. Gordon Gullickson, who was editor and publisher, remains in the latter capacity. Ertegun will lay the sheet out in Hollywood with Printing will be handled in Washington, D. C., by Gullickson.

The Saturday Review of Recordings, 15, platter-slanted supplement of the Saturday Review of Literature, bows in Aug. 30. The 24 page will be free to regular subscribers. Editor is Irving Kolodin, music chief of the N.Y. Sun.

Morales Weds

New York—Noro Morales, top rhumba fave, married his vocalist, Nita Del Campo, at Young's Gap hotel, Parkville, N. Y., where the Morales band has been working. Pact practically makes the work a family institution since Humberto, Jose and Ismael, all brothers of Noro, are also in the outfit.

Kapp Goes Abroad To Observe



New York—Jack Kapp, president of Decca Records, is shown with daughter Myra and Mrs. Kapp aboard the Queen Elizabeth just before leaving for Europe. His first trip abroad since 1934, Kapp will study markets and recent developments in the record business.

VOCALISTS
 Study singing with America's leading teacher of Voice
RUSSELL BROOKS
 Teacher of Buddy DeVito with Harry James, Billy Johnson with Ray Anthony.
 APPROVED G.I. TRAINING
BROKELL STUDIOS, INC.
 22 E. VAN BUREN ST. CHICAGO 5
 WEBSTER 2855 DB7 ENTIRE 2nd FLOOR

ANTHONY ANTONE
 Strand Theater Bldg.,
 1585 Broadway & 40th St., N.Y.C. Suite 304
 PHONE: COLUMBUS 5-9000
INSTRUCTION
GUITAR
 Tenor Banjo
 Mandolin
 ANTONE AND LUISETTI STUDIOS

PETER A. LUISETTI
 Strand Theater Bldg.,
 1585 Broadway & 40th St., N.Y.C. Suite 304
 PHONE: COLUMBUS 5-9000
INSTRUCTION
Saxophone Clarinet
 ANTONE AND LUISETTI STUDIOS

NOW RECORDED
 Cinema's Daily Routine and Elementary Guide for Trombone and Baritone
PERSONALLY RECORDED BY
JAROSLAV "JERRY" CIMERA
 America's Foremost Trombone Artist and Teacher
 and
ERNEST FECHIN'S RECORDED
 Double and Triple Tongue Course for Cornet and Trumpet-Trombone Solo
 Recorded by Cinema's Star Pupils.—WRITE FOR FREE FOLDER
JERRY CIMERA, 818 HOME AVENUE, OAK PARK, ILLINOIS

SCHILLINGER SYSTEM OF ARRANGING AND COMPOSITION
 AUTHORIZED TEACHER
SCHILLINGER SYSTEM
 LAWRENCE BERK
 Regional Representative
schillinger house
 25 W. WABASH STREET • BOSTON, MASS. • COMMONWEALTH 3172/4/6/8

YOUR BIG OPPORTUNITY IS AHEAD . . .
STUDY ARRANGING
 The future holds great promise for those who prepare today

Enroll for our "Modern Home-Study Arranging Course." It teaches you just what and how to write, how to orchestrate, arrange, score, arrangement routine and score of unusual, modern effects. Your work is reviewed and corrected by the author. All big "name" arrangers have had to acquire the same knowledge we offer.

Name _____
 Street No. _____
 City _____ State _____
 Have You Musical Harmony? _____
 Would you like to earn the Degree of Bachelor of Music? _____
 Dept. U-362, 795 Oakwood Blvd., Chicago 5, Ill.
UNIVERSITY EXTENSION CONSERVATORY

Don't Wait Another Day. Clip the Coupon and Mail It in Now for Free Literature. (If possible, parent's approval must accompany inquiry.)

MAURY DEUTSCH
ARRANGING - COMPOSITION
 7 Part Harmony—Polytonality—Vocalizing by Assonance
PRIVATE-CORRESPONDENCE
 BILL OF RIGHTS ACCEPTED UNDER G.I.
 188 W. 87th St. (Opp. Carnegie Hall), N.Y.C. Phone OO. 5-3685

Modern Guitar Studios, Inc.
 Where "Modern" Means "New" AND "Practical"
 Arranging - Composition - Harmony - All Theory courses PLUS Spanish Guitar, Hawaiian Guitar, Mandolin, String Bass, Voice. Faculty of trained professionals, VETERANS ACCEPTED UNDER G.I.
ENROLLMENTS NOW OPEN
 Kimball Building, Chicago 4, Illinois Harrison 5717

A Record for the Musician and Music Lover
 A. M. H. E. recording of "LONDONDERRY AIR" featuring an alto solo by HILTON JEFFERSON of Cab Calloway's Orchestra with Walter "Foots" Thomas Sax Quintet - Price .75
 Inquire at your local dealer or order direct from:
Walter "Foots" Thomas Saxophone Studio
 317 West 42 Street New York 16, New York

Bobby Christian School of Percussion
 Kimball Bldg., Suite 1615, Wabash Ave. & Jackson Blvd.
 Web. 2695 Chicago, Ill. Village 5250
Chicago's First Modern School of Percussion
 "Featuring America's Outstanding Teachers"
 Announcing Fall Class Instruction For All Percussion Instruments
 Harmony Theory Piano Orchestration
 Enrollment From September 1st to September 16th
 Classes Begin Monday - September 22nd.
 For Complete Information Contact School

DONALD S. REINHARDT
 Reg. U. S. Pat. Off.
SCHOOL of the PIVOT SYSTEM
 For Trumpet, Trombone and all other Brass Instruments
 Topflight your performance by adopting the PIVOT SYSTEM— conforms to your own physical qualifications— endorsed and acclaimed by the nation's finest performers—ENROLL NOW!
 —STUDIOS FROM COAST TO COAST—
 Address All Communication to
PHILADELPHIA STUDIO
 1714 Chestnut Street Rittenhouse 6-7824

SAM MAROWITZ
SAXOPHONE INSTRUCTION
 Formerly 1st Saxophone with
WOODY HERMAN - HARRY JAMES - GENE KRUPA
 New Studio 120 W. 48th St. New York City Circle 5-5167

"TEACHER OF AMERICA'S FINEST DRUMMERS"
Roy C. Knapp
SCHOOL OF PERCUSSION
 Author of Modern Methods for Drums and Accessories - Tympani - Vibraharp - Xylophone
 Modern Methods in Harmony - Ear Training
 Sight Singing - Improvisation
 Teaching all phases of Modern Dance, Rhumba and Concert Playing
 for
 Theaters, Radio, Recording, Pictures, Symphony and Opera. Special Courses to Grade and High School Students.
 Only Percussion (Drum) School approved for acceptance of Veterans under G. I. Bill of Rights
RESERVATIONS NOW OPEN, FALL TERM
 Room 1012-1 Kimball Hall (Wabash at Jackson)
 Phone: Her 4297 Chicago, Ill.

Cesana Asks: Is Juilliard Retreating

By OTTO CESANA

New York—The news that the Juilliard School of Music plans to eliminate their theory department is as electrifying as if General Motors announced the motors would be eliminated from their motor cars. It might cut down expenses, but it would also take us back to yesteryear's horse-drawn carriage days. Discarding something because it is afflicted with too many Gremlins is no solution. Get rid of the Gremlins.

In a day when so many conflicting styles and schools of music are tossing about, we can only hark back to basic principles if we are to get a clear perspective of what is, or should go on. And by basic principles we mean those rules that tell us that two and two add up to four and not four and a half. Examination of existing musical examples can only be beneficial if we have a touchstone by which we can judge whether or not our specimen conforms—or if it deviates, to what extent. Imagine trying to judge the value of a piece of literature without being forearmed with a thorough knowledge of grammar, spelling, punctuation, syntax, etc.

Needs Ground Work

No amount of perusal of literary works can give the student a firm grasp of literary principles not within a practical length of time. The same is true about music. Unless he is well grounded in the theoretical principles of harmony, counterpoint, form, and orchestration, a student is in no position to fully appraise these elements in a musical work.

Musical masterpieces are in themselves poor guides to a total

musical understanding. At best they can only place the accent on certain aspects, for instance, Bach's counterpoint, Beethoven's form and thematic developments, Chopin's harmonic textures, Rimsky-Korsakov's orchestration and jazz's rhythms. But the elements found in a successful musical composition are as a rule a deviation from a principle rather than basic examples. Only if we know the basic principle, that is, what we know to be the rule, can we appreciate what deviation the composer has achieved.

Another fault in studying examples only, is that while classical examples have been proven acceptable by posterity, their contemporary value is slightly questionable. If Beethoven were to suddenly appear on the scene and hear some of the music he wrote over a hundred years ago, he'd be sure to exclaim: "Boy, am I corny!"

Only Time Judges

Modern examples on the other hand, while more timely, have a questionable merit. Only time and the great un-washed will determine who was who back in 1947. With a basic knowledge of the materials involved all these risks are reduced to a minimum.

But we must have modern methods that not only ex-

Parker Playing At The Deuces



New York—Parker's band and the Deuces' got him. Yardbird and his band at the Three Deuces the night he returned to 52nd Street. Tommy Potter is the bass man, while Miles Davis is on trumpet. Charlie, reported currently on a health kick, certainly looks well and happy.

plain the happenings of the past but also point to the aspirations of the future. The present quality of theoretical pedagogy is so obsolete that as one book actually states in its introduction, "the teaching of theory is in general fifty years behind the times." Only in music

can such an unfortunate state of affairs exist. If the same backwardness existed in engineering, medicine, architecture and other current arts and crafts, we'd still be living by eighteenth and nineteenth century standards. "The golden era when the great art of song and symphony was so overflowing with masterful manifestations that no modern Pan has ever deigned to approach" etc., etc. Nuts! We need that same research in music as in other arts and crafts.

Back And Theorists

At present if all the learned

Sonny Dunham's Solo Trumpet Style Memories of You

TRUMPET

Copyright by special permission of Shapiro, Bernstein & Co., Inc.

Above solo, by Sonny Dunham on trumpet, is reprinted by special permission of Shapiro, Bernstein & Co., Inc. 'Memories' was written by Andy Razaf and Eddie Blake.

heads of musical theory were placed end to end they could not arrive at the conclusion as to why Bach answered his fugal subjects with an imitation. But that's only a sample.

Music is becoming more and more a necessary product in our daily lives; it is indispensable to radio, movies, recordings and innumerable forms of entertainment. Since it has a function to perform it is worthy of deep and serious study and this must start with the mouldable youth who is seeking to fathom its mysteries.

I understand that the Juilliard School of Music is endowed by the Juilliard Woolen interests. If they persist in discarding their theory department, they are pulling their good wool over the eyes of their young neophytes. We hope they won't.

Otto Cesana is the well known teacher, composer and arranger. Though Down Beat respects Mr. Cesana's opinions, they are his and not necessarily those of this newspaper.

BMI Acquires Standard List

New York—Broadcast Music, Inc. acquired a major catalogue of standard music on Aug. 1 when it purchased Associated Music Publishers from Muzak. Included in the thousands of compositions acquired are some of the works of Stravinsky, Hindemith, Schoenberg, Richard Strauss, Sibelius, Weinberger, Albeniz, deFalla, Milhaud, Ravel, Villa-Lobos and other outstanding contemporaries. Rights to the material of several European publishing firms were included in the purchase.

GUITARISTS
Fast Chord Changes SIMPLIFIED!
Play 4-chord shapes in a bar, easily, quickly, effectively. CHORDOMATIC features HUNDREDS of MODERN 6-string chords, 5 "different" progressions EACH, ALL positions. Used, endorsed by top guitarists. Different. NO BOOKS. A MUST for every guitarist. EASY, COMPLETE, INSTRUCTIVE. Only \$1.50 Postpaid.
TREAS SALES MUSIC CO., Larch 4, 0.

Attention — TUNE-DEX Subscribers!
Your July issue contains two great songs. IT'S BEEN SO LONG, ballad and BOGIE TRAILIN' western. Professional copies of these and 15 others mailed on request.
EDDIE ATKINS PUBLICATIONS
Easton, Penna.

RHUMBA TRAPS
Maraca—\$1.50 pr. Guiro—\$3 to \$4.50
Clava—\$1.00 pr. Bongos—\$10.00 pr.
Quibada (Jambone) - \$7.50
Congas - \$10.00 ap each
Complete equipment for drummers
FRANK'S DRUM SHOP
226 So. Wabash Chicago 4, Ill.

PERFORMERS
VOCALISTS: Send for catalog of Popular and Standard Vocal songs. IN YOUR KEY. DANCE BANDS: We carry all Publishers. Ork. for large and small bands. Catalog FREE. Sheet Music.
Sherwood Music Service
1586 Broadway, New York 16, N. Y.

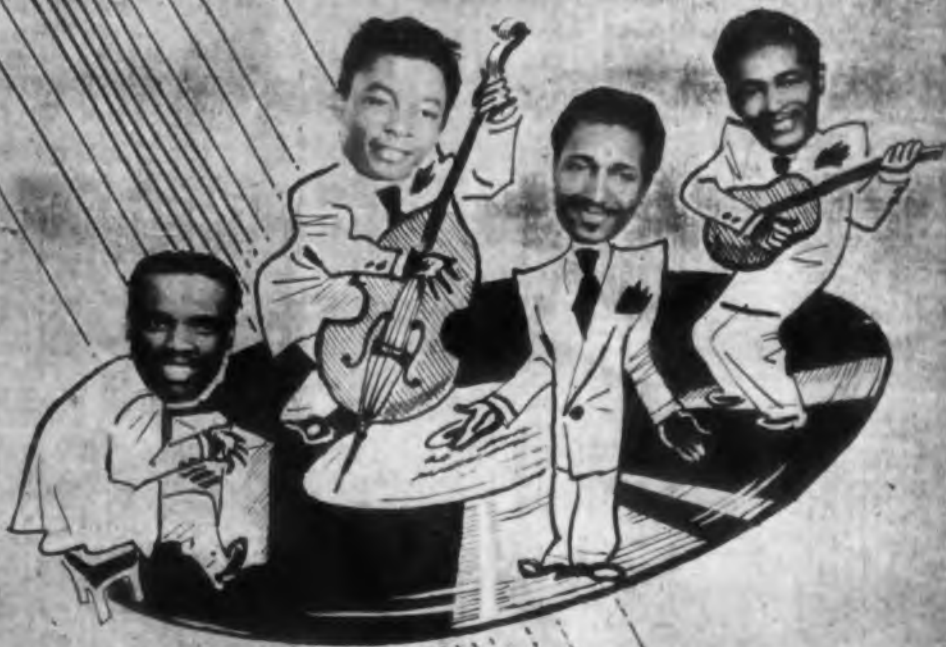
JAM AT HOME
Play your own solos against an all-star rhythm background. IT'S YOUR show when you jam with Rhythm Records. \$1 each plus tax and mailing. If not at dealer, order C.O.D.
RHYTHM RECORDS
462-D Florida Ave. Hollywood, Calif.

NEED NEW GAGS?
Don Frankel's entertainers bulletins. NOW BIGGER & BETTER. Contains new original, gag, parody, monologues, band novel, gag, patter. Five different issues. \$1.00, 12.00 words all fun. Query me for individual material. Don Frankel, 1500-D So. Howard Ave., Chicago 23.

HIGHEST RATED IN UNITED STATES
MUSIC PRINTERS AND ENGRAVERS
SINCE 1914
WORK DONE BY HAND PROCESSED & ESTABLISHED QUALITY GUARANTEED
RAYNER DAIHM & CO.
2054 W. LAKE ST. CHICAGO

EQUIP YOUR ORCHESTRA WITH MANUS A-JUST-ABLE COVERS
STRONG, LASTING, ECONOMICAL
They Look Snappy on the Road
DANCE SIZE, 14x18, 10x14, 8x11, 6x9, 4x6, 3x5, 2x4, 1x3, 1/2x2, 1/4x1/4, 1/8x1/8, 1/16x1/16, 1/32x1/32, 1/64x1/64, 1/128x1/128, 1/256x1/256, 1/512x1/512, 1/1024x1/1024, 1/2048x1/2048, 1/4096x1/4096, 1/8192x1/8192, 1/16384x1/16384, 1/32768x1/32768, 1/65536x1/65536, 1/131072x1/131072, 1/262144x1/262144, 1/524288x1/524288, 1/1048576x1/1048576, 1/2097152x1/2097152, 1/4194304x1/4194304, 1/8388608x1/8388608, 1/16777216x1/16777216, 1/33554432x1/33554432, 1/67108864x1/67108864, 1/134217728x1/134217728, 1/268435456x1/268435456, 1/536870912x1/536870912, 1/1073741824x1/1073741824, 1/2147483648x1/2147483648, 1/4294967296x1/4294967296, 1/8589934592x1/8589934592, 1/17179869184x1/17179869184, 1/34359738368x1/34359738368, 1/68719476736x1/68719476736, 1/137438953472x1/137438953472, 1/274877906944x1/274877906944, 1/549755813888x1/549755813888, 1/1099511627776x1/1099511627776, 1/2199023255552x1/2199023255552, 1/4398046511104x1/4398046511104, 1/8796093022208x1/8796093022208, 1/17592186044416x1/17592186044416, 1/35184372088832x1/35184372088832, 1/70368744177664x1/70368744177664, 1/140737488355328x1/140737488355328, 1/281474976710656x1/281474976710656, 1/562949953421312x1/562949953421312, 1/1125899906842624x1/1125899906842624, 1/2251799813685248x1/2251799813685248, 1/4503599627370496x1/4503599627370496, 1/9007199254740992x1/9007199254740992, 1/18014398509481984x1/18014398509481984, 1/36028797018963968x1/36028797018963968, 1/72057594037927936x1/72057594037927936, 1/144115188075855872x1/144115188075855872, 1/288230376151711744x1/288230376151711744, 1/576460752303423488x1/576460752303423488, 1/1152921504606846976x1/1152921504606846976, 1/2305843009213693952x1/2305843009213693952, 1/4611686018427387904x1/4611686018427387904, 1/9223372036854775808x1/9223372036854775808, 1/18446744073709551616x1/18446744073709551616, 1/36893488147419103232x1/36893488147419103232, 1/73786976294838206464x1/73786976294838206464, 1/147573952589676412928x1/147573952589676412928, 1/295147905179352825856x1/295147905179352825856, 1/590295810358705651712x1/590295810358705651712, 1/1180591620717411303424x1/1180591620717411303424, 1/2361183241434822606848x1/2361183241434822606848, 1/4722366482869645213696x1/4722366482869645213696, 1/9444732965739290427392x1/9444732965739290427392, 1/18889465931478580854784x1/18889465931478580854784, 1/37778931862957161709568x1/37778931862957161709568, 1/75557863725914323419136x1/75557863725914323419136, 1/151115727451828646838272x1/151115727451828646838272, 1/302231454903657293676544x1/302231454903657293676544, 1/604462909807314587353088x1/604462909807314587353088, 1/1208925819614629174706176x1/1208925819614629174706176, 1/2417851639229258349412352x1/2417851639229258349412352, 1/4835703278458516698824704x1/4835703278458516698824704, 1/9671406556917033397649408x1/9671406556917033397649408, 1/19342813113834066795298816x1/19342813113834066795298816, 1/38685626227668133590597632x1/38685626227668133590597632, 1/77371252455336267181195264x1/77371252455336267181195264, 1/154742504910672534362390528x1/154742504910672534362390528, 1/309485009821345068724781056x1/309485009821345068724781056, 1/618970019642690137449562112x1/618970019642690137449562112, 1/1237940039285380274899124224x1/1237940039285380274899124224, 1/2475880078570760549798248448x1/2475880078570760549798248448, 1/4951760157141521099596496896x1/4951760157141521099596496896, 1/9903520314283042199193993792x1/9903520314283042199193993792, 1/19807040628566084398387987584x1/19807040628566084398387987584, 1/39614081257132168796775975168x1/39614081257132168796775975168, 1/79228162514264337593551950336x1/79228162514264337593551950336, 1/158456325028528754187103900672x1/158456325028528754187103900672, 1/316912650057057508374207801344x1/316912650057057508374207801344, 1/633825300114115016748415602688x1/633825300114115016748415602688, 1/1267650600228230033496831205376x1/1267650600228230033496831205376, 1/25353012004564600669936624107136x1/25353012004564600669936624107136, 1/50706024009129201339873248214272x1/50706024009129201339873248214272, 1/101412048018258402679746496428544x1/101412048018258402679746496428544, 1/202824096036516805359492992857088x1/202824096036516805359492992857088, 1/405648192073033610718995985714176x1/405648192073033610718995985714176, 1/811296384146067221437991971428352x1/811296384146067221437991971428352, 1/162259276829213444287983984285664x1/162259276829213444287983984285664, 1/324518553658426888575967968571328x1/324518553658426888575967968571328, 1/649037107316853777151935937142656x1/649037107316853777151935937142656, 1/129807421463370755430387187428512x1/129807421463370755430387187428512, 1/259614842926741510860774374857024x1/259614842926741510860774374857024, 1/519229685853483021721548749714048x1/519229685853483021721548749714048, 1/1038459371706966043443097499428096x1/1038459371706966043443097499428096, 1/2076918743413932086886194998856192x1/2076918743413932086886194998856192, 1/4153837486827864173772389997712384x1/4153837486827864173772389997712384, 1/8307674973655728347544779995424768x1/8307674973655728347544779995424768, 1/1661534994731145669508955991089536x1/1661534994731145669508955991089536, 1/3323069989462291339017911982179072x1/3323069989462291339017911982179072, 1/6646139978924582678035823964358144x1/6646139978924582678035823964358144, 1/13292279957849165356071647928716288x1/13292279957849165356071647928716288, 1/26584559915698330712143295857432576x1/26584559915698330712143295857432576, 1/53169119831396661424286591714865152x1/53169119831396661424286591714865152, 1/106338239662793322848573183429730304x1/106338239662793322848573183429730304, 1/212676479325586645697146366859460608x1/212676479325586645697146366859460608, 1/425352958651173291394292733718921216x1/425352958651173291394292733718921216, 1/850705917302346582788585467437842432x1/850705917302346582788585467437842432, 1/1701411834604693165577170934875644864x1/1701411834604693165577170934875644864, 1/3402823669209386331154341869751289728x1/3402823669209386331154341869751289728, 1/6805647338418772662308683739502579456x1/6805647338418772662308683739502579456, 1/13611294676837545324617367479005158912x1/13611294676837545324617367479005158912, 1/272225893536750906492347349580103177824x1/272225893536750906492347349580103177824, 1/544451787073501812984694699160206355648x1/544451787073501812984694699160206355648, 1/1088903574147003625969389398320412711296x1/1088903574147003625969389398320412711296, 1/2177807148294007251938778796640825422592x1/2177807148294007251938778796640825422592, 1/4355614296588014503877557593281650845184x1/4355614296588014503877557593281650845184, 1/8711228593176029007755115186563301690368x1/8711228593176029007755115186563301690368, 1/17422457183552058015510230373126603780736x1/17422457183552058015510230373126603780736, 1/34844914367104116031020460746253207561472x1/34844914367104116031020460746253207561472, 1/69689828734208232062040921492506415122944x1/69689828734208232062040921492506415122944, 1/139379657468416464124081842985012830245888x1/139379657468416464124081842985012830245888, 1/278759314936832928248163685970025660491776x1/278759314936832928248163685970025660491776, 1/557518629873665856496327371940051320983552x1/557518629873665856496327371940051320983552, 1/1115037259747331712992654743880002641967104x1/1115037259747331712992654743880002641967104, 1/2230074519494663425985309487760005283934208x1/2230074519494663425985309487760005283934208, 1/4460149038989326851970618975520010567868416x1/4460149038989326851970618975520010567868416, 1/8920298077978653703941237951040021135736832x1/8920298077978653703941237951040021135736832, 1/17840596155957307407882475902080042271516664x1/17840596155957307407882475902080042271516664, 1/35681192311914614815774951804160085427033328x1/35681192311914614815774951804160085427033328, 1/71362384623829229631549936082320170844066656x1/71362384623829229631549936082320170844066656, 1/14272476924765845926309987216464034168813312x1/14272476924765845926309987216464034168813312, 1/28544953849531691852619974432928068377626624x1/28544953849531691852619974432928068377626624, 1/57089907699063383705239948865856137555253248x1/57089907699063383705239948865856137555253248, 1/114179815398126767410479897731712551105106496x1/114179815398126767410479897731712551105106496, 1/228359630796253534820959795463425022021219904x1/228359630796253534820959795463425022021219904, 1/456719261592507069641919590926850044042439808x1/456719261592507069641919590926850044042439808, 1/913438523185014139283839181853700088084879616x1/913438523185014139283839181853700088084879616, 1/1826877047370028278567678363707400176169759232x1/1826877047370028278567678363707400176169759232, 1/3653754094740056557135356727414800352339518464x1/3653754094740056557135356727414800352339518464, 1/730750818948011311427071345482960070467903712x1/730750818948011311427071345482960070467903712, 1/1461501637896022622854142709965920140935807424x1/1

FOUR ACES



Stage
Records
Radio
Clubs

Personal Manager
TOMMY CANDELL
518 SEVENTEENTH ST.
OAKLAND, CALIFORNIA

DOWN BEAT

MUSIC NEWS FROM
COAST TO COAST



**August 27,
1947**

★ ★ ★

**'Best Jazz
On Radio'**

—Russ Case
(See Page 7)

★ ★ ★

**'Is Juilliard
Retreating?'**

—Cesana
(See Page 18)

★ ★ ★

**Majors Again
Issue Jazz!**

(See Page 11)

←
On The Cover

**VICKEE
RICHARDS**

—See Page One

25 CENTS

PRINTED IN U.S.A.

20 CENTS

1914

1914

