

# DOWN BEAT

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## Winding-Stewart Unite For Keeps—They Say



Chicago—Now shopping for a job, this unit ought to have an easy time with the hunt. It's the new Buddy Stewart-Kal Winding combo, with Gene Ammons featured as tenor; Don Lundahl on bass; Red Lionberg, drums; and Gene Friedman, piano. Unit is using some Ammons

arrangements, and trombonist Winding will do some writing for it soon. Stewart is still using his voice as an instrument, that makes this a pretty six-piece package.

## NBC Follows CBS Example

New York—The networks' action to build up dance band remote pickups, launched by CBS with a regular Saturday night series of four quarter-hour spots emceed from New York by Fred Robbins, is being hyped by NBC with a solid hour of dance music preceding the *Hit Parade* stanza on Saturdays during the summer.

In place of the *Life of Riley* and *Truth And Consequences* programs, which are on vacation until September, NBC is picking up bands from the Edgewater Beach hotel, Chicago, and the Astor hotel Roof, New York. George Olsen is being heard from the former spot and will continue through August 21, while Dick Jurgens is on from the Astor, having followed Carmen Cavallaro, who did the two opening shows. Blue Barron follows Jurgens into the Times Square inn.

## Aplomb?

Philadelphia—It happened earlier in the month, the night Hazel Scott took to the concert platform at the open-air Robin Hood Dell. Jimmy Crawford, who beat the drums behind her 88 efforts that evening performed like a man inspired. His skin-beating was out of this or any other world. He got the final ounce of beat out of the last, smallest percussion instrument. He swayed, contorted and all the time his face wore a big, pleased, somewhat surprised, grin.

At the program's end, David Madison, concertmaster for the Dell symphony, was so impressed that he rushed over to Crawford and congratulated him, saying: "Never have heard such rhythm in all my life!" To which the drummer man looked him frankly in the eye and replied: "Neither have I!"

## Six Months With No Layoff Ain't Hay!

Hollywood—There's a 12-piece band out here that hasn't laid off a whole week in the last six months. That doesn't seem like much to hoot about, but there isn't a big band in the territory that wouldn't like to boast of the same—especially the last six months. The crew is that of pianist Ike Carpenter. In 18 months that the band's been organized, the drawing Carpenter has become an institutional favorite hereabouts.

He has played and replayed (some as many as nine times) every major ballroom and college in the area—except, he says, the Palladium. Running down a few, he mentioned Balboa Rendezvous, Casino Gardens, Trianon (where he broke everything but the wartime record of Lionel Hampton), Avodon, Pasadena Civic and such colleges as USC, UCLA, City College (where he was picked as the fave band above Dizzy Gillespie and Elliot Lawrence), Riverside, and others.

### Band Heads North

Ike takes his band out of the territory for the second time when he opens at Jantzen Beach, Portland, August 12, the first step of a tour that may reach as far as Canada. Last summer the band played Portland, Seattle, Spokane, and intermittent stops, establishing a following that Ike intends to cement with his current trek. A tentative booking at the Million Dollar theater behind Frankie Laine may cut the tour short. He backed the singer at the theater last year.

The band is signed by GAC, but has worked out of MCA, Mus-Art, and other agencies. Carpenter has no recording ties at present, but is ready to sign and record at the drop of Petrillo's spat. He was romanced last September by Victor, but as the ban loomed the platterly axed the nomination of Ike.

### Right Sides Cut

Before the ban, he cut eight sides for Modern. The six released are *Jeep Blues*, *Things Ain't What They Used to Be*, *Take the A Train*, *Keep Both Hands On the Table*, *Daydreams*, and *Ike's Blues*. Modern is still holding *Yesterdays* and *Rhapsody in Blue* and Ike feels the latter two are the most com-

mercial of the lot. *Jeep Blues* has been his most popular, selling over, he claims, 100,000 copies. *Both Hands* went great on the Nevada juke boxes due to its lyrics and title.

### Lots Of Doubling

The group is tightly knit, getting a full-band sound and a five-part vocal group out of twelve people. Vocal quintet is made up of saxist Gordy Reeder; trumpeters Ray Blagof and Ralph Clark; trombonist Johnny April, and gal singer Janie Thompson, who doubles on piano when Ike sings. (Ed. Note: No waste of material here.) Janie, who comes from Provo, Utah, where she studied voice and piano at Brigham Young university, teaches music at summer school during the day. Paul Villipique does most of the arranging.

Personnel: saxes—Matt Utal, Dick Norris, Gordy Reeder, Bill Holman; trumpets—Ray Blagof, Ralph Clark; trombones—Dave Wells, Johnny April; rhythm—Bob Hummel, drums; Johnny Kitzmiller, bass; Carpenter, piano.

## Levy Inked As Holiday Mentor

New York—Billie Holiday signed a personal management deal with John Levy, who also operates the Ebony club, White Way spot shuttered for the summer. She'll continue to be booked by Joe Glaser's Associated Booking Corporation. It was only a few months ago that Billie, returning to the music biz, was torn between management deals with Glaser and Ed Fishman, the latter being eliminated from the picture.

## Sly Old Ray

New York—Raymond Scott saluted Jane Russell when she attended his Hotel Edison opening with the announcement, "For Miss Russell we'd like to play a tune with two extra words in the title." The quintet then went into *Body And Soul*.

## All-Stars Split; CV Into Roost

New York—The house that bop built, the Royal Roost, replaced its All-Star combo with Charlie Ventura and his orchestra last week to remain for a fortnight with options.

The All-Stars—Erroll Garner, Shelly Manne, Oscar Pettiford, Bill Harris, Lucky Thompson, and Red Rodney—turned in a good, solid account of themselves during their two week stay, then packed up and went their various ways.

### Little Ensemble

Their program, augmented by the alternating attraction, Tadd Dameron, should have satisfied even the most exacting listener. While the stars didn't play as much bop as the Dameron group, they did turn out a tasty variety of solos. There was little ensemble work, however.

Kenny Hagood, former Gillespie vocalist, has moved in as regular house emcee and featured singer, and does a commendable job in both categories.

## Johnny Miller Quits Cole Trio

Salt Lake City—At press time, bassist Johnny Miller had given Nat (King) Cole two weeks' notice. Miller will be replaced on the west coast, according to Cole.

## BG Cries 'Nuff' As Costs Climb, Crowds Fall Off

New York—After three weekends, Benny Goodman threw in the towel on his Westchester County Center venture. Benny was promoting the dates himself, playing Fridays and Saturdays with his septet, alternating with a large local band. It was an attempt at presenting something new at the Center and, although nothing in Westchester has "set the world on fire" this musical season, the turnout didn't warrant continuing. Local residents admit the Center is a tough place to fill with such a program. Averaging crowds of a thousand and each night he played, Benny didn't make ends meet with a \$1.50 gross admission, out of which he had to pay both bands, advertising costs, a radio line, and the rental of the hall, which has a capacity of 6,000.

## 15,000 Pack Bowl To Dig Kenton Bash

Hollywood—Stan Kenton reached a peak last month in the presentation of his "progressive jazz" at the Hollywood Bowl. Artistically it was a success; commercially, a triumph.

More than 15,000 curious people jammed the outdoor amphitheater to hear, see, and feel Kenton put his highly-trained crew through its musical paces. Though a bit threadbare in parts, the material proved to be an adequate showcase for his ace sidemen and his precision-tied sections. Musically, the concert ran from thrilling through interesting to bad.

According to reports, the concert grossed more than \$26,000, with Kenton pocketing some \$13,000, and promoter Gene Norman getting nearly \$6,000. Expenses ran to about \$8,000, including a \$2,600 (10 per cent) chunk for the Bowl, \$750 for stagehands, lights, ushers, etc., \$3,000 for publicity, and \$600 for the Mutual ticket agency.

The agency announced that \$16,000 worth of advance tickets were sold, an all-time high for both Mutual and the Bowl for any previous event.

## Frankie Carle Shoppin' For New Girl Singer

Hollywood—Frankie Carle, who will hit the road when he closes the Casino Gardens in Ocean Park August 12, has been auditioning girl vocalists to replace daughter Marjorie Hughes, who has been ordered by doctors not to travel.

Two chanters who have been heard by Carle are Ginny Jackson, who has worked with Ted Fio Rito, Spade Cooley and others, and Gloria Brennan, daughter of the late radio star and restaurateur, Tom Brennan.

## Lawrence To Open In Memphis Monday

New York—Elliot Lawrence and his orchestra begin a two-week engagement at the Peabody hotel, Memphis, beginning Monday, August 2, after which they'll work their way east via one-niters to play the Steel Pier, Atlantic City, August 22 through 28.

## Doris Day On The Cover

A freckle-faced kid named Kappelhoff from Cincinnati walks off with all the honors in a current movie called *Romance On The High Seas*. She's on the cover of this issue and you'll recognize her as Doris Day, whose recording of *Sentimental Journey* with Les Brown started her on the road to the big time. Doris started out as a dancer, broke her leg and took up singing. Her first band job was with Barney Rapp, and she sang with Fred Waring and Bob Crosby before joining Brown. She's a blue eyed blonde, weighs 120 pounds and is just short of 5½ feet in height.

## Duke's Fall Tour Being Arranged

London—Duke Ellington followed his successful Palladium theater engagement in London with a two week tour of England, performing as a soloist and conductor of a band of English musicians.

Due to return to the States in late July, he is being booked for fall engagements with his orchestra, which he is reorganizing here. Future dates already set include the Northern State Teachers' college, Aberdeen, S. D., October 8 and 9; the Paradise theater, Detroit, October 15 to 21, and a concert at Carnegie Hall here, November 11.

## Stan, Shelly Mull

New York—Stan Hasselgard, clarinet playing protege of Benny Goodman, plans to form his own combo to work in the east. Shelly Manne also is mulling a similar idea but is shopping for an opening spot first.

### LONDON LARGO

# A Weary Duke Errs By Not Rehearsing With Ork

By STUART S. ALLEN

London—Duke Ellington has finished his two week season at the London Palladium. It was hardly the success everyone hoped it would be and Duke's opening night was terribly embarrassing. Whereas most other performers from the States usually arrive a week in advance in order to work out their routines and size up the audience, a very tired and "browned off" Duke arrived late on the Saturday before his Monday opening, most of which was taken up rehearsing the rest of the big supporting bill. The Palladium possesses one of the best, if not the best resident orchestra in the country, but even the best orchestras must take time for rehearsal, especially musical acts like the Duke's.

The Duke's opening night was like a first rehearsal and the critics said so, which was a pity since the show improved later in the week. Just the same, business was not what was expected and although Duke made a host of friends in the profession, who crowded his dressing room every night, his impression on the public was not very great.

Kay Davis and Ray Nance supported the Duke and have gone over quite well in Britain. Pearl Bailey was the hit of the Palladium show, could return any day, and probably will. Here is a lesson to all American band leaders thinking of a British tour. Come over with your own band when conditions permit. Playing with a British outfit, however good it may be, is not the same thing and the public knows it. Britain wants a reciprocal interchange of bands but is balked at every hand by the AFM ruling. It is up to American musicians now, since almost every leader and booker in Britain has tried and failed.

#### Duke Hits Continent

Following his Palladium stint, Ellington embarked on a concert tour under the sponsorship of symphony impresario Harold Fielding. Supporting him is a British trio consisting of Jack Fallon (a Canadian who came to Britain in the RCA and settled after discharge to play with Ted Heath, Tito Burns, and for sessions with every top outfit in the country); Malcolm Mitchell (a young guitarist formerly with the Caribbean trio), and Tony Crombie, one of the country's best known and most modern drummers, who was released especially for the tour by Tito Burns. The concerts have and are being given at Southampton, Bournemouth, Black-

pool, Glasgow, Newcastle, Leicester, Sheffield, and Manchester. On July 20 Ellington and his unit crossed the channel for a three day engagement in Paris and a four day stint in Brussels. Other engagements had yet to be fixed at press time.

Lou Levy of Leeds music was to arrive July 21 with the Andrews Sisters in time for their opening on August 2 at the London Palladium. The girls will appear for four weeks, after which Dinah Shore takes over the top of the bill for two weeks beginning August 30. While here, Levy will attend to business affairs at his London office, managed by Bill Phillips, brother of Jimmy Phillips, manager of the Peter Maurice house. Leeds is currently pushing *Bal-lerina* and is getting ready to handle the *Woodpecker Song*. *Sabre Dance* did not do so well since broadcast plugs were out due to the BBC row with the Continental publishers. Because of this, compositions by many leading composers may only be played as originally written by the composer. Thus, arrangements of *Sabre Dance*, *Clair de Lune*, etc., are out. Preceding the Andrews Sisters at the Palladium will be Jack Benny and Phil Harris, who arrived on July 6 for their two week stint beginning July 19. Alice Faye and Mary Livingstone are also in the party.

#### Recommends Stork

Place to visit when you come to London is the Stork Club. This is nothing like the New York version but is like the majority of London night spots, opening late and staying open until the small hours. It is located in a converted cellar in Conduit street, off Regent street, and is run by well known London night life personality, Al Burnett. Al holds guest nights every Thursday when all the American artists in London drop in and help out in the impromptu shows he puts on. An invitation is automatically yours when you arrive in town, and it's as good a place as any to enjoy yourself with fellow Americans. There is a good quartet at the Stork led by Revel Terry, a promising up-and-coming young pianist and accordionist who plays some of the best

### Boyd's Expect The Boid



New York—Mrs. Boyd Raeburn, perhaps better known around music circles as Ginnie Powell, is featured songstress on the Saturday night CBS *Moray Amsterdam Show*. Sleek Ginnie and band leader Boyd are reportedly expecting the stork, another well-known boyd.

### Only A Peck



New York—First dollar, and first kiss, belonged to singer Jerry Wayne, when starlet Wendy (Lulu Belle) Wells sold her kisses to aid the American Overseas Aid—United Nations Appeal For Children. Wayne has a new CBS show, five times a week, with the Alvy West "Little Band."

### Longhair Handler Eyes Jazz Ranks

Hollywood—That jazz has found its own in the concert promotion field here was given added evidence two weeks ago when it was revealed that Irwin Parmes, classical and folk concert promoter, was huddling with GAC and other agencies in an effort to establish a complete series of artists and programs that can be announced as a regular part of the fall and winter presentation at the philharmonic.

Tea-off might be Jo Stafford and Paul Weston in a concert offering of her Capitol-uborned folk tunes. Others scanned include Peggy Lee and Dave Barbour, Page Cavanaugh trio, Modernaires, Dave Rose, Frank DeVol, Perry Como, Frankie Laine, and King Cole.

hop to be heard in any London night spot these days.

With three disputes on its hands, the musicians union has yet to make its promised statement on scab recordings, which are now going ahead in London with considerable gusto. With no union policy to guide them, many musicians are willingly accepting these sessions and will continue to accept them until the official attitude is made known. Apart from sessions held for Capitol, Mercury, etc., MGM has held sessions by British orchestras and artists whose discs are already available on their label here and will, no doubt, be released in the U. S. in the near future. Orchestras include those specially recruited for the work by conductors Phil Green and Paul Fenoulhet, former director of the Skyrocks, the band currently engaged at the Palladium.

#### Some Stand Essential

As the situation develops, a statement from the M.U. is required urgently, otherwise one can only deduce that they support this action, which, personally, I doubt. Fred Dambman, the general secretary, has retired after over 40 years' service, and this, in addition to the fact that the union vs. BBC struggle shows no sign of abating, is probably why there is such a long delay over the recording situation. At press time neither the union nor the BBC would give way and the July 31 strike is still on. Latest opinions in musical circles here are that the union will also call out BBC house bands, until now exempted from their decree.

On August 2, Art Thompson, another Canadian musician who has settled in Britain, will take a new band into the renowned Embassy club in Bond street. Thompson led the band there throughout the war when Glenn Miller and thousands of Americans used to frequent the place almost nightly. He will front an outfit consisting of trombone, four saxes, rhythm and femme vocalist. Thompson does the arranging and plays piano. Last time he was at the Embassy, Thompson had the best resident band in London and featured sidemen who today are playing with Heath and other top orchestras. His lovely wife, Kathleen, who is one of the country's finest hot tenor stylists and who was in the original band, will not be in the new combination but will front her own crew in the near future. Both Art and Kathleen have just returned from a coast to coast tour of the U. S.

# 'One Man's Opinion,' A La Sonny Dunham

BY JACK EGAN

New York—Every man's entitled to his opinion, and Sonny Dunham felt like giving his during a recent business visit here. Inasmuch as he'd been on an extended tour of one-ners and short location dates over an awful lot of United States territory, we thought his views and observations might be worthy of note.

### U. S. Ambassador Brushes Baritone

Mexico City—Lawrence Winters, popular American Negro baritone, wound up his second successful Mexican tour this month. Under the management of Catalina Shelley de Knizek, he sang 20 radio concerts, a *Bellas Artes* recital, a house-packed concert with the Puebla symphony orchestra in that city, and two command concerts for Miguel Aleman, president of the Mexican republic.

While Mr. Winters was in Mexico City, the Fourth of July was celebrated at the American embassy with a reception to which 1,000 invitations were issued, but none to Mr. Winters.

That evening American ambassador Walter Thurston shared the microphone with Winters on the *Mexican National Hour* program, honoring Independence Day, and he apologized for not inviting him to the reception, saying he didn't know the singer was in town.

During the preceding month, however, Winifred Heidt and her husband, Eugene Conley, and Fabian Sevitsky were feted by the counselor of the American embassy who discovered somehow, that they were in town.

A new Lawrence Winters album will soon appear in Mexico on the Anfon label.

—Marisel Reger

### Jersey Ballroom Thwarts Slump

New York—The Starlight ballroom, dance hall in Wildwood, N. J., is using a name band policy this summer, joining the successful Steel Pier, Atlantic City, and Convention Hall, Asbury Park, in luring both names and patrons to that lucrative section of the country. Top notchers alternate with territorial bands, latter filling in between dates by the former. Blue Barron, Dean Hudson, Sammy Kaye, Tony Pastor, and Carmen Cavallaro already have played there, with Vaughn Monroe slated for this Friday night. Future dates also include Louis Prima, August 6 and 7; Johnny Long, August 20 and 21; Tex Beneke, August 27; Freddy Martin, September 3 and 4, and Charlie Spivak, September 5.

### Comic To Longhair

Cleveland—Victor Borge, who recently returned from his native Denmark and last week finished a run at the Mounds club here, will do a guest piano spot with the Pittsburgh symphony orchestra November 16.

"What's with the kids down south and out through the midwest?" we asked.

"Sweet and novelty stuff, primarily," he answered. "I've observed a definite trend away from jazz and in that direction for the last two-and-a-half years. I think it has hit and the sweet trend has just about reached its peak."

#### Ballad-Conscious

"They want the simpler ballads and love songs. Of course, we're all familiar with the uprise in popularity of old standards and I've seen no slack in that. You can take almost any popular hit of 10 to 25 years ago and get an immediate favorable reaction from the new generation. What was good enough for us as youngsters seems to be okay for the new crowd."

Because Sonny had been on pretty much of a wild kick during the war years, we were curious about his old library and, possibly, old fans.

#### Slightly Hip

"Of course I've been criticized for changing the basic style of the band, but we've retained enough of the swing scores to keep any jitterbugs happy. These we tack on the end of each set. Majority rules, and that's sweet."

"I'm not forgetting men like Kenton and Ellington, however, who continue to pioneer for a new kind of jazz. Stan especially seems to be on the threshold of a new and exciting combination of jazz and the classics. But that music is for the concert halls and definitely not meant for dancers. We have no concert hall aspirations so we're for the dancers."

#### Glad, Do You Hear?

"Personally, I'm glad there's been a change to sweet. It gives us a better balance in our work and helps preserve the jazz abilities of the men for the few times during the evening that we let loose with our swing numbers."

"That's your opinion?" we asked.

"That's my opinion," Sonny answered.

Well, like we said in the beginning, every man's entitled to his opinion. Box office figures don't lie, so the guy must have a pretty good opinion, eh?

### Trio's Mother Stricken

Hollywood—Funeral services were held in suburban Brentwood July 7 for Mrs. Ollie Andrews, 52, mother of the Andrews Sisters—Patti, Maxene and LaVerne—who died July 4 of a cerebral hemorrhage.

Present at her bedside were the sisters, who flew west when notified of their mother's illness, and her husband, Pete Andrews.

They left the NY Roxy theater stage presentation, which they were headlining. The balance of the engagement was cancelled out with no replacement whatever for the first several days, and plans for another act, but not of Andrews b.o. strength, to come in at press time.



"I keep losing the beat!"

# SH

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Skitch gone far prisingly s much to his ship Barri go a lot fa All of v bandstand promising Andy R Reed is th The stor of those y every now, (Roberts) monkey an garage after Six month the lac car, began a but Andy, at house p until finally himself to brought him Greenwich v began doub and baritor week. He w job because too well.

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"Boss... these gal v"

# Skitch's Singers Seem Star Stuff

New York—Skitch Henderson treated little old New York to a typical oldtime colorful Hollywood opening, the most exciting premiere of the current season, when he opened with his band at the Pennsylvania hotel's Cafe Rouge. Highlighted by the presence of Governor Earl Warren, his wife and three daughters the room took on the semblance of a Hollywood opening night as luminaries of the screen and theater faced batteries of photographers. The presence of the vice-presidential candidate warranted a turnout of newsreel and television cameramen, along with the regular array of fourth estate bulb poppers.

The "Guv" made a very timely entrance shortly after Skitch had commenced a network broadcast. The blond pianist, never missing an opportunity for showmanship, abruptly cut short the tune the band was playing and went into *California Here I Come*, the patrons rising and applauding. Of course, the announcer had to explain to his listeners what the devil was going on, so the Republicans got themselves an unexpected (?) radio plug and Skitch a political endorsement.

### Singers Promising

Skitch is a smart showman. He's gone far with his orchestra in a surprisingly short time, probably due as much to his personality as his musicianship. Barring unforeseen obstacles, he'll go a lot farther.

All of which makes the Henderson bandstand a fine show place for two promising young singers.

Andy Roberts is the boy. Nancy Reed is the girl.

The story of Andy's discovery is one of those yarns that hit show business every now and then. A 21-year-old navy vet, Roberts (no, not Mr. Roberts) landed a job as a grease monkey and tinker in a New York garage after his discharge.

Six months ago a fellow helper, hearing the lad sing while working on a car, began egging him into trying radio, but Andy, having heard similar cracks at house parties, fluffed off the idea until finally his buddy took it upon himself to become his agent and brought him to the owner of a small Greenwich Village cafe. Young Roberts began doubling between nuts and bolts and baritone ballads three nights a week. He wouldn't give up the garage job because he liked the steady income too well.

### Gathers Boosters

It was another non-professional, Henry Lammerts, an automobile distributor from Niagara Falls, who next boosted Roberts. Having heard him at the cafe, Lammerts prevailed upon Jimmy Rule, Morton Downey's music director, to catch the kid. Jimmy did, so did Mort and when people like that begin boosting an unknown chances are he's due for a break. Andy got his in the form of the vocal spot with Skitch. An unexpected break came for him last winter during the Capitol theater run here when Frank Sinatra, the headliner, took ill. That's when Andy made his theatrical debut.

Causing equal excitement at the

Penn's microphone is the attractive Nancy Reed.

### "Veteran" Nancy

Nancy, while no older than Roberts—perhaps a few months younger—is more experienced in the realm of pop dance bands, having put in a year and a half with Hal McIntyre before she joined Skitch eight months ago. The change came about when the pianist heard, via the well sprayed musical grapevine, that Nancy was thinking of making a change. He helped her make it by offering her a job.

A native of Pittsburgh, Miss Reed, who'd gained her early experience singing in local high school bands, deserted the Smoky City to study piano and harmony at Juilliard. While there she took a part time job singing at a Newark, N. J., night club, now extinct, and it was there that Johnny Watson, Vaughn Monroe's arranger, heard her.

### Intermission Chirp

Monroe heard and liked the 17-year-old chirper and hired her to sing, not with his band but with piano accompaniment during intermissions between his dance sets at the Commodore hotel. She turned down a chance to go on the road with the booming baritone that she might finish her second semester at Juilliard, so remained at the hotel, doing intermission chirping until finally McIntyre found her. That, of course, was after she'd completed her schooling.

So, with initial endorsements from



Piqued

Omaha—Pretty Frances Bovick, slightly piqued when she saw the attention given new Ray Anthony singer Frances Foster in a recent issue, is sure that she too could "fill it." Miss Bovick means a job with a name band. Frances has been singing with Omaha bands for five years, and most recently with Ernie Priesman's unit.

Morton Downey and Vaughn Monroe, respectively, Andy and Nancy have the prospects of a much brighter singing future than the run of the mill band warblers. Both should go far.

## Now It's Boots And Bachelors

Hollywood—The Bachelors and Charleen, local vocal and instrumental group, have two new names in the crew: accordionist Jimmy Haskell replaces Bud Sivert, who left to join Foy Willing, and Boots Bartell in for Charleen Kerr, who goes out as a single.

Unit is at the Samoa, Long Beach, where Tuesday nights they present an amateur night that has been drawing crowds and local talent.

## 'Slim' Jackson Back To Herd

New York—Chubby Jackson, 62 pounds lighter, returned to the fold of the Woody Herman herd last week at the Eastwood Gardens, Detroit, to "settle down to some regular playing," as he put it. The bassist, who has been on a 10-week diet, will build his own Noodnicks, a vocal group he featured from within his own combo last winter, and will do the popular *Evolution of Jazz* as part of his featured routines. He is undecided on whether or not to grow his ninth beard but chances are he'll do without the fur piece until cold weather sets in.

## NBC's Strotz Hints At 'Novel' Tele Technique

New York—More and more members of the music world are daily receiving their indoctrination into television and, so far, no serious complaints have been received about their

probable future broadcasting chores. Skitch Henderson, Bob Crosby, Lena Horne, Monica Lewis, Gracie Barris, Illinois Jacquet—with his orchestra—and Adele Girard all are starters who bowed in during the last fortnight. Adele, the queen of the harp, did a guest shot on the local NBC outlet, and was so well received that she was called upon for an immediate repeat and now is being considered for a big build-up.

Sidney Strotz, NBC's comparatively new vice president in charge of television, painted a very favorable picture for the future of music, both longhair and jazz, in video when he pointed out that in the coming few months his net will present Toscanini and his symphony, some opera, the Lewisohn stadium concerts, and will put emphasis "on making progress on a novel technique of televising popular name bands."

### Tight Lipped

What that "novel technique" might be the v.p. wouldn't say and one can't blame him too much inasmuch as people in radio have been known to swipe other's ideas.

At the present time popular dance bands do not figure too strongly in the television setup. It's a good thing

past eight years) to do a series of 16mm. tele-movies.

Hal Roach Jr. is setting up tele-movie center at the old Roach studios in Culver City, which were used during the war to make army and navy training films. Roach says facilities and staff, skilled in turning out quickie flicks on the fast, relatively inexpensive basis important to telemovie makers, are virtually the same as in war days. Roach, himself, as yet does not plan to produce; will supply the service to numerous firms in the telemovie business here.—gem

for this department of the music world that someone, especially one in a key spot like vice president Strotz, is working on developing some worthwhile presentations of this highly important phase of radio.

### Morris Televised

Johnny Morris and his band at the Greenwich Village Barn, figure in the weekly Monday night TV pickups from there, though the center of attraction is the floor show.

The entire publicity campaign behind the new Gene Williams orchestra, which bowed into Frank Palumbo's Click in Philadelphia last week, has been built around television. Press releases read that the men were picked "for appearance as well as musical ability." The odd twist is that the same stories relate how Barbara Bell, Gene's manager, sold the band to Palumbo, who has had nothing but established name bands in his club, by playing two phonograph records for him over a long distance phone line.

### Palumbo Tele-Minded

However, Palumbo has gone on record as having a keen interest in television as it concerns dance bands, and expressed the desire to be the first to feature regular remotes by orks from his club.

Another pop music name to become associated with video in the last few weeks is that of Barry Wood, who joined the CBS staff in New York as a producer-director-performer. With his background as a vocalist with the bands of Buddy Rogers, Paul Ash, Vincent Lopez and Abe Lyman, and later on the *Hip Parade* and phonograph records, there's little doubt but what he'll give dance bands a fair shake in his new capacity as TV moves along on its promising way.

—jed

## TELEVISION NEWS

# Lee-Barbour Star In 'Audition' Video Flick

Hollywood—Eyes of the music world, already aimed largely at the new and interesting field of television movies (still, as of this deadline, under official "ban" by the AFM), are centered on the new firm of Grey and Richards, whose

first production, made with AFM sanction as an "audition and preview picture only" stars Peggy Lee backed by an ork headed by Dave Barbour.

Sound track for the picture was taken from four of Peggy's Capitol records and while the titles were not divulged it's a pretty good guess that one of them is Peggy's top hit, *Manana*.

### Musicians Visual Only

Musicians in the picture acted as visual performers only, in the conventional movie manner, and were paid the regulation visual scale of \$22.50 per day (minimum call).

Commenting on the case, an AFM spokesman here said: "We want it understood that this was no special concession made for one firm. We have

an agreement with Grey and Richards that this picture will not be sold or shown except for audition or preview purpose only. We do not ordinarily countenance the dubbing of phonograph records into any type of movie. Grey and Richards agreed not to use these pictures for any commercial purpose until given clearance, and will have to meet whatever scale or other requirement is set up for the making of television pictures."

### Gastel In Deal?

A close relationship between Grey and Richards and Carlos Gastel is seen in the fact that in addition to Peggy Lee and Dave Barbour, other Gastel-managed performers such as the King Cole Trio and Nellie Lutcher are slated for top spots in Grey and Richard telemovies. Mel Torme is out because his contract with MGM bars him from television appearances.

The Richards of Grey and Richards is Bill Richards, long-time top man with the Hollywood plant of the Columbia Recording Co. and recently manager of Bourne music company. Grey was formerly a producer at Paramount and also Republic. Both have given up all other activities to devote full time to their video films firm.

Ted Fio Rito has joined the small list of musicians on paid assignments in video here with a solo stint as pianist and narrator (chats about origin of tunes he plays) on KTLA, Wednesday at 8 p. m. Also has a contest gimmick in which televiewers supply titles for new songs composed by Fio Rito and played on show. Winner gets \$25 and third interest in ditty. Bankrolled by a beverage firm.

Telefilm director at local video station says there are "still plenty of musical films available for television programs" despite AFM stand on subject, but that the "supply is not inexhaustible" and that "new products of this type are essential."

Larry Finley, prior to heading east for check-up at Mayo clinic, signed Marguerite Padula, singer-pianist (at Charley Foy's here for



"Boss . . . I got a real gone gal here that'll make the rest of these gal vocalists sound like amachooors—and where do you think I found her?"

## Several Angles To Consider



Hollywood—Passing through here recently, the Dinning Sisters were able to have some new and up-to-date photographs taken. These pictures, used for general advertising and publicity purposes, usually are the close order, one, two, three shots exemplified by the first picture. If you want to see how they do it, look at the second shot, taken about a minute later, but from another angle. Gals are Jean, Ginger and Jayne from top to bottom. More to these Dinnings than you thought?

### CHICAGO BAND BRIEFS

# Bop Jargon Indicative Of Intellectual Thought

By TED HALLOCK

Chicago—Cub Calloway's "Hepster's Dictionary" is unhip. It's just not cool enough. If you're addicted to the usage of "gate," "ickie," "gutbucket," etc., you're a square (the term "square" is still bona fide jargon). It all boils down to the

fact that foreigners have taken over the music business, with a language mans derivatives and nonpareil, save for possible comparison with the pidgin English first effected by Shanghai's rickshaw men. Therefore, herewith, Hallock's Hide-Bound Code Book For The Uninitiate.

"Gasser:" that instrumentalist, vocalist, arrangement, performance or 1949 convertible which is "cool," "real crazy," "half-gone," . . . which visibly impresses the speaker.

"Cool:" some entity which, in colloquial terms, "gasses," the witness; the subject of praise may be either Dizzy Gillespie or Charlie Parker, it is optional . . . an adjective describing something which impresses visibly the speaker.

"Real crazy:" a visible impression, usually meant to imply that the musician so described is playing fairly well, often even excellently . . . used in reference, for example, to a pianist who is able to span 18 notes with either hand and play blocked G#-18ths with his feet.

"Insane:" only the musical literati are addicted to (and permitted to use) this word. Pertaining to an extraordinarily dissonant conception or chorus. Applied only when the subject is "too gone," for "crazy" description, as in the bop bow-tie instance, or the addition of 4 centimeters of slightly-graying fuzz to Diz' goatee . . . a quite visible impression that the user is struck, otherwise, intellectually speechless for the nonce.

"Gone:" not at all a reference to anything having departed, save perhaps for the mind of its user and the users of the above four sample descriptive transitive (?) verbs, adjectives, improper nouns, dangling ideographs or "what ever," as our editor would say.

When we hear anything better than Mary Osborne's trio, we will assuredly inform you. Three women in modern music have made sense to us (we admit not having seen or heard Alice Hall): Marian (McPartland) Page,

### Experimenter



Chicago—The manuscript, of which a bit can be glimpsed in the lower right corner, is only one phase of Shelby Davis' musical talents. Shelby is the vocalist with the Experiment In Jazz organization, and leader Bill Russo's wife. The Russo band, and Shelby, appear at the Via Lago ballroom in the Clarendon Beach hotel.

Billie Rogers, and Mary Osborne. Never was there so much grace associated with a sequined evening gown and an ordinary guitar.

Mary doesn't sing enough to impress thrill seekers. She is a fine musician, who's every note is perfection, who plays perhaps more like a combination of Charlie Christian and Bus Etri than anyone around. For her a crown of intertwined eighth notes, all perfectly in tempo, all in respective tune, all gold plated. A note too that pianist Jack Pleis combines Milt Buckner's block chording with Jack Pleis' technique in a manner unique and brilliant. Here is music, as it should and (we hope) eventually will be played.

Gusts: Look for more re-shuffling in

### Damyankes

New York—Chick Reeves, former arranger for Whiteman, Calloway and Freddy Martin, has quit the music biz to sell autos in Norfolk, Va. During a recent visit to Gotham he related an incident involving the sale of a Lincoln car to a staunch, dyed-in-the-wool southerner. When Chick delivered the car, the gent produced a specially made name-plate, which he immediately attached "over" the Lincoln inscription. It was engraved, "Washington."

the Jimmy McPartland band, as soon as James leaves Chicago and is able to use other than Local 10 men . . . Sarah Vaughan into the Blue Note July 26 . . . We understand a Kaycee op had trouble with vibist Max Miller's band, behind Anita O'Day . . . Drummer Doc Cenardo replaced Bob Saltmarsh at Jazz Ltd . . . Sidney Bechet is returning to J.L. soon, with Doc Evans departing to take (shades of Rainy City Jazz Band) a five-piece Dixie combo into a south side hotel dining room.

Buddy Stewart and Kai Winding are angling, aside from a stint here, for something on the west coast. . . Lawrence Welk's bubble-water gang returns to the Trianon ballroom August 10. . . Jack Fina and Orrin Tucker hands due at the Aragon dancery soon. . . Vocalist Buddy DeVito's ork opened at the Sky Club yesterday (27) for four weeks; may be heard via a CBS or Mutual wire from the spot.

Herbie Fields dropped two men to open at Club Silhouette July 14 for four weeks. . . Jay Burkhart has signed with GAC. . . Bill Russo has abandoned his Experiment In Jazz unit to rehearse and debut an 11-piece at the Clarendon Beach hotel. Unit is looking for a name to front. Russo has adopted three sax, three trombone, one trumpet, four rhythm instrumentation; plans to work hotels, ballrooms, and/or clubs.

#### New Airmers

Singer Connie Russell and the Casar Petrillo studio band replaced CBS' Jack Smith with a quarter-hour Monday through Thursday night aiter, 10:15-10:30 p. m., CDST. Vocalists Louise King and Bob Morris share Friday night honors in the same slot. Ex-WBBM music department exec Jack Fulton assumed house leader chores at the Chicago theater July 16. WBBM's Petrillo has authored a new tune, *Back In the Heart of the Hills*, which sure as hell better sound more mature than its title . . . or is that a requisite for success these days?

Benny Strong ork, with vocalists Doris Donovan and Elwood Carl, bowed in at the Stevens hotel July 16. . . Motorola Inc., local television manufacturers, announced a \$26,000,000 sales figure for the six month period ending May 29, a \$5,000,000 increase over the like period last year. Motorola prexy Paul V. Galvin noted that the video set turnout of 51,000 receivers a month "is still not meeting the demand."

#### Trace Remotes

WGN is remoting Al Trace, from the Blackhawk, six nights a week. . . Honey Dreamers and Rex Maupin ork heard Monday nights on the new ABC sustainer *For the Love of Mike*. . . Kings Jesters will begin a new WBBMer August 9, Monday through Friday, 9:15-9:30 a. m., CDST.

Dave Garroway was selected most stellar disc jockey (or something like that) in this area by *Radio Best* magazine, and was presented with the award by Peggy Lee. Bully for you, David. That *Radio Best* . . . now there's a publication.

### Whalen Turns Platters

New York—Radio captured itself another disc jockey recently when Grover Whalen, official greeter for Father Knickerbocker, turned emcee for a platter show on WNEW. It was a one-shot-only performance, however, and was merely one of the highlights of the celebration of the city's Golden Jubilee. On the show, Whalen told facts about the city and stories about its history, interspersing his chatter with recordings of tunes identified with the burg, such as East Side West Side, Chinatown My Chinatown, The Bowery, In Old New York, Give My Regards To Broadway and others.

### Scat Skitters 'Cross To Capitol



Chicago—Johnny (Scat) Davis and his coterie at the Capitol lounge on State street here. The Davis combo was at the Brass Rail until recently, having gone there from a previous date at the Capitol. From left to right: Hank Treverson, piano; Davis; Rae DeGeere, tenor; John Gari, vocals and tom-tom. Bassist Jack Wyatt is lost behind the ample Scat, whose whole group, according to a recent review, is a little lost itself.



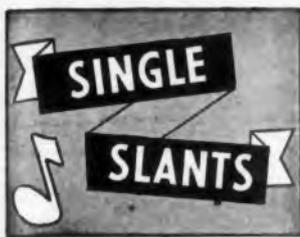
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### 'Smile, Please'—And They Do!



Chicago—Pianist Jack Pleis, who didn't get within our photographer's range, is probably grinning like a Cheshire too . . . all of which might indicate that the Mary Osborne trio likes its work. Best Blake is the bassist, and Mary is the very competent guitarist-singer who appeared at the Blue Note here. Mary and her boys just closed a long engagement at New York's Hickory House.



New York—The most curvaceous of the former band chirps. Betty George has been cutting a nice hunk of Broadway excitement for herself with her new engagement as a single at the Hotel St. Moritz Roof.

Though she could do with better material, the Greek Goddess registers well with what she has—and we mean the songs. At the dinner show caught t'other night, Betty opened with I've Got The World On A String, followed by Misirlou in Greek, and Chiu Chiu in Spanish. The opener showed her off to best advantage as a salesman in our humble opinion, though the others, particularly the closer, give her a better chance to show off the torso with the usual motions used in the

performance of dishing out things in a Latin vein.

Though the house has provided a microphone, the Gorgeous George, for the most part, ignores it and works full voice to the audience. This alone is a good selling point to land her on the musical comedy stage—which should be her ultimate goal. With the looks, personality and figger to go with the voice, she's a cinch to finish in the money, if not this season, definitely next.

Occasionally she joins the band of Alfred Menconi, a five-piece unit which plays for dancing and the show, though this is not her regular chore.

**Heavy Flackery**

Buildup, in addition to feature spot in the brief intimate twice-nightly revue has included a comparatively heavy newspaper ad campaign featuring the George features and life size blowups of the lass in the lobby.

Betty deserted Manchester, New Hampshire, her hometown, in her younger teens to become vocalist with Mal Hallett. Then followed similar jobs with Glen Gray, with whom she played the Hotel Pennsylvania, her first Nyork date; Sam Donahue and Shep Fields. She made her bow as a single at the Copacabana, with a six month engage-

## Read Slowly—Do Not Faint

Baton Rouge—Three days after the new Club Ballerina opened here, a short circuit caused a fire that burned the place to the ground.

Frank Vuci, who also owns the Belvedere club in Baton Rouge, opened the Ballerina June 25. At 3:30 on June 28, just an hour and a half after the regular closing hour, the fire started. Damage was estimated at \$300,000. The eight-piece Buddy Hisey band lost \$1,500 in instruments and its whole music library.

Proprietor Vuci helped the Hisey group out by taking them into the Belvedere, and giving them the full receipts for the first few days.

ment; then worked the Beverly Hills country club in New Orleans and, a few months ago, the La Rue, rendezvous of Park Avenue's smott set.

Now that Miss George has moved from the Club Continental, where she started her midtown engagement, to the popular Roof, sight-seers, who flock there for a view of Central Park, have something else to eye.

—jeg

## Jane Stars



New York—Soprano Jane Pickens is the star of a new NBC show which started July 4. With Jane are comedians Phil Leeds and baritone Jack Kilty, longtime star of *Oklahoma!*



Tom Herrick, who reviews the platters for *Down Beat*, expects a new potential discritic in his family circle come November. . . . Horace Heidt has signed banjoist Pat Theriault to a seven year contract, for a reputed \$100,000 total. . . . Mrs. Bunny Berigan, wife of the late trumpeter, has taken over the Surf club in Philadelphia, in partnership with another woman.



Blue Barron has added vocalists Helen Lowe and Bobby Beers. The latter has been on the WSM staff in Nashville since leaving Lawrence Welk. . . . Don Cornell plans to cut out from Sammy Kaye when the current *Supper Club* goes off the air in the fall. . . . Johnny Hodges whiled away Duke Ellington's junket to Europe by taking four other sidemen and vocalist Al Hibbler into the Apollo cafe in Harlem.

Lena Horne's stint at the Copacabana (NYC) starting September 9, will be followed by the Latin Casino in Philadelphia, a possible date in Cleveland, and then a picture for MGM. . . . Woody Herman sidemen are hitting the stork jackpot, with Walt Yoder, Stan Getz, Sam Marowitz, and Don Lamond all expectant fathers. . . . Connie Haines has been resting at her home in San Fernando valley.

They say that Manhattan is earthquake proof, but when two factions of a union start battling out loud, as the members of Local 802 have been doing, we often wonder. . . . Ella Mae Morse, whose husband is a naval medical officer, has moved to Guam with him and won't be singing again until their return stateside, when, so and if. . . . Arthur Michaud is managing the new Frankie Masters band.

More capsule descriptions of Chicago's musical spots by the indefatigable Jimmy Savage of B&K: Brass Rail—first they pack you in with a shoe horn, then they play it!; Helsing's Vodvil Lounge—so that's where it went when it died!; Melody Mill—with girls who've been through it!; Glass Hat—table hoppers on a switchman's picnic; Chez Parce—where big cigars go to get lit; Pump Room—frequented by Beau Gnasb. Thanks, James!

An evident musical comrade-in-arms to ambidextrous Vin Roddie (*Down Beat*, June 30), is vibeman-pianist Jack Collins, currently using mallets and digits simultaneously at the Raleigh restaurant in Bennington, Vt. . . . Kay Kyser is mulling a fall return to the air waves, using the same amateur gimmick. . . . Ellington sidemen Harold Baker (trumpet) and Al Sears (tenor) are playing with Lucky Millinder on his summer NBC broadcasts until the Duke returns.

Jimmy Dorsey, who just finished a short at Paramount, hints that he may get into the record business sometime next year. . . . Dorothy Shay goes into the Coconut Grove at the Ambassador in Hollywood on August 10 for four weeks. . . . Sam Lutz, manager of Frankie Laine and Lawrence Welk, and Jack Marshard, Vaughn Monroe's manager, both expect additions to their families. . . . Things really are rugged in the music publishing field when a champ pluggler like Chick Kardale is left cooling his heels in Chicago.

KTSL's telecast of the Stan Kenton Hollywood Bowl concert was believed by many to have set a new high in video both as to sound and visual aspects. The camera, located unobtrusively in a clear space in front of the shell, did not interfere in any way. Television viewers reported sharp images at almost all times and some particularly good close-ups of Kenton and other soloists. The comedy numbers downright offensive to some of the more serious music lovers in the Bowl audience, were a big hit on the video receivers. Intermission interview with Kenton was well conducted and effective televisually.

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## SWINGIN' THE GOLDEN GATE

# Hamp's Oakland B.O. \$ Test Of Bay Biz Status

By MICKEY CALHOUN

San Francisco—Will Hamp do it again? Lionel Hampton and his ork are inked for Sunday, August 22, at Oakland auditorium, and, in a past performance have drawn over 7,000 happy customers on a Sunday night. With biz so far off in this area, the size of the house will be indicative of general conditions, for Hamp is strictly a

favorite here and every cat with a couple of seeds to rub together will be there. The Oakland date is part of Hamp's west coast tour which will take him from Vancouver, B. C., to San Diego according to leading local booker John Bur-Ton. Hamp opens L. A.'s Million Dollar theater August 24 for a week.

"Gone" Nellie Lutcher inked at the Actors' club for October after vacationing. . . . Five Bits of Rhythm to follow the Treniers into Say When club on Rush street, with date for Billie Holiday unsettled, says owner Dutch Niemann. . . . Vern Walton's Sunday afternoon sessions swelling in popularity at this spot. . . . Roy Milton ork tours for six months after L. A.'s Million Dollar theater date (mid-July), appearing at NYC's Apollo theater in mid-October.

### Billie In Demand

Currently, it's Ivie Anderson July 21 to August 2 at Blanco's Cotton club. . . . Press-time dickering includes Herb Jeffries, Dizzy Gillespie, and Billie Holiday for two weeks each in that order, says spot's co-owner Irv Webber. . . . Mabel Scott moved to Lashio's for two weeks starting last Wednesday (21) where Saunders King holds forth. . . . Al Wallace rhumba-ing *My Love*, new hit song here, from House of Harris over KFRC-Mutual net. . . . Don Charles at Tropicana on Fisherman's Wharf. Other "wharf" clubs without bands—slow biz. . . . Phil Karp, first string bass with S. F. symphony in winter season, "vacationing" with Alex Duchin's ork at the Trocadero. . . . Farther out, at Edgewater Beach ballroom, Charlie Barnett (2 weeks) closed July 26, followed by Ziggy Elman (2 weeks), Buddy Rich (2 weeks) and Francis Carle (1 week), in that order. . . . Bud Williams combo fine at Club Shalimar. . . . Ethan Caston tops at Roberts-at-the-Beach.

Across the S. F. bay, Joan Shephards Theater club featuring emcee-

## Hip To What?



Chicago—Harry (The Hipster) Gibson, who is just a bit too hip for this town, was photographed by our star-guided camera toter on Wednesday night, two days after he was scheduled to open at the Blue Note. Wednesday was the only day, up to press time, that the Hipster showed. Of the other five days he was supposed to appear, only a cloud remains. Luckily patrons had plenty of music from the Jimmy McPartland-Bud Freeman unit and the Mary Osborne trio.

vocalist Billy Grant and the Franciscan trio, with the Eastmen trio inked for first bay area return stint about October. . . . Bob Harris, top vocal-pianist, at Cliff Gamble's "Breakfast in the Alley" Sunday morning eye-opener. . . . Benny Butler Hammond at The Harlem. Likewise, Lena Lees at the V-club. . . . Lil Allen at Harvey's Colony club. . . . Walt Nobriga and his Music Venders at Club Alabam. . . . Carlton Ackley (ex-Kay Kyser) at Willows club on the Tunnel Strip.

### Betty Keddies On

Betty Hutton, film-artist, only ten weeks a mother, barely finished her great July 4 week at Golden Gate theater here, with two M. D.'s in constant attendance—bad throat, Ziggy Elman band backgrounded the show.

Beautiful Lariess Williamson started new NBC series of weekly TC's at 12:30 p. m. Saturday, July 10, with Gregg McRitchie's 27-piece ork supporting. . . . On KGO-ABC it's Nadia Cannon and Clancy Hayes (*Huggin' And Chalkin'*), pop vocalists with Phil Bovero. . . . Ray Hackett with KQW-CBS daily, plus nights from Mark Hopkins (KFRC-Mutual). . . . KFRC-Mutual has Lyle (Lum) Bardo, new staff-organist Elbert La Shelle daily from Rickey's. . . . Highly-praised vocalist Ray Eberhardt (ex-KLV, KOA, Denver) in town on "go west, young man!" kick.

### Heller Visits Gypsies

Seymour Heller up from Hollywood for the three-day "opening" celebration for the highly touted Mischa Novis (his second U. S. A. appearance) ten gypsy violinists in the Fairmont's Tonga room. . . . St. Francis doing well with Harry Owens and Hilo Hattie. . . . Palace has Eddie Orta. . . . Mark Hopkins features Dorothy Shay and Ray Hackett ork. . . . Sir Francis Drake with Dick Foy. . . . Fairmont's Venetian room holds Dick La Salle, followed by Miguelito Valdes' fine rhumba ork. . . . Claremont, across the bay, has Leighton Noble following Russ Morgan this month.

The Breaks—Pretty teen-ager Polly Lawrence, thrush on Lyle Bardo's KFRC-Mutual programs here, was waiting to graduate from high school in June before accepting H'wood television programs and major studio screen tests. Week before grad-date, rheumatic fever! Result: diploma received in bed. . . . several weeks more flat on her back. Be game, Polly, you're a cinch for the flickers!

## Gramophone Book In New Edition

"The Gramophone Shop Encyclopedia of Recorded Music is a reference tool bringing together in one compact volume, and in as concise a form as possible, all listings of serious music currently to be found in the catalogues of the world's record manufacturers." That's the way the preface of the above mentioned book begins and that just about sums up the contents of the 653-page volume recently published by Crown in New York City.

This is the third edition of the encyclopedia, the previous books having been published in 1936 and 1942. It's a good handbook for the collector of long-haired records, the record dealer, and the radio station librarian. Jazz, however, doesn't figure in the contents at all.

The editorial work was supervised by Robert H. Reid, who, in turn, gives thanks to a long string of people associated with the record industry both here and abroad.

(The Gramophone Shop Encyclopedia of Recorded Music, Crown Publishers, New York, 16, N.Y.)

—jed

## Hop To It Gate—Vociferate!



New York—The Three Flames, whose story is told elsewhere in this issue, are the hot group who have been brightening up various New York clubs, most recently the Royal Roost. The unit is composed of, left to right, Roy Testamark, Tiger Haynes, and Bill Pollard.

## Ramin To Wed Ex-Light Chirp

Boston—Sidney Ramin, the arranger, is now vacationing here. Ramin has announced that he will marry the former Enoch Light vocalist Gloria Bright some time this month.

Ramin has been arranging for the Three Suns, Beryl Davis, Vic Damone, Hal McIntyre, Art Mooney, and the Alan Roth show. His latest work was for the Fats Waller memorial concert which was presented at Carnegie Hall in New York. At the present Ramin is working with Sylvia Dee on new tunes. This pair collaborated on the novelty tune *Simon Says*, which is expected to lead the novelty tune field.

### Hallett A Hasher

Mal Hallett, the man who once fronted a million dollars worth of talent, is now operating a large food concession at Salem Willows. Hallett works behind the counter himself along with a large staff of workers. Two or three nights a week Hallett removes his white cap and apron and changes to formal clothing in order to front his locally famous orchestra at the Charleshurst ballroom.

The Sabby Lewis unit is without a band manager since Ben DeCosta left Sabby in order to manage the Clarence Jackson combo. DeCosta had been with Lewis for over eight years.

### Savoy Goes Dixie

The Savoy Cafe is strictly Dixie these days with the Bob Wilber combo held over there. Added attraction at the Savoy is the Vinal Rhythm Kings combo which helps to satisfy the bop and plain jazz patrons.

Tony Pastor is now doing one-niters around greater Boston with Charles Shribman providing dates. Pastor will play a one-niter at the Charleshurst ballroom this week, then heads for the open road once more.

### Juve Turns Leader

Former Hollywood juvenile star Hubert Turner has organized a 15-piece bop-styled band here. Turner has been residing in Boston for the past eight months and has been attending the Schillinger school, studying arranging and composing. . . . Carl Nappi band is now broadcasting weekly from the Parkway club, where Nappi has been packing them in.

### Ballroom, Clubs Quiet

Symphony ballroom is now on a summer schedule, which means dancing only one night a week. Come fall, plans are under way to use a name band policy plus Mal Hallett as the house leader, with a possibility of an opening for at least one other local band.

The majority of Boston's jazz spots are now doing very quiet business with the exception of the Savoy. Talk going around is that Max Kaminsky is still waiting to collect his pay from the

## Flame's Lark Is Safety Spark

New York—The Three Flames, instrumental and vocal combo recently featured at the Royal Roost and currently supporting Peter Donald on his radio commercial series, would rather a cat be "gone" than "a goner" and so are using their stock in trade, jive, to save lives.

Or, to put it more simply and to the point, the boys are building a career of concocting and recording special material for the use of various city offices in their attempts to cut down death tolls through accidents, etc.

### Attention Drips

The latest opus of the trio is a warning against certain hazards in the water, and called, *Get In the Swim, but Don't Be a Drip!* The ditty has been contributed to New York's department of parks, which is loudspeaking recordings throughout the local beaches and pools.

Another recent campaign novelty was *Get Hep—Watch Your Step*, written for and adopted by the National Safety Council and used as part of its *Green Cross for Safety* campaign.

The Flames started their worthy hobby back in New York's smallpox scare when they came out with one called *Don't Wait, Get—Vaccinate!* They followed this with one for fire prevention, *Obadiah, Put Out That Fire!*

The trio consists of Roy Testamark, piano; Bill Pollard, bass, and Tiger Haynes, guitar. It first gained fame with its Columbia recording of *Open the Door Richard*, a tune which, we need hardly explain, was not used in any safety campaign.

Ken club. Owner Arnold could not be reached for verification. At the present the Ken is a very quiet spot with nothing happening. —Ray Barron

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# TRADE TATTLE



(Shoot all up-to-date recordings and publishing news, band and combo personnel and stuff to the Trade Tattle column, Down Beat, at 2415 RKO Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

## Locations:

Dick Hyman, new piano discovery, opened at Wells Music Bar, Harlem, with an early shift to the Onyx on tap, to be followed by a run at One Fifth Avenue. . . . Ralph Proctor and his small ork raised \$15,000 for the kiddies' fund in Bay City, Mich., playing a street rally during their engagement at the Club Bon Ton. . . . Normap Cogan orchestra playing the summer season at Seven Gables hotel, Greenfield Park, N. Y. Eddy Duchin returns to band leading again September 30 when he takes an 11-piece orchestra into the Waldorf-Astoria hotel, New York, for a total of

25 weeks between then and July 6, 1949. Hank Ross, sax player, will assemble the unit for the 88er. . . . Dick Peterson, former Spike Jones drummer now leading his own novelty combo at the Red Feather, Los Angeles, took a flying trip to New York to check eastern location possibilities. . . . Jose Curbelo Latin-American band moved into New York's Havana Madrid for a four week run last Friday.

Tex Beneke, whose contract with GAC had until November to run, gained an early release by a cash settlement and now is under MCA guidance. . . . The Gale agency is booking Bull Moose Jackson, formerly with the Lucky Millinder band, for dates with his own combo. . . . William Morris agency signed former Thornhill thrush, Fran Warren, to a booking pact. Barbara Belle is the gal's personal manager.

Art Rush resigned as head of artists relations for RCA Victor in Hollywood to head his own personal management office with Roy Rogers and Nelson Eddy among his first clients. Walt Heebner takes over for Rush, doubling as recording director.

Jimmy Blake, former TD trumpeter, joined Alvy West to blow horn on the latter's new CBSeries with Jerry Wayne. . . . The Mann Sisters combo cut from six to four pieces, currently cocktail lounging in Brooklyn. . . . Jimmy Boone replaced Dave Duda on

bass with the Buckwalter trio, which shifted from Milwaukee's Wisconsin hotel to the Palladium, Green Bay.

Dick Conrad trio playing the summer season at the Sunset Villa in Blairstown, N. J., with the leader on guitar and vocals: Ray Watkins, organ, and George Crain, accordion. . . . Alvin Rey, opening at the Ansley hotel, Atlanta, for one month beginning August 2, has Larry Ferguson, Joe Maini, Fred Greenwell, Jim Bryans, and Jimmy Wise, saxes; Russ Granger, Dave Bowman, and Dexter Culbertson, trumpets; Ed Butterfield and Harvey Jones, trombones; Dick Stanton, drums; Dick Nivison, bass; Vince Salerno, piano, and Jimmy Joyce and Betty Bennett, vocals.

Orrin Tucker signed with Mercury records which gives the platter firm 16 sides the maestro cut prior to the ban. . . . Former Majestic and Musicraft exec, Lee Sevin, has joined Varsity records as assistant to head man Eli Oberstein. . . . National records have signed a deal with Don Reid, singer.

Lee Magid, promotion man for National records, doubling as handler of artists and repertoire. . . . Circle Sound, having bought up Dan Qualey's Solo Art piano masters, will issue same this fall. Platters feature Jimmy Yancey, Pete Johnson, Cripple Clarence Lofton, and others.

Carmen Cavallaro and Jack Robbins formed a 50-50 partnership deal on the organization of the maestro's new music publishing house, Cavallaro Publications. . . . The Campbell-Porgie pubbery having been sold completely into the hands of partner Al Porgie, other party, Nicky Campbell has opened a firm, bearing his name, working out of New York, with Ralph Harris as Hollywood rep.

Singer John Paris to Montreal to read for a new show. . . .

Art Mooney band into L. A.'s Palladium ballroom September 14 for four weeks. . . . Hildegard, with the Eddy Oliver ork, into the Cocoanut Grove, October 5-31. . . . Freddy Martin set for a November 9 opening at the Grove. Spot also signed Guy Lombardo for a return engagement early next year.

Terri Stevens, former Marshall Young vocalist, is doing a single, having opened at the Hotel Samuels, Jamestown, N. Y.

Barbara Carroll, who teaches as well as plays be-bop piano, went into the Lenox Lounge in Harlem as a single. . . . Dick Mullner, former Heidt alto saxman, took his own 10-piece band into the Last Frontier, Las Vegas, Nev., tenorman Bunny Bardack having assembled same.

Milton Saunders took his band into the Hollywood hotel, West End, N. J., for the summer.

Ex-bandsman Phil Terry has taken over the management of the Rainbiv Lounge. Mattie Davis hooked up with ex-maestro Eddie Mallory in booking the hot Harlem spots in Atlantic City. . . . Don Nicholas took over the C. R. Club bandstand. . . . Lee Fraser and the Cavaliers are playing the weekly dances at Somerton Springs ballroom. . . . Harry Taylor's music again for the Wilson Line's moonlight boat rides down the Delaware river. . . . Buddy Fisher for the summer dancing at the Clementon (N.J.) Lake Park's Danatorium.

Baggy Hardiman added warbler Billy Scott and alto-fiddler Tommy Griffin to his Five Kings unit, opening at Jack Farrell's in Chester, Pa. . . . Doc Baggy's new unit premed at the Circle Inn, also in Chester, Pa.

## Personnels:

Mickey Folus Trio, with the leader on tenor, opened at the Roc-Mar club, Schenectady, N. Y., featuring Tommy Carroll, piano, and Bob Des Boise, drums. . . . Chuck Genduso and Louis Mucci were added to Ray Eberle's trumpet section for his New York Paramount theater engagement. . . . Personnel of the currently-touring T-Bone Walker combo includes Jim Wynn, clarinet; Eddie Henry, trumpet; Freddie Simon, tenor; Bob Sims, drummer, and Shifty Henry, bass.

Jazz violinist Emilio Caceres (brother of clarinetist Ernie) is playing in and around L. A. with a trio including Jake Denible, bass, and Paul Pfeiffer, piano. . . . Sam Lambie left the baritone chair with Skitch Henderson's ork to play alto and tenor with Noro Morales. Leo Lukonnen replaced Lambie with Skitch.

Arthur Depew replaced Ernie De Falco in the trumpet spot with Raymond Scott at the Edison hotel, NYC.

Porkey Cohen and Freddy Zito, trombones, joined the Lucky Millinder band. . . . Trombonist Ted Vesely's Dixie combo at the Beverly Cavern, in L. A., includes Lee Countryman, piano; Stan

## Perennial Eve



New York—Eve Young, who was NBC's "Singing Bridesmaid" at this time last year, is still on the job. She serenades engaged, honeymoon and anniversary couples who are guests on the network's *Honeymoon In New York* program. The little redhead sang with Joe Reichman and Benny Goodman before catching that prop bouquet.

Story, clarinet, and Smokey Stover, drums. . . . Lesse Layne orchestra will remain at the Hotel Lincoln, Midland Beach, N. Y., for the entire summer. Personnel consists of Happy Apicelo, piano; Pat Palermo, bass; Nick Albini, guitar; Joe Vasta, trumpet; Frank Toscano, tenor, and Lesse Layne on drums.

Line-up at Philadelphia's Powelton Cafe here is Chris Powell and the Five Blue Flames, featuring Eddie Lambert, guitar; Harold Wells, piano; "Reds" Spencer, sax, and Chick Hauser, vocalist. Little Johnny, formerly with the St. Louis Four, entertains with piano and vocalistics between sets. . . . Nat Peck, formerly with Glenn Miller's AAF band and now with Dick Himber, leaves the latter for France, August 24, to enroll at the Paris conservatory of music. . . . Junior Collins will join George Paxton on French horn for his Paramount, N. Y., run.

Joe Cribara, former Vic Lombardo pianist, and Harvey Nevins, ex-Prima alto man, joined Ray McKinley.

Lenny Lewis took a mixed band into Harlem's Savoy ballroom a few weeks ago with Al Killian, Louis Mucci, Johnny Vohs, Fats Ford, trumpets; Angies Callea, Ted Hodges, Mike Zwerin, trombones; Tony Ragusa, Jerry Thirkeld, altos; Joe Legana, Jim Benner, tenors; Tommy Ingrassia, baritone; Joe Carmen, bass; Eddie Carmen, piano; Med Sokoloff, drums; Myneil Allen, vocals. . . . Gene Williams' new ork lined up for its Click, Philadelphia,

debut with Joe Cabot, Herb Bass, trumpets; Eddie Aulino, Bill Bowers, trombones; Bill Shine, Sonny Muscan, altos; Buddy Arnold, tenor; Wally Bettman, baritone; Billy Rule, drums; Bill Goodall, bass; Jimmy Lyons, piano; Ethel Shell, vocalist; Hubie Wheeler, Manny Albam, arrangers. . . . Richard Himber bowed into New York's Hotel Biltmore with Bill Dunmore, Ricci Trent, trumpets; Blaise Turi, Nat Peck, trombones; Murray Williams, John La Porta, altos; Joe Aglora, tenor; Arties Sheer, baritone; Maurice Purtill, drums; Irving Joseph, piano; Bob Rohe, bass; Marguerite Neal, harp. Pat O'Connor, vocals.

## Management:

Kai Winding-Buddy Stewart unit signed with the Glaser office this month. . . . Mey Wagner pulled out of William Morris' Chicago office this month to re-join his former employers. The Allsbrook-Pumphrey agency, Richmond, Va. Wagner will head the firm's band department, handling liaison between buyers and leaders. Agency recently purchased the Ginter theater building in Richmond for office headquarters.

## Publishing:

Mills music is publishing two new works for clarinet by Alex North, *Revue for Clarinet and Piano*, which was commissioned by Benny Goodman last year, and *Pastime Suite for Clarinet and Piano*, which was introduced at the 1947 Saratoga Springs music festival.

## Miscellany:

Hoagy Carmichael takes off for England July 30. . . . Stan Kenton band one-nites in Pocatello, Idaho, August 1. . . . Bull Moose Jackson's Buffalo Bearcats, with the Paul Williams ork, will commence a 20-week one-niter tour this month through the south and midwest.

Bobby Madero, former band leader, took over the Moulin Rouge, Tenafly, N. J., miter which he is operating as a Gay '90s music hall. . . . Bill Borden and Rocky Cirillo, formerly with Claude Thornhill as arranger and band boy respectively, have opened their own retail liquor store in Long Island City. . . . Singer Tony Martin is set to co-star in Universal-International's *Bagdad*, to be produced this summer.

Frank Sinatra will be co-starred in the forthcoming MGM flick *Take Me Out To The Ball Game*, now in production at Culver City, Calif. . . . Perry Como has bought a home in the San Fernando Valley.

Dan Burley, editor of the *Amsterdam News*, Harlem newspaper, is doubling as a disc jockey, having taken over the afternoon spot on WWRL, New York, vacated by Symphony Sid. . . . Ted Steele, pianist-organist-disc jockey, returned to his WMCA, NYC, chores following a minor operation.

## Wiggins At The Crown Propellor



Chicago—That display Eddie Wiggins is posed behind is part of his standard equipment. He can, and does, play all of them—well. From left to right, instruments are: tenor sax, oboe, soprano sax, Heckelphof, flute, clarinet, alto sax. Wiggins is now working with Red Cody at the Crown Propellor lounge. Also in the group is Barrett Deems, drummer with Eddie at Jump-town last year, and recently with Red Norvo. Unit expects to go to Sweden late this fall.

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### MOVIE MUSIC

# Musicians Jittery As Pact Deadline Looms

By CHARLES EMGE

Hollywood—With their contracts due to expire August 31 and the AFM's over-all agreement with the movie industry covering the making and use of sound-track expiring on the same date, the relatively small group of highly paid musicians

who supply music for most of the pictures seen and heard the world over are having a case of jitters the like of which has never been seen here.



Charles

All of the musicians in staff orchestras maintained by major and independent producing firms (in some cases these are actually releasing rather than producing concerns) have been informed that their jobs end with the conclusion of the contract period.

However, it is pointed out that this could well be just the usual protective move generally made by employers pending the settlement of terms for a new contract.

Rumors, charges and counter-charges were flying right and left. Free-lance musicians, now virtually frozen out of recording work in the studios, contended that their union representative, J. W. Gillette (still in the east at this writing and not available for comment) was doing nothing in their behalf.

Contract musicians charged that Gillette was not working hard enough to protect the jobs of the contract staff men. (Note: the AFM rep's announced policy always has been to "spread" the lucrative sound-track recording work among as many musicians as possible.)

**'Black-listing' Claims**  
Two prominent studio musicians contend that they have lost their staff ork jobs because of their activity in behalf of fellow musicians. They claim that they are on the "black-list" as far as future studio work is concerned. Each asked that his name be withheld from this story but stated that he planned to demand a "full and open investigation" when evidence had been assembled.

One of the chief complaints of musicians queried by this reporter was that they were "completely in the dark" as to what steps were being taken to establish a new working agreement with the movie makers; what terms, wage scales and conditions were to be included in the new pact. According to information here, the negotiations were to get under way July 23 in New York with Petrillo himself sitting down with the movie makers or their representatives and Gillette acting as advisor.

**Men Not Represented**  
In the past a committee comprised of active motion picture musicians has taken part in these confabs. As of this date, neither union authorities here nor any musicians contacted knew of any such committee being formed for this occasion. In all fairness it should be stated that the present staff orchestra system, now under fire in many quarters because it is believed to have concentrated the

studio work so that it is all being performed by one relatively small group, was set up more or less at the demand of such a committee.

Under the present pact, staff orchestras ranging from 50 to 20 men are maintained by MGM, Universal-International, Warner Brothers, Columbia, Paramount, Republic, RKO, 20th Century-Fox, Eagle-Lion, Enterprise, Monogram, and the Society of Independent Motion Picture Producers. Staff men are guaranteed a minimum of \$6.916 per year for 520 hours of work.

#### Indies Escape 'Penalty'

Independent producers, who do not maintain staff orchestras, have to pay what some union members referred to as a "penalty rate" of a straight \$25 per hour for recording work. As an independent producer is nowhere anyway until he secures a releasing agreement, he naturally ties up with a releasing or distributing organization. This may be any one of the firms mentioned above. It not only gives him the marketing opportunity, without which his picture is worthless, but he is permitted to use the staff orchestra facilities of the firm through which he releases. The hours used in scoring his picture are applied against the minimum guarantee of the staff men.

The above set-up is one of the reasons why free-lance players are pretty well out of the picture business. Another, as pointed out in a previous issue, is the fact that Monogram, Eagle-Lion and Enterprise have been pooling their 20-piece units on large-scale scoring assignments.

Whether the AFM can prevent this practice under present legal restrictions is open to question. And also open to question is whether there will be any staff orchestras at all after August 31. The calmer minded movie men believe there will be—but curtailed, and maybe not as many as now.

## '27-Year-Old' Guy Invited To Race

Manchester, N.H.—Guy Lombardo was accorded an unusual honor while his band was appearing at the Carousel ballroom at Bedford Grove near this city. In observance of what was termed his "27th" birthday, the veteran orchestra leader was presented with a life preserver and made an honorary member of the chamber of commerce at The Weirs, popular summer resort on Lake Winnepesaukee, where he has been invited to race his high-powered Gold Cup speedboat Tempo VI in September.

Lombardo told Howard K. Balou, chamber of commerce official, and Edward Hoagland, hotel operator at The Weirs, that he was entered in four big regattas in August and early September, but that unless the engine of his speedboat "fell apart in the grind" he would very likely compete in the big race at The Weirs.

—Guy Langley

### Reverse English

Boston—The conversion of a band leader to a disc jockey has ceased being news, with so many having taken to the turntable. However, turnabout is fair play and when a jock takes up the baton, it's time to stop the presses. Ray Dorey, a one-time Goodman vocalist who found platter spinning more lucrative and enjoyable, has branched out from his WBZ disc duties and gone out with his own 15-piece orchestra. Vaughn Monroe's manager, Jack Marshard, is handling the new maestro.

## Really, It Won't Hurt A Bit



Hollywood—No reason for these guys to look so uncomfortable, unless they're just camera-shy. Left to right are orchestra leader Victor Young, his pianist Harry Sukman, and singer Gordon MacRae. They are rehearsing a number that MacRae will sing on his Texaco ABC show. Sukman's *Hits From Favorite Films* album is currently being released by Artist records, which recently issued Young's *Manhattan Concerto*.

## 'All Mine,' Says Philly Of String Band Craze

Philadelphia—While the card holders in Petrillo's union are still marking time until they can cash in once again on that recording coin, the boys around town here who strum banjos, scrape a fiddle or toot a sax a bit "just for fun" are

hitting the recording jack pot with a resounding smack. Just six months ago, string bands were almost unheard of outside of Philadelphia, where they lived only from one New Year's Day Mumpers Parade to the next. But thanks to the recording ban, such spinning classics as *Four Leaf Clover*, *Dem Golden Slippers*, *Heartbreaker* and dozens more of the old time minstrel songs are selling like the proverbial hot cakes all over the country and going a long way in keeping disc companies and music stores in business.

"Talk about a four leaf clover," remarked one dazed strummer as he eyed the mounting record royalties for his string band, "looks like we've found one that's been overlooked for a quarter of a century."

#### Cagey Amateurs

It was just 26 years ago that Joe Ferko, a druggist, whipped together a batch of banjos, mandolins and fiddles and organized his Ferko String Band. "We're just amateurs," said Ferko. "We give people simple songs with a catchy rhythm and they don't have to hunt for the melody."

For "amateurs," who once a year dress in lavish costumes and cavort up Broad street to bring in the new year with a strum, the boys do plenty well for themselves. The Ferko band alone has received

\$12,000 in royalties in the past few months, with some 300,000 recordings sold and more on their way as fast as they can be turned out. At least six other local string bands busied themselves in local recording studios. They consider their strumming as a "new look" in music and one that will have a lasting effect—even after the ban is lifted.

#### Krantz The First

David Krantz, local record dealer, also hit the jackpot in being the first to put string bands on records with the Palda label. A half dozen others followed suit and the local waxeries have to farm out pressings to other disc works to keep up

## Williams Band Bows At Click

Philadelphia—Frank Palumbo's Click, using only proven names on its bandstand, allowed the exception to the rule for its July 19 week, providing premiere grounds for Gene Williams' new orchestra. He's the former vocalist with Claude Thornhill and Johnny Long. Using only a 12-piece band, with Hubie Wheeler scoring, Williams shares song chores with Fran Warren, ex-Thornhill canary. Barbara Belle, Louis Prima's manager, is guiding Gene's destiny.

Emerson's Rainbow Room continues its musical beat wave for the August month with Benjamin (Bull Moose) Jackson, former Lucky Millinder singer, bringing in a hot jazz crew of his own. August month will also usher in Billie Holiday with Charles Ventura's band at Ciro's, another Frank Palumbo operation here.

#### Hope Beats Drum

Bob Hope, who played many benefits in town in recent years, wrote to the publicity staffs at local charitable organizations to do a little side drum-beating for his cousin, Charles Turcotte, making his local bow as a band leader at the Hotel Warwick.

Fiddler Gene Csircsu is back with a band at the suburban Rainbow Terrace. Johnny McGee succeeded Buddy Williams at Wagner ballroom. Johnny Austin, with WCAU toolsters, holding down the weekend stand at Cedarwood Log Cabin at nearby Malaga, N. J. Joe Frassetto has been named musical director of the Miss America Pageant in Atlantic City in September for the sixth consecutive year. Jack Verna returned to the CR Club bandstand. Ted Forrest, who holds down the Cadillac Sho-Bar music assignment, is a student at Penn law school—turning to Blackstone after a spell as a sideman with Charlie Barnet.

Eura Bailey, sister of Pearl Bailey, and guitarist Elmer Snowden, who was Duke Ellington's original boss in the very early days, added Harry Truitt at the 88 to make it a trio unit bowing at Louis Draper's 820 Club.

with the demand.

Ferko started it with *Four Leaf Clover*, which also did all right for Art Mooney, who was able to cash in on the lack of production capacity of local disc works. Just how long the craze will last is anybody's guess. But as long as the public keeps buying the spinning sides, the local boys who "play for fun" will go on strumming their banjos and tinkling their glockenspiels.

## 802 Co-Sponsors Therapy Program

New York—The New York City department of hospitals, and Local 802, AFM, launched a month-long experimental program of musical therapy early in July to benefit child and adult psychiatric patients at Kings County hospital. Funds for the program were provided from record and transcription royalties collected last year by the union.

The program included the playing of jazz for children and adolescents under psychiatric observation and treatment, "with a view to determining the comparative values of different forms of music in the handling of youthful mental problems," according to Dr. Sam Parker, director of psychiatry.

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### ON THE SUNSET VINE

# Local 47 'Boys' Week' Honor Nets Red Faces

By EDDIE RONAN

Hollywood—In the current edition of *Overture*, official monthly publication of AFM Local 47, cutlines beneath a picture on page 13 explained that "Ellis Bates, 18, senior at Thomas Jefferson high school, served as Boy President of the musicians association during Boys' Week" here, and that "Phil Fischer, radio representative, and J. K. (Spike) Wallace, president, tell Ellis facts about the music profession." Cutlines concluded with "Ellis felt right at home at headquarters because his father, William Bates, is a member of Local 767."

What this department wonders is how they explained the two locals here—Local 47 for whites and 767 for colored.

You see, Ellis is a Negro.



Eddie

Pete Johnson takes a quartet into the Club Royal, San Diego, this month replacing the Walter Fuller group and Marie Louise, now on vacation. Fuller and Marie will be back in August. . . . Nellie Lutzer opened the Melodee last week for two weeks, after which she will rest for ten days before heading east for Cafe Society, NYC. . . . Emma Lou Welch, gal vocalist who got a good start on Capitol records with Benny Goodman, is now featured at the Oasis with the Dick Kane trio. Group airs five nights weekly over KXLA.

Connie Jordan recently broke up his unit to go out as a single. He recently signed with Decca. . . . Norm Malkin and the Melo-Men just back from the Saddle and Sirlin in Bakersfield. . . . Jess Stacy carries on at the Haig. . . . Dave Cavanaugh will spin into Las Vegas, August 13, for four frames at the Flamingo. . . . Harry James junked his band last week. . . . The Keynotes have been held over at the Hideaway. . . . Benay Venuta, disc and radio singer and currently in summer stock, is being packaged with Walter Gross for a fall airshow. Bobby Weiss is wrapping it.

Page Cavanaugh trio heads east next month. . . . Disc jockey Tom Hanlon

## Hot Dog! Jive Five Will Soon Be Seven

Hollywood—Happy Johnson and his International Jive Five have been plugging to the fullest the unit's latest Columbia release, *Barbequed Hot Dog*. Gimmick was highlighted by a disc autographing session at Valley Market Town, nearby plush food center, where a record shop was set up beside a hot dog stand—anyone can guess the rest.

Trombonist Johnson soon will augment his quintet with a guitarist and a girl vocalist, thus severing out his five point.

goes into his sixth year with Kelley car people backing. New 52-weeker begins August 15. . . . Al Raksin ork is currently at Tom Breneman's with Bob Craig and Jean Taylor on vocals. . . . Charlie Davis is now headlining Charlie Barnet's Doll House in the Valley.

Jazz violinist Emilio Caceres and his trio are at the Royal room. . . . Drez Broome is sweeping up at the Blue Spruce, Colorado Springs (Oops!). . . . Southern is set to plug *Talkin' To The River*, recorded by Anita Boyer on Tempo label and soon out. It's her first since retirement to become a mother. . . . Dick Peterson, who has his septet at the Red Feather, says his is the unit of "audible illusion" and that it sounds like a "big" big band.

**Adler Accepted**  
Something to close with: Larry Adler is now a musician according to Local 6 in San Francisco. Took 'em quite awhile to agree with the millions of fans who have been accolading the harmonica tootler for years. . . . And, Bernice Poindexter, wife of Al (*Pistol Pochin' Mama*) Dexter, quoted hubby as saying "I can get a new wife cheaper than pay for your operation—and I intend to look for one" . . . which caused her to file a separate maintenance suit here recently.

## Club 15 Serves It Hot



Hollywood—Could be the sponsor's product, but if so, it's certainly a unique way to serve soup. Participants Margaret Whiting and Bob Crosby pause during a recent rehearsal of the CBS *Club 15* show, on which both appear regularly, Monday through Friday, at about supper time.

## 'Manana' Suit Said 'Absurd'

Hollywood—Representatives here of Peggy Lee and Dave Barbour quoted the song writing couple as branding "absurd" the \$1,000,000 suit filed in federal court against the pair's hit tune, *Manana*.

The suit was filed three weeks ago by writers Harry K. McClintock and Sterling Sherwin, who charged the Barbour-Lee ditty was musically pirated from a song of theirs, *It Was Midnight On The Ocean*, written in 1932.

Barbour said *Manana* was "definitely an original" and "that several reliable witnesses were present at the time" he and Peggy composed the high-climbing novelty.

Named as defendants in addition to Peggy and Dave are Barbour-Lee music firm, Capitol songs, Capitol records, Decca, RCA-Victor and others.

Plaintiffs alleged in the suit that the defendants copied the music from their 16-year-old tune and published it with new lyrics.

## Boardwalk Piers Damaged By Fire

Atlantic City—A late night fire damaged part of the ceiling and roof of the Steel Pier ballroom here shortly after 3,100 patrons had departed after hearing Tex Beneke's Independence Day session. Firemen had the blaze under control within a half-hour despite the handicap of having to run hose lines almost half a mile onto the pier above the ocean. The Beneke band, which had just left the ballroom, returned to retrieve their instruments and suffered no losses. The regular nightly dance program continued, uninterrupted, the following night.

A week earlier slight damage was caused by fire to the nearby Million Dollar Pier but it did not affect the ballroom there.

Down Beat covers the music news from coast to coast.

## Egan Speakin'

New York—We've been talking to a chap who, literally, has the music business all tied up. His name is Lee Mize. His profession: selling neckties to musicians!

Lee is not an ordinary tie salesman. He specializes in and sells only knit ties. He chose this type, he explains, because the consumer gets more wear out of them than from others. Sidemen are hard on neckwear, as well as many other things, so he feels he's in their corner by servicing them with the wool stuff.

Like the rest of the music business, the tie department is off too. Right now Lee figures there's a slump of about 50 per cent. This still is better than it was when he went into the field, not of desperation, back in the depth of the depression in 1932.

A year after first loading his suitcase with ties, he made his first musician-sale when Will Osborne bought some for his sidemen at the old Paradise restaurant on Broadway. Ozzie Nelson followed, which gave Lee his in for the future. In those days he sold any kind of ties, but in '41 he tossed aside all but knit jobs. That's why he's always whistling, *I Got Plenty of Knittin'*.

Plain ties are preferred and very seldom has he had call to make any to order. Navy blue, dark wine and chocolate brown are the most popular colors with music makers. Currently he's working on a black knit bow tie so he can include club jobbers among his customers.

A prematurely gray chap in his late 30s, you'll find him toting his suitcase around the various large radio studios, backstage at the hit musicals, and regularly at the haunts of the sidemen, Charlie's Tavern and Hurley's.

His customers include just about every top band in the east—and they come back for more.

Asked about the hoppers and their flowing bow ties, Lee admitted he had

## Mel Torme's New NBCer Rates Raves

Hollywood—The first two airings of the Mel Torme show (Tuesdays, 8:00-8:30 p. m., EDT, NBC) so impressed listeners and sponsors that it may be taken out of the summer-replacement class and extended from its original 13-week pact to a full 26-week run.

The show, in which Torme's singing and mugging predominate, is staged with a college campus setting, Mel portraying a sophomore student who works his way through school—plus the required number of pinches and clinches as the soda jerk in the local drug store. Torme reads his lines with conviction despite the opposition of such radio regulars as John Brown (Digby O'Dell, *Life of Riley*); Al. My Friend, Irma); Barbara Eiler (Babs, *Life of Riley*), and others.

Sings Standards

His singing is in the usual impressive Torme taste and the initial ailer had him chanting *Dark On Observatory Hill, You're Driving Me Crazy, Hooray for Love, and Geometric Blues*, an original in which he teams with the Mel Tones, the nucleus of which is made up of his former group. Current personnel: Ralph Brewster, Virginia Maxey, Bernie Parks, Les Baxter, and Mel. Show is packaged by John Brown and Dean Elliot, who also directs the orchestra.

Mel was forced to cancel his NYC Latin Quarter date, set for July 18, and previous dates in Pittsburgh and Syracuse. The Quarter stint is to be filled within a year and at the same price.

Manager Carlos Gastel is scanning local spots for the singer.

## Salt Lake Active; Jones Rebuilding

Salt Lake City—The month of July has been one of great activity here. The King Cole Trio, which was introduced by the fabulous disc jockey Al (Jazzbo) Collins, gassed the populace at the Capitol theater. The Modernaires did a wonderful job at the popular resort Lagoon. They were nicely backed by the Dell Bush band. Dave Cavanaugh's orchestra is entertaining at Satair, and Henry Busse is appearing at the Coconut Grove ballroom. This week the Kenton Krew invades town for a limited engagement.

Band Loses Book

The destruction of Jerry Jones' Randeau was quite a blow, completely gutting the dancery, along with the library and instruments of Doug Boll's orchestra. Benefit concerts and a dance are being held with the intention of giving the boys financial assistance. Members of Local 104 are responding tremendously to the cause. At present writing, Jones' plans are not fully completed as to the re-opening date of his popular night club.

Splash! Johnny Miller, bassman with the King Cole Trio, had \$280 stolen from his hotel room.

—Billy Reese

no product for them, still didn't seem worried about the invasion of bop. "Let 'em wear four-in-hands," he shrugged.

His answer to the invasion of strippers on his former happy hunting grounds, 52nd Street, is that he's trying to develop a long tie that will start at the neck and extend pretty far down and across.

One band he hasn't been able to add to his list of customers is the Phil Spitalny group which "plays side saddle." His only hope of crashing that field is to develop a knit hair ribbon.

Of late he's been strung up on orders because of postwar shortages. He's also been strung up.

As for his personal ties, he has none at the present but pretty soon he'll have a real one—Rita Stevens, a blonde looker who is slated to become Mrs. Lee Mize. That's one tie he'll not have in that suitcase!

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## CHORDS AND DISCORDS

### All Well For Ewell

Chicago

To the Editors:

I resent D. W. Bell's misquoting me (*Chords*, June 30). I wrote "I haven't seen or heard from him." Notice the "from him." Bell reads too fast—Don Ewell is one of the best jazz pianists alive. Here and now I offer him a job at Jazz Ltd., whenever there is an opening and he is available. I am a business woman and I know Ewell is talent. Ruth S to Reinhardt

### Oh Bitter, Bitter

Pittsburgh

To the Editors:

The life of a musician today is a hard one. In my opinion this is due to one fundamental cause. The average person does not know enough about music. This statement may surprise you. How could the musical knowledge of the average layman have such an effect upon the life of a musician? It is true of all the arts that in order to appreciate them, one must have at least a faint understanding of them.

Because the average person today does not understand music, he looks on it only as a novelty. Any type of music that is funny, or that everyone can sing together is a sure hit. There are hundreds of publishing concerns that thrive on this sort of individual. Everyone wants to get in on this "easy money." You, too, can make a million; no musical knowledge is needed—just think of a funny jingle that everyone can sing when they get tanked up. The music? Don't worry; any melody that is simple enough to be sung by someone with a tin ear will do.

Why spend money on years of studying composition? Why be a great instrumentalist? This music is easy to play... take Mary Jones down the street. She's played accordion only three

months and now she plays for weddings. Goes over big, too.

Well, I must close now; have a dance job tonight. My trumpet case is filled with funny hats and fake beards. No room for my horn. I guess I wouldn't use it anyway; people like to hear me sing *Baby Face*. I wouldn't dare play it, that would drag them. Joe Snyder

### Wynonie Is A He

Fahrwangen, Switzerland

To the Editors:

From Switzerland, thousands of miles away, let me tell you that, from record auditions, I always had thought that blues-shouter Wynonie Harris was a HE till your record-reviewer Tom spoke of a Miss Harris (May 5)...! Whose ear is out of tune, yours or mine? Felix Steinmann

(Ed. Note: Your ear is okay, Felix. Question is, whose pencil slipped?)

### Basie Mix-Up

New York

To the Editors:

... It seems as if the reporter who covered the (Carnegie) concert, the night of the Basie orchestra (*Beat*, May 19, 1948), does not know the Basie personnel, or perhaps he got the names mixed. On just who played *The Jack*, it was Dickie Wells... and George Matthews who played *Star Dust*. Tessie Masseferro

### Longhair Lament

Providence, R. I.

To the Editors:

It was with considerable annoyance several evenings ago that I heard a broadcast of Tex Beneke's orchestra. At one point of the broadcast, Beneke and Co. did a take-off on the slow movement of Haydn's *Surprise Symphony* and it was at this point that I angrily turned my radio off.

Before going any further, I wish to explain my own position. I am not a one-sided music lover. I feel that the prime purpose of music is to satisfy and if people gain satisfaction out of Mr. Beneke's music, I am all for it. However, there is such a thing as using (Modulate to Page 11)

## RAGTIME MARCHES ON

### NEW NUMBERS

**BLANCO**—A daughter to Mr. and Mrs. Rey Blanco, June 24 in Chicago. Dad is WIND staff singer.

**CLARK**—A daughter, Deborah Denise (6 lbs. 15 oz.), to Mr. and Mrs. Mahlon Clark Jr., June 25 in Hollywood. Dad is clarinetist; mom is singer Imogene Lynn.

**EASTON**—A son to Mr. and Mrs. Scott Easton, June 18 in Seattle. Dad is KOMO announcer and singer.

**GEE**—A son, Rex William, to Mr. and Mrs. Bill Gee, June 29 in Las Vegas. Dad is a member of Hal Pruden's orchestra.

**RAYE**—A daughter, Diana Jeanine, to Mr. and Mrs. Charley Raye, April 9 in Long Beach, Calif. Dad is band leader and scat singer; mom is former vocalist Jinx Farr.

### TIED NOTES

**BURDEN-BERLIN**—Dennis Burden and Mary Ellen Berlin, daughter of composer Irving, recently in New York.

**CONRON-VAN STEEDEN**—Daniel Conron and Margery Van Steeden, daughter of band leader Peter, June 26 in Connecticut.

**DAVIES-BEASLEY**—Morgan Davies, singer, and Jean Beasley, June 30 in Hollywood.

**DRAKE-FOGEL**—Johnny Drake, of the Modernaires vocal group, and Marion Fogel, June 12 in Pittsburgh.

**GREEN-SUSSMA**—Hy Green, band booker and Susan Sussma, June 20 in New York.

**GROOD-WOLFE**—Jack Grood, manager of the Buffalo nitery Chez Ami, and Mildred Wolfe, assistant director of Kleinhaus music hall, June 22 in Buffalo.

**JACKSON-HAWKINS**—Fred Jackson, band leader, and Joy Hawkins, singer, July 2 in Bartlesville, Okla.

**JONES-GRAYCO**—Lindley Armstrong (Spike) Jones, band leader, and Helen Grayco (Greco), his singer, July 18 in Beverly Hills, Calif.

**LUTZ-McGUIRE**—Herb Lutz, music publisher, and Mary McGuire, June 29 in Las Vegas.

**MORGAN-WALKER**—Fred Morgan, banjoist with Spike Jones, and Carolyn Walker, June 19 in Las Vegas.

**PAPP-KOBER**—Nick Papp, trumpet player formerly with Lee Castle and Glenn Miller's AAF band and now announcer and jock on WBIB-FM in New Haven and Dorothy Kober, May 16 in New Haven, Conn.

**STEVENS-FRANK**—Bob Stevens, band leader, and Janet Frank, July 10 in Milwaukee.

### FINAL BAR

**ANDREWS**—Mrs. Ollie Andrews, 52, mother of the Andrews Sisters vocal unit, July 4 in Santa Monica, Calif.

**BAFUNNO**—Marie Bafunno, 45, organist and choirmaster, June 13 in St. Louis.

# That 'Third Chance' Doesn't Exist, Billie

"I guess Down Beat is going to chew me to shreds like the papers are doing"—Billie Holiday (June 4, 1947, p. 6). We didn't, Billie... at a time when yellow journalism got yellower in decrying the "horrible" morals of musicians in general, because you asked for, and took, the rap for a mistake in judgment. Not a word from us, save in your defense, while members of the fourth estate muck-raked the marijuana situation and music within an inch of libel.

Naught but praise from the Beat when you came back... a little more stout, a lot healthier... when you "thanked God" for the second chance. Only praise in our minds for handling yourself as you have, singing as you still do... up to a point. Familiar with your background (you may recall the influence of one of this staff in setting up your first break... singling at New York's Cotton Club in 1935), we realize the road was rough, the pitfalls now self-evident, but we aren't sufficiently adept seers to figure out how the "third chance" you're aiming for is going to happen.

You, Miss Holiday, are knifing a lot of people who worship your singing, trill your praise to the sky, and pay a buck for colored water so that you can continue to draw that \$2,200 weekly. This sudden affinity for Courvoisier, this rude upstage attitude, this indefinite quality... "will she be late tonight, or will she show at all"... is nowhere.

Your refusal to go on without gardenias in your hair is understandable... a trademark is essential. We condone your "hesitancy" in performing on opening night at the Chicago club where your accompanying trio was late... arranged backgrounds and familiar musicians are essential to a good performance. But we don't subscribe to your liquid formula for success, nor to the amount, nor to the obvious effect, brought to our attention by spectators both in the trade and non-professional.

Too long evidently, we, and other publications, have automatically conceded our heroes to be simon-pure, overlooked their faults, minimized their failures. Today, business can't afford black eyes. Tribulations like your conviction last year, multiplied, force music and musicians to fight twice as hard for decent recognition, polite handling, and living wages. The crowds aren't parting with drink money for the privilege of watching a performer gradually cultivate a glow.

Though music is at bat again with two substantial strikes, it still has a third coming. About that "third chance" for you... we don't know.

**BATCHELDER**—Alice C. Batchelder, 74, founder of the Pasadena civic orchestra and the Coleman chamber music association, June 12 in St. Louis.

**BOYLE**—George F. Boyle, 61, composer and head of the Peabody conservatory of music's piano department, June 20 in Philadelphia.

**CHAPMAN**—Allen Chapman, 47, pianist, June 24 in San Antonio.

**CLARK**—Alfred W. Clark, 80, musician, July 2 in Peterborough, N.H.

**CRAVEN**—Leonard Craven, 42, composer, June 16 in New York.

**DALY**—John Daly, 47, Irish opera singer and manager of the Cork opera house, June 25 in Cork, Ireland.

**ERB**—Dr. John W. Erb, composer and teacher, July 1 in Pittsburgh.

**GERARD**—Richard Gerard Husch, 72, song writer, July 1 in New York.

**MARUCA**—Joseph Maruca, 51, saxophonist and instrument shop owner, June 23 in Norwalk, Conn.

**O'BRIEN**—Vincent O'Brien, 79, music teacher who discovered John McCormack, June 27 in Dublin, Ireland.

**PETERSON**—Roy Peterson, 55, WTJ assistant musical director, June 25 in Milwaukee.

**RICH**—Mrs. Bessie Rich, mother of band leader Buddy Rich, June 27 in Brooklyn.

**SEEL**—Leonard Seel, 54, Detroit orchestra leader, June 28 in Gladstone, Mich.

**TEICHERT**—Paul Teichert, 77, music critic, July 2 in Cleveland.

**TONEY**—Jay Stone Toney, baritone member of the Southernaires, ABC broadcasting unit, June 22 in Marshalltown, Iowa.

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by Eddie Ronan



Eddie Ronan 7-28-48

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THE HOT BOX

'Play It Till 1953'—Geo. After Which LPs Get It

By GEORGE HOEFER

Chicago—The record industry is at the threshold of an innovation which will be of great importance to all record collectors. Columbia is ready to release long-playing records (12"-45 minutes; 10"-27 minutes) on high fidelity non-breakable vinylite. This means reproduction of complete symphonies, operas and concerts without interruption, and the end of that well known bugaboo of records collecting—the storage problem.

This progressive step in recording by no means sounds the death knell of present day record buying nor does it make your collection obsolete. Use of the Columbia LP records can be accomplished by acquiring a Columbia player attachment for a nominal cost.



George

This gadget can be connected to any radio or radio-phonograph and consists of a 33 1/3 speed turntable motor and the lightweight pickup arm. In fact, many of the 1949 model combinations will feature two tone arms and a dual speed motor to play microgroove records as well as regular sides now in your collection.

The innovation merely extends the scope of your current record playing arrangement. Columbia will continue to record and release regular shellac records along with its new LP's. If the latter prove successful, the collector may look for fewer releases by the standard method until it is entirely practical that they be replaced by the new type.

Dixie Trio South To St. Louis



New York—The Ralph Sutton trio cut a final rug for New Yorkers when this photo was taken, then departed for St. Louis and a two-month stretch at the Barrel. While in New York, they played at Jimmy Ryan's 52nd Street bistro. Arthur (Traps) Trappier, onetime Fat Waller bandsman, is on drums; Albert Nicholas, formerly with Louis Armstrong, King Oliver and Jelly Roll Morton, clarinet; and Ralph at the piano.

up by the reluctant acceptance of those whose musical appreciation combines only musical monstrosities of the Kay Kyser Woody Woodpecker ilk. Even the jarhead couldn't stand a half-hour of that retching.

No Jazz!

The initial library of 101 LP records now available consists entirely of music that has been previously issued in albums, classical and popular. The jazz record collector has been left out in the cold in the current basic LP library. Nearest-to-jazz are albums (on a single record) of Harry James' All-Time Favorites and Les Brown's Sentimental Journey set. It is not that Columbia hasn't got anything of interest for the jazz collector: it has many masters by Duke Ellington, Louis Armstrong, Benny Goodman, Billie Holiday and others. Promised in the future are LP records constituting a complete Ellington concert and a dance program by Gene Krupa, both from previously released masters and from recordings to be made in the future with the LP feature in mind.

In fact, Columbia did record during the frantic pre-ban hassle with LP in mind and should have these new releases ready to issue on microgroove records very soon. The industry is reported to be working full speed ahead to catch up with Columbia's head start, and it is our prediction that within five years those who really appreciate and enjoy music will be using long-playing records exclusively. The conversion will be slowed

He's Got Religion—On A Paying Basis

Philadelphia—Reese DuPree, pioneer dance promoter, who for 45 years has been handling name band dances—in recent years concentrating on race proms—has finally lost faith in the band business. In his 46th year as a promoter, DuPree nixed bands, which haven't been paying off so well for him, and has turned to religious luminaries for church presentations. From all indications he will stick with it since he started off with an atomic blast in turning 'em away from Tindley Temple where he presented the Camp Meetin' and Wings Over Jordan choirs. Until now, DuPree promoted dances in the east and all through the south.

Down Beat covers the music news from coast to coast.

Nix Disc Packages; More Single Sales!

By PAUL EDUARD MILLER

Chicago—Ask the manager or owner of a record store about albums and he'll say: "They're great; they increase business; I love 'em." Ask the jazz record customer and he'll say: "Albums deprive me of my right to choose and to buy the records I want; I want one particular record but I have to pay four times its market price—I have to buy an album. Who do the record companies think they're kidding?"

The business of packaging jazz in albums obviously has the blessing of the record manufacturers and the approval of the store owners. For much popular music this may be good business sense. But the jazz customer is a special customer, a steady year-round customer, like the classical collector.

Classic Example

Can you imagine the protest it would arouse if the classical customer who wanted a Shostakovich symphony was forced to buy also a Tschalkowsky concerto (which he already had in his library)—was forced to make a package purchase merely because the record manufacturer decided it was easier to handle bulk sales of this kind? That is precisely the technique which is insidiously being employed in the sale of jazz records.

I want to be able to buy any single jazz disc I choose. Do you? Then there is a way out for us. Let's demand that the record manufacturers issue singles of everything—and as many albums in addition as they please. That would solve a lot, and it would quickly prove that jazz fans would rather have an extra record than an album of colorfully decorated cardboard. The manufacturer would quickly find out where his jazz profits lay and he would be able to reduce his budget for that hard-to-get and exorbitantly high item, cardboard and paper. He could again concentrate on making jazz records with better surfaces.

Purchasers Unhappy

I contend that 90 per cent of the buyers of jazz records are dissatisfied with their purchases of albums—dissatisfied in some respect because they have spent money for something they didn't want. Whatever his tastes and his musical standards, the jazz collector is entitled to them: if he doesn't want one or two or three of the records in a four-record album, he shouldn't be blackjacked into buying the whole album just because he did want part of the records in the package.

The single disc stands on its own merit. Who can know (certainly the manufacturer is not gathering statistics) what record sells the album? One great record may carry two or three duds. The manufacturers are finding they can pass off slow sellers and bad to mediocre recordings simply by including them in an album with some reputable jazz. This may increase profits but it also increases the jazz customer's irritation.

Albums A Drag

The album itself is a waste of money for most jazz fans. Except for beginners, most collectors have their own system of filing records and shelf space is held at a premium. An album which holds only two to four records wastes that valuable shelf space.

Album packaging of jazz is not at all like packaging classical. In the classical field it has some justification: here an album invariably contains one complete work by one composer performed by one orchestra—an orchestra whose personnel remains constant from the first to the last side in the album. Jazz albums

are hopelessly scrambled in these respects. There is no logical plan possible for the packaging of jazz.

Let's Have Singles

Many good single jazz discs are available. For these I am grateful, along with jazz fans the country over. What I am protesting is the false thinking into which record manufacturers are trying to lead some of their best customers—the jazz fans. Even jazz labels like Blue Note, Commodore, Keynote, Savoy, Dial and a dozen others are now packaging more and more of their wares in albums. The same effort concentrated on producing better surfaces would pay dividends just as handsome—and make the customers much happier.

Any jazz record worth its salt will sell as a single. Any jazz record worth the time and effort and money it took to record will sell as a single. These same records also may sell together in an album. But the jazz customer is entitled to his own choice as to the method of procurement. Most jazz fans, I suspect, feel as I do: that one really fine and musically satisfying record is better than a dozen albums of mediocre and lukewarm jazz.

Herd Tour Itinerary

New York—Woody Herman, currently on tour following his three week stand at the Capitol theater, opens at Convention Hall, Asbury Park, July 28, and the Steel Pier, Atlantic City, August 8.



(Jumped from Page 10)

good taste and I feel that... making such a hopped-up bacchanale out of a piece of music as simple and beautiful as the slow movement of the *Surprise Symphony* is using poor taste indeed. I see no necessity at all for doing such a thing. Beneke is not, nor can he ever hope to be, a musician of Haydn's stature and why he thinks he can improve on Haydn is something I will never know.

Popular music lovers are always complaining about these longhairs who are constantly condemning their music. I ask you, can you blame us when you do such things? It not only displays a lack of good taste on your part, but a lack of originality as well. Much is being done on our side of the fence by utilizing the jazz idiom in modern symphonic literature, but there still remains a gap between serious and popular music and as yet you have done nothing to close it. If anything, Mr. Beneke and his kind are going out of their way to retain such a gap by lacerating our music and making themselves intolerable to our ears.

Andrew P. Swanson

Nomination

Jamaica, L. I., N. Y.

To the Editors: The current hoopla attendant upon Mr. Kenton's so-called progressive music prompted me to dig through my back files for Okeh 6234, *Portrait of a Guinea Farm* by Claude Thornhill's orchestra. Recorded approximately five years ago, the arrangement is vastly superior to the ear-shattering mayhem perpetrated by Kenton today. Note especially the beautiful unison clarinet scoring.

I am not at all convinced of the necessity for big bands to "progress," but assuming such a necessity, the arranger of *Portrait* is my nomination for the boy best equipped to give intelligence and direction to the movement.

Irving L. Jacobs

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# Norwegian Jazz Interest Revived In Private Clubs

Oslo—Since 1926 we have had jazz clubs here in town, both public and private ones with regular meetings every week. Record recitals, discussions, jam sessions and 16mm. jazz soundies have been among the program items. But as time went on, the public jazz clubs got more and more the character of dancing clubs and the contact with each member disappeared. They played commercial dance records instead of jazz, and therefore the private clubs were the only meeting place for jazz minded people.

We have four private jazz clubs in Oslo today and one big swing club (public dancing club) called the Norwegian Swing Club. It is said to have about 1,000 members, and the chairman of this organization is impresario Lasse Gerlyng. He is the man who arranges jazz concerts in town. But what can Oslo offer jazz-interested people nowadays? The answer will be a very negative one. We have about eight typical dance orchestras and one small jazz combo in the King Cole Trio manner. The dance orchestras are playing at the Rainbow Room (Karl Westby—9 pieces), at Humla restaurant (Arild Andresen—8 pieces), at Rosekjelleren (Ulf Arnesen—6 pieces), and some others, among them our regular radio dance orch. under the direction of Civid Bergh (a 14-piece combination). None of these dance bands plays jazz—and I don't think they can—never heard it before.

### Amateurs Shine

At the Lidoen there is a trio, (Frank Aasen, guitar; Scott Lunde, piano, and Eric Lochen, bass) which plays very fine jazz and belongs to the small contingent of jazz musicians here in Oslo. We have some good amateurs and every time a jam session is arranged, well thank Heavens we have these guys. One amateur who ranks above them all is Rowland Greenberg. This young, talented trumpeter has, through concerts with his small combo (he plays always in small jazz combos) on stage, in radio and on records, got a solid name in jazz circles. Rowland started out as so many musicians have by playing in a school band. Then he heard jazz on radio and records, got interested in this music, picked up his own band and toured Norway.



Rowland Greenberg

He has always been a most welcome guest in our jazz clubs, and whenever there has been a jam session. His musical career has also brought him to other countries, for instance England and Sweden. He met well known musicians there and especially in Sweden was impressed by the high standard of Swedish jazz musicians. Rowland is playing in Stockholm at the National (Harlem Club) these days, with Jimmy Woode, Pete Brown and Bill Huston. He will play in Sweden this summer season. Cooperation has been going on for quite a long time between jazz clubs in Sweden, Denmark, Finland and Norway. They agree upon further cooperation with jazz clubs all over the world. We have contacted other clubs in Australia, England, Iceland, New Zealand,

Argentina, Holland, Switzerland, and Belgium.

### Jazz Congress Planned

Here in Norway we have meetings every fortnight. Then records are played and discussed, 16mm. sound jazz pictures are shown and jam sessions being held. In Sweden the first Jazz Congress was arranged in a place called Vaxjo. Many jazz clubs in Sweden were represented and they decided upon a new jazz congress to be held this summer in Goteborg. Representatives from Denmark, Finland and Norway will be present at the meeting.

—Nils Jacobsen

# Singer Finds Opportunity Over Border

Windsor, Ont.—The usual procedure is for Canadian vocal hopefuls to go to the United States for fame and fortune, but the pattern has been completely reversed by a promising young Detroit baritone.

When Don Paulin, now an outstanding vocal star with Al Edwards' orchestra at Edgewater Park Pavilion, 30 miles from Windsor, came out of the U.S. army he tried in vain to get a break with a band in the States. But he didn't click.

The vet, who entertained U.S. troops during his stint in the service, then came over to Windsor and immediately caught on with the Edwards aggregation, one of the finest in western Ontario.

Paulin fans (and he has thousands in this border city) claim his voice has all the qualities and depth of Vaughn Monroe and a vibrato a la Billy Eckstine. It is a deep, healthy voice accentuated by perfect diction and pleasant presentation.

Paulin still hopes to catch on with some of the larger U.S. orks and the possibilities are not dim. When the Edwards crew was holding out at the Grand Terrace, its winter locale, several Detroit maestros came over to hear Paulin.

**BORDER BRIEFS**—The swanky Ambassador Room of the Elmwood hotel is adopting a big name policy for its floor show. Trumpet and singing star Valaida Snow, late of the Paul Whiteman and Henry Morgan shows, is currently the attraction at the Elmwood. She is in her fourth week with a contract calling for weekly options . . . Duke Arden and his incomparable Luciegarde will follow Valaida into the Ambassador Room . . . This will be Arden's third return visit to the popular Windsor nitery.

—brown

# Party Discs Confiscated

Philadelphia — Peddling pornographic "party" platters rated disc distributor Edward Cohen an 18-month probation from Judge L. Stauffer Oliver in quarter sessions court here. Hizzoner also ordered the 3,671 platters confiscated earlier this year by police vice squad raiders to remain confiscated, representing a loss of \$1,000 according to Cohen.

The judge brought in a phonograph to listen to the dozen records in question, as requested by defense counsel, and ruled that one of the records was "obscene." Ivin Ballen and Irving C. Leerman, local record manufacturers charged with pressing some of the "party" records, were discharged, as was the truck driver for Cohen's firm who was picked up while delivering the hot waxes.



Virginia Beach, Va.—Softball competition among bandmen hasn't died out, as columnist Jack Egan feared in a recent issue of the *Beat*, this photo of the Tommy Dorsey and Buddy Waples orchestras proves. The Dorsey unit, appearing at the Surf club, scored a 21 to 13 victory over the Cavalier club's Waples men. Dorsey players, in the first two rows, are, left to right: first row—Gordon

Polk, Art Taylor, Dickey Noel, V. Mangano, Joe Kreh. Second row: Denny Dennis, Sid Cooper, Norm Seelig, Dorsey, Vera Arlan, Nick DiMaio, George Thompson, Marty Berman. Waples men, in third row, are: Johnny Rowe, Fred Robertson, Ben White, Bill Packer, George Rico, Waples, Chuck Burgess, Ted Williams, Grady Barnes, Tom Crockett.

# ABC Starts Remotes

Chicago—Paralleling the efforts of NBC and CBS, ABC joined the remote broadcast parade last month, inaugurating a weekly Friday night full hour show, called *Dance Band Jamboree*, 10-11 p. m. (EDT). Airing will continue through September 2, to feature quarter-hour shots from both coasts, with an all-name lineup.

# TD To East Coast

New York—Tommy Dorsey swings his band eastward after his recent mid-western junket. Future bookings include a week at the Steel Pier, Atlantic City, beginning August 15; a one-niter at Bridgeport, Conn., August 22, and a return to his old pre-war stomping grounds, the Canadian Exposition in Toronto the weekend of August 30.

# Tele Use Okayed

Concord, N.H.—After several weeks of deliberation, the state liquor commission announced here that installation of television sets would be permitted in New Hampshire restaurants, hotel cocktail lounges and clubs where beer and liquor are sold. A number of establishments had hesitated to invest in the expensive equipment until the announcement was made by William A. Jackson of Nashua, chairman of the commission.

# WCOP Ork Dropped

Boston—Station WCOP, ABC affiliate, here has dropped its house orchestra, which has been playing under the direction of Mario Mantini, leaving only two network stations, WBZ (NBC) and WEEL (CBS) employing live bands.



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# Local Fights Cancer

Manchester, N.H.—AFM Local 349 cooperated in the local "Jimmy Day" observance held for the benefit of a fund being raised to fight cancer among children. The program included a parade, auction and entertainment. George Christie, radio announcer, was the local drive chairman.

# Writer Builds Combo

New York—The Hickory House, which has been featuring name and semi-name trios of late will revert to its original jazz policy this fall with a combo which George Frazier, magazine writer, and Sid Weiss, bassist, will build. In the meantime, the Dante trio holds forth.

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# DIGGIN' the DISCS with Tom

Chicago—Record enthusiasts who have been dreading the black hour when the accumulated supply of pre-recorded wax will have run out are beginning to wonder if that time isn't practically here—at least where jazz is concerned. There is still a pot full of pop stuff available, probably enough to last for months, but the approaching jazz famine is manifesting itself in so many ways that it must be apparent to even the most casual follower of record reviews.

Where the *Beat's* reviews used to be more than 50 per cent concerned with instrumental jazz, big band to small band inclusive, it is a fat mail now that will bring a half dozen new sides which might properly be listed under that classification. Columbia and Decca are reissuing a fair quantity of hot sides, some good and some not so good, and some of the so-called off-label jazz is turning up under other labels. It goes without saying that much of this would normally be passed up to the mutual benefit of both writer and reader unless it were clearly outstanding and worthy of re-reviewing.

Also it has doubtless occurred to many collectors that the ratings on recent wax have, in many instances, been over-generous in comparison to more critical attitudes during the eras of plenty. Take Woody's new band recording of *Keen And Peachy* which was allotted the maximum four-note rating in the last issue. It's a fine side—even superlative in spots, but in the company of *Bijou*, *Blowing Up A Storm* and a few other of the Herd's notable discs, it would probably have fallen into the three-note class. Records, however, like anything else, are subject to comparison with their contemporaries and it would be only naive not to admit that current competition has something to do with critical evaluation.

On the pop side of the fence, the necessary but regrettable haste that characterized most recording sessions in the late fall and winter of last year is beginning to show up in both the quality of the records and in the selected tunes. Sides have been released of late with bad balance, mediocre performance, and even out and out fluffs. A tolerant listener, however, will remember the handicaps that beset the record industry during those hectic days and recognize that, in a way, this mediocrity is an eloquent testimony to the usual finished product that the industry turns out.

However, if you don't get as many potential selections for your collection as usual out of *Diggin' The Discs*—or worse yet, if you latch on to some that don't quite come up to snuff, turn a little of that tolerance this way, too.

## Symbol Key

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

all get a couple of 12 bar choruses between the ensembles. *Com* is a thinly disguised *Back Home In Indiana* at a horribly fast tempo—at least so it seemed to a couple of the soloists who had a mite of trouble in keeping fingers, tongue and ideas properly correlated. There are some satisfying things to be heard on both these sides but not enough of them. (Manor 1124)

### Jimmy Jones

Jimmy Jones is a better-than-many pianist with some good ideas and some trite ideas, and there are some of each in this coupling. *Empty* has a gal vocal by Lynn (who?) and a beguine tempo, while Bobby Haggart's old *New* is a straight instrumental and a fine tune (Wax 106)

### Ray Bauduc And His Bobcats

It is a more refined, less enthusiastic but a one helluva welcome bunch of Bobcats that Bauduc fronts on this coupling and save for valve trombonist Gowans and trumpet man Kazebier, who are happy additions, it isn't a much different group than the old gas house Crosby gang: Eddie Miller, Matty Matlock, Nappy and Ray. *Sugar* is a good two-beat instrumental with full ensemble, moderately good Miller and Matlock solos and a gasser by Gowans. *Lisa* allots too many intermittent vocals to a hesitant Bauduc and unison band, in light of the fact that a wonderful trumpet man, Nate Kazebier, didn't get a bar by himself. Gowans does well here too and Eddie Miller sounds more like he did at the Blackhawk. The fighting of tempus, the routine of the studios and the soft life down San Fernando way have polished too many of those wonderful rough edges that this group used to have, but maybe more workouts at the Club 47 will bring back that happy, happy jazz one day. (Capitol 15131)

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## COMBO JAZZ

### Chubby Jackson

- ||| L'Ana
- ||| The Happy Monster

Chubby's super hip brand of jazz hooks and sounds incongruous on the usually conservative MGM label but you gotta hand it to them—they not only released these two sides but devoted an entire legal sized publicity handout to explaining just what it is the boys are trying to do. Three times it says that his music presents a variety of "unorthodox voicings and beats." And like it says they are unorthodox. *Monster* could have been more on the side of orthodox so far as these ears are concerned. It is continually riding off in all directions never to actually arrive anywhere. *L'Ana* has more of an objective and has some worthwhile moments with its mad, mad ooby-ooby introductory gibberish, good Tony Aless piano, Emmet Carls tenor and Conte Candoli trumpet. (MGM 10228)

### Aaron Sachs

- ||| Aaron's Axe
- ||| Tiny's Con

Somebody in "Aaron's Manor Records" plays first rate piano, though the label doesn't identify him. *Axe* is a bop blues, and clary, vibes and piano

### Sam Donahue

- ||| Round The Block
- ||| Encore Essence

When Signature bought up and re-issued four of the old Sam Donahue sides for Encore, they simply switched backings, which is all right except that the original pairings offered a little more contrast. Both these are moderate-tempo originals with Donahue on tenor, Willie Smith on alto and John Best, trumpet. *Block* has a short ensemble with Willie out, a fine phrased ensemble for half of the following with a trumpet out. *Essence*, a swipe from *How Was I To Know* (?) has a lively solo by Willie, excellent Best and Donahue. This was a relaxed beat-full little band. (Encore 15192)

### Ray Linn

- ||| Caravan
- ||| Escape

Like the Donahue discs, Signature did the same re-pairing with the four Linn sides they bought, two of which were reviewed last issue. *Caravan*, with its atonal voicing, unusual rhythm pattern

## Quintet Features Vocal Four



Detroit—One of the guys in this outfit has to go stag. The Larry Bennett quintet, featuring a quartet of vocalists is now at the Burgundy room of the Fort Wayne hotel here. They are, left to right: Frank Demone, piano; Wanda Rio; Audrey Nelson; Bennett, base; Judy Baker; Charlene Manners, and Lanny De Jay, accordion. Behind Bennett are Mooch Simonian, drums, and Fred Fiore, tenor sax.

and spotlighting of the ordinary jazz-less flute, is an intriguing side. Harry Klee is the flutist and his second chorus takes off is far more than just the novelty you'd expect it to be. *Escape's* lack of purposeful solos is its greatest drawback. The arrangement itself, a Dodo Marmarosa original, is weirdly conceived. (Signature 28122)

### Johnny Gardner Quintet

- ||| Easy Mood
- ||| Afraid

Junior Lunceford lives up to a great name in fairly impressive style on the *Mood* side which devotes all two choruses to his quiet, intimate inventiveness. *Afraid*, with an Eckstine-styled vocal, is too softly gelatinous. (Rich 250)

### Lionel Hampton

*Flying Home*  
*Punch And Judy*  
*The Pencil Broke*  
*Tempo's Birthday*  
*Hamp's Salty Blues*  
*Chord-A-Re-Bop*  
*Air Mail Special (Parts 1 & 2)*  
Album rating |||

There's one side in this reissued Hamptonia that is almost worth the price of the album—namely, the quartet side, *Chord*, which sports his vibes as this listener likes them—full of ideas and drive and with a rockbound rhythm section and little else behind him. There's tolerable guitar, also, some fine block chorded piano by Milt Buckner, and through it all a beat that really romps along. *Air Mail* comes in two parts and is probably the best band performance with more of the same Hamp and similar tenor. *Salty* is a blues shout all the way through for the leader. *Pencil* is more novelty jazz vocaling. *Flying* is all riff jazz, and *Punch* is just noisy. (Decca Album—A-669)

## BAND JAZZ

### Jimmie Lunceford's Orchestra

- ||| What'cha Gonna Do
- ||| One For The Book

The obvious yet surprising thing about this record is that it actually sounds like the old Lunceford band. And apparently it sure enough is except that Eddie Wilcox and Joe Thomas are running the show and doing an amazingly good job, thank you. *Do* bears the closest resemblance to the old band with a score that could easily have been knocked out by Sy Oliver, a sax section that sounds like Willie Smith was sparking it, and a four-four rhythm section that is probably one of the last of the swing band-styled sections. Unfortunately the quality of the recording isn't quite up to what's on it and suffers from lack of bigness the band has but which Columbia never accurately picked up either. *Book* is a Wilcox original with overtones of bop and an inclination to use two notes where one would have done. Both sides have reasonably interesting instrumental solos, especially the tenoring of Joe Thomas and his unlisted side-kick, though his singing on *Do* could better have been passed

in favor of a turn for trumpet or trombone. (Manor 1120)

### Cab Calloway

- ||| The Calloway Boogie
- ||| Two Blocks Down

Cab's band is still capable of producing worthwhile jazz, as evidenced by in-person appearances and in the occasional flashes of good listening that peek through the maze of novelty making. But, too bad, this isn't much of a coupling for demonstrating the fact. *Boogie* is like *Black Bottom*, the *Lindy Hop* or any other of the fictitious dances that song titlists dream up. Cab sings it and *Blocks* to the exclusion of almost all else save some brief ensemble. (Columbia 38227)

## DANCE

### Guy Lombardo Hawaiian Songs

- Hawaiian War Chant*
- Oahu*
- My Little Grass Shack*
- Aloha Nui Loa*
- The Moon Of Manahoa*
- Hawaiian Paradise*

For the small coterie of three-way cats who like their Lombardo on a Hawaiian kick, this should be a most satisfactory package. And is anyone else around here old enough to remember when Lombardo's meliphonist, Dudley Fosdick, was playing a lot of jazz with the old Ted Weems band which, incidentally, was one of the least credited and remembered jazz bands of the late twenties? You can still spot his musicianship through the multifarious Lombardos who pretty well dominate things on these and most similar sides. (Decca Album A-650)

### Paul Whiteman Records For The Millions

- Louise (Whiteman)*
- ||| Embraceable You (Teddy Wilson)
- ||| On The Sunny Side Of The Street (Goodman)
- ||| There's A Small Hotel (Thorhill)
- ||| Ain't Misbehavin' (James)
- ||| Someone To Watch Over Me (Sinatra)
- ||| I Can't Give You Anything But Love (Louie)
- ||| Mood Indigo (Ellington)

There's no doubt that Columbia has a very imposing list of artists and an unlimited number of great records. And the idea of taking a bunch of unrelated sides and making them into an album with a name like Whiteman's to supply the reason is not a bad one. However, the selection was not a particularly thoughtful one. Granted that many a possible choice was eliminated because of its inclusion in some other album, there still were better and more typical examples of the things that each artist is famous for than those represented here. Ellington's *Indigo*, for example, with its very ordinary reed melody chorus and Ivie Anderson vocal was a poor one even though there is a spot of fine Webster tenoring. Teddy plays one almost brilliant chorus on (Modulate to Page 14)

## Get These All-Time Favorites

- Intermission Riff; It's A Pity To Say—B. Kenton—63c
- Blues On The Down Beat; Kayote On My—F. Johnson—75c
- Kab-Lab; You'll Never Know—N. James—75c
- Racing With The Moon; Moon Over Miami—V. Moore—75c
- It's All House Boogie; Gloppl'n' Out At Mid—Harry Roy—75c
- It's Dancin' At Your Wedding; Three Things—Monty—H. Hall—75c
- Painted Rhythm; Four Mouth, Three Words—S. Kenton—63c
- Summit Ridge Drive; Cross Year—A. Shaw—S. 75c
- Don't Be A Baby, Baby—Sam; All The—G. Goodman—75c
- Miltberg Jive; That Da-Da Strain—Bob Crosby—75c
- Rika Jika Jach; Artistry In Imagin—S. Kenton—63c
- South; Oh's We Trouble—S. Moten—75c
- Dark Eyes—Trio; After You've Gone—S. Frasier—75c
- Ben's; Bubble; A Gal In Calico—G. Goodman—75c
- The Era's Parade; I Don't Know—S. Sherwood—63c
- Small Batch O' Nod; Cuban Sugar Mill—F. Slack—63c
- Don't Let Me Dream; It's Been A Long—S. Kenton—63c
- My Devotion; There I've Said It—V. Moore—75c
- Cherokee; Redelia Rhumba—C. Barnet—75c
- Tuxedo Junction; A String Of Pearls—G. Miller—75c
- Woodchopper's Ball; Indian Boogie—W. Herman—75c
- Ghost Of A Chance; Everybody Eats Whoo—C. Calloway—75c
- Arg You Lina! Old Man; Ev'ry Time We—S. Kenton—63c
- Baryard Boogie; How Long Must I Wait—L. Jordan—75c
- Passions; You've Got Me Crying Again—W. Herman—75c
- Boogie Woogie; On The Sunny Side Of—T. Dorsey—75c
- After You've Gone; Oh Lady Be Good—S. Goodman—75c
- Malibu; I Surrender Dear—S. Carter—63c
- Good Rockin' Tonight; Good Mornin' Mr.—W. Harris—75c
- Curiosity; Theme To The World—S. Kenton—75c
- Ev'ry Time We Say Goodbye; Only Another—S. Goodman—Quintet—75c
- Sunrise Boogie; Meadood Rhapody—F. Carter—75c
- Coconut Grove; My Isle Of Golden—Harry Jordan—75c
- What A Woman; Tenorino Night—L. Johnson—75c
- Ebony Rhapody—D. Ellington—75c
- Northern Bop; Tampico—S. Kenton—63c
- My Blue Heaven; Put That Kiss Back—S. Goodman—75c
- I've Got A Note; I'm Getting Sentimental—T. Dorsey—75c
- Margie; Rosetta—Earl Hines—75c
- Exactly Like You Trio; Love Me Or—S. Goodman—75c
- Five Point Blues; March Of The Bab—Crosby's; Ick Cato—75c
- I Been Down In Texas; Shee Fly Pie—S. Kenton—63c
- Deep Purple; Star Dust—Bing Crosby—75c
- Oompah Feh Feh; Slipin' Disc—S. Goodman—Sixtet—75c
- Hawaiian War Chant; Midnight On The—T. Dorsey—75c
- Boogie Woogie Blue Plate; Sure Ned—L. Jordan—75c
- Boogie Woogie; Texas Stamp—Honey Hill—75c
- And Her Tears Flooded Like Wine; Now Many—S. Kenton—63c
- Vera Staden; Maa Nere Playe Fiso—B. Goodman—75c
- Blue Flame; Mielrois—W. Herman—75c
- Gloomy Sunday; Don't Fall Asleep—A. Harris—75c
- Vookey Special; Nooky Tush Tush Bl.—Bub Crosby—75c
- St. Louis Blues March; Cherokee Canyon—T. Baschke—75c
- Artistry Jumps; Just A Bittin' And A—S. Kenton—63c
- Can't Give You Anything But Love—When I Grow—R. Murphy—75c
- Contrasts; Embraceable You—J. Dorsey—75c
- No Name Jive; Part I & 2—G. Gray—75c
- Chip's Boogie Woogie; Indian Boogie—W. Herman—75c
- Eager Beaver; Artistry In Rhythm—S. Kenton—63c
- Doodle Don De; You Can't Be True—Jerry Wayne—75c

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(Jumped from Page 13)

Embraceable, but the remainder of the record is very ordinary. Sinatra's chore is one of his good efforts and the tune is a lovely one, but the draggy Misbehavin' is certainly not the best they could come up with for Harry. Sunny spots a tired Benny and a matter-of-fact Peggy Lee, though there are a couple of spots where the rhythmic hardness of McGarrity's tram adds life to the wax. Louise is the old, old one of Whiteman's which the Rhythm Boys' Crosby sings in his late twenties style and is not rated for obvious reasons. The Thornhill representation is a pleasant but not outstanding dance side. And if you have something to say about the next one Paul, old boy, mix a couple of Woody's sides in for laughs, what? (Columbia Album C-163)

Jack Fina Dream Time

It's Dreamtime Dream
FU See You In My Dreams
I'm A Dreamer
Girl Of My Dreams
When I Grow Too Old To Dream
Did You Ever See A Dream Walking
All I Do Is Dream Of You
Album rating JJ

The former Freddy Martin 88 man, and rhythm section, tinkles and arpeggios his way through a long, long album of dream tunes (see above). And how you respond to his admittedly agile interpretations will depend a lot on how benevolent you felt about his work with the Martin band. (MGM Album 27)

Skitch Henderson

JJ Mine
JJ Somebody Else's

These are much better sides than the last batch of Henderson wax. Skitch's nimble work on the old show tune, Mine, is excellent commercial dance pinning, particularly in the second chorus where he rattles off many a tasteful phrase. The flipover is a tame tune and doesn't arouse much life either vocalwise (Nancy Reed) or instrumentally. The band picks up the tempo between vocals. (Capitol 15136)

Xavier Cugat

J Take It Away
J Canate Le Gusta

These are the sort of rumba and samba novelties that once prompted Kenton to call Cugat the "Sammy Kaye of the rumba bands." Nothing happens—absolutely nothing. (Columbia 38239)

Harry James

JJ Don't Care If It Rains All Night
JJ Hankerin'

Arranger Conniff opens Care with a Dixie-ish band-within-a-band, Harry on lead, followed by 16 for the Horn himself with a Marion Morgan vocal thereafter. Hankerin' isn't a much better tune, but Harry makes it sound good

Niagara's Morell Claims Notice



Niagara Falls—Even the honeymooners are taking time out to listen to the Lou Morell quintet! Guitarist Morell's unit, on a "subdued bop kick" is holding forth at Luigi's here. Shown above are Hank Cassaro, piano; Florence Misener, vocals; Morell; Phil Visucaglia, tenor and bass clarinet. Not shown are Joe (Curly) Barto, bass, and Nicky Minicucci, drums. Morell also plays vibes.

with his casually phrased first chorus. He works snatches of Hackett's String Of Pearls and a dash of Benny's Caprice Paganini into the release and the way he plays this chorus may prompt you to offer a silent prayer for more of the same—which may be forthcoming in a new album of sextet sides that Harry recorded not too long ago. The Morgan lady sings this one, too. (Columbia 38231)

Johnny Long

JJ Home
JJ Allah's Holiday

Long's Five Beach Boys perform their Page Cavanaugh styled opening chorus pleasantly enough, but if Dave Lambert is looking for some recruits for his be-bop singing classes, he can find a good deal to coach on their No. 2 chorus. The band sounds quite solid in support of the vocals, but the instrumental Allah's is as dated as the tune. (Signature 15215)

VOCAL

King Cole Trio

JJ Don't Blame Me
JJ I've Got A Way With Women

Ashby's guitar behind the King on Blame is rich in ideas and easy going in execution, which is one of the reasons the trio is sounding so relaxed. Nat sings most of both sides, of course, and plays less piano than you'll want to hear—in quantity, that is. Women is a novelty with punch line that is funny, but that's all. (Capitol 15110)

Louanne Hogan

JJ Look For The Silver Lining
JJ Autumn In New York

Lining gets revived along with the rash of other tunes from the late, but not lamented Sally. Miss Hogan, by the way, is a very capable singer, though lacking just the proper amount of

roast beef in her sometimes over-soft interpretations. The mood of Autumn is more in harmony with her whispered stylings. (Musicraft 576)

Helen Forrest

JJ July And I
JJ Just For Now

La Forrest sounds only fairish on July, but seems more like herself on the reverse. She's still not up to pre-war standards though, when she was a band singer. Harold Mooney's studio band accompanies. (MGM 10215)

Martha Tilton

J Ready, Set, Go!
JJ Blow Gabriel Blow

Ready is a pretty awful novelty, even if it was recorded during the last days of you-know-what, and possibly by way of getting even with Capitol Martha hits one sharp near the end that will probably bother both of them for months to come. She does a first class job with happy tunes like Gabriel, but the trumpet jazz between choruses, and backgrounds as a whole, are poor. (Capitol 15129)

Connie Haines

JJ What Has Happened To Joe
JJ Ah, But It Happens

What happens to both Joe and Connie in recording this banality shouldn't happen to a dog. They really must have been scraping the bottom of the barrel when they put this up for waxing. Ah is a slow ballad and my copy was scratchy and very poorly recorded, though you can hear that the lady does much better with better material. (Signature 15187)

Gordon MacRae

JJ Went Down To Virginia
JJ Hankerin'

Virginia finds MacRae with his best black-face style forward and it's in keeping with the minstrel-ish arrangement. Hankerin' is slow and sad. (Capitol 15128)

John Laurenz

J Tea Leaves
J A Tree In The Meadow

Leaves is purely and simply a bad tune and you can hardly blame either Laurenz or the ponderous Kostelanetz-like studio orchestra for lethargic performances. Tree is another barrel of syrup. (Mercury 15148)

Margaret Whiting

JJ I'm Sorry But I'm Glad
J A Tree In The Meadow

Glad is like 85 other published tunes—you'll recognize the pattern. There is some legit alto between choruses but nothing much else to comment upon. Meadow is an old fashioned back about the tree with a heart carved in it. Help! (Capitol 15122)

Tony Martin

JJ Music From Beyond The Moon
JJ I Had You
JJ It's Magic
JJ It's You Or No One

Martin's loosely vibratoed style sometimes gets him into trouble when he jumps abrupt intervals, but he navigates the ones in Moon without too much difficulty. You has a clarinet-on-

reeds backing a la the old Miller band and 16 of an unidentified but pretty tenor followed by Tony's acting as the lead voice in a trombone choir much like Eberly used to do with J. Dorsey. Having both Magic and No One to record reaffirms that Mr. Martin must be top man in the Victor stable. (Victor 20-2914, 20-2862)

Art Lund

JJ Long To Belong To You
JJ The Sad Cowboy

The trouble here is, of course, what Lund had to work with. The guy is certainly one of the best male singers around now with his big toned, relaxed interpretations of pops, and complete abandonment of the sometimes jazzy phrased choruses that he and Benny loved so well. What's more he sings bounce tunes with a beat. (MGM 10223)

Helen Carroll And The Satisfiers

JJ Highway To Love
JJ Raggedy Ann

The Satisfiers are in their rightful groove when performing identically tempooed bounce tunes such as Highway and Raggedy. They sing nice and tight, and what's more, in tune. (Victor 20-2915)

Andrews Sisters

J Don't Blame Me
J Run Run Run

The simple three-way-and-live-forever of the Andrews sounds out of place with all those fiddles on Blame. A chug-chug rhythm doesn't do a thing for the end result either. On high schoolish Run the Andrews continue to sound like their very first record. (Decca 23827)

Snoopy Lanson

JJ You Darlin'
JJ Where The Apple Blossoms Fall

I heard Snoopy over the air the other night and he sounded a heck of a lot better than he does on either of these sides. Darlin' is a schmaltzy tune with good enough presentation by the singer but a detached presence between band and Snoopy that makes it sound like each was recorded separately. Blossoms is super schmaltz. (Mercury 5156)

Johnny Moore's Three Blazers

JJ Jilted Blues
JJ Any Old Place With Me

What goes on behind the vocal between the Moore guitarists, Johnny and Oscar, on Jilted is quite interesting in spots, quite confused in others. It's a slow blues, mostly vocal. Place is a bounce and for a change allots a chorus for instrumental work—half guitar and half piano. (Exclusive 1234, 1182)

Janette Davis

JJ Just A Shade On The Blues Side
JJ Put The Blame On Mame

Miss Davis, who is fed a pretty standard diet of novelties on the Godfrey show, gets another occasional chance to prove that she handles a straight ballad in even better style with the pretty Blue. It's a good feeling to hear a lady hit her notes clean and sure in these days of too casual phrasing. Mame is a novelty about the catastrophe-producing charms of Mame who is blamed for the

Chicago fire, San Francisco earthquake et al. (Columbia 38223)

Kay Starr

JJ Mama Goes Where Papa Goes
JJ Many Happy Returns Of The Day

The big voice of Miss Starr which can boom out a virile, semi-shout blues like Mama can also be well adapted to a syrupy ballad like Day, as she demonstrates in such a versatile manner on this coupling. Here's hoping the people like her as well as we do. (Capitol 15137)

Beryl Davis

JJ I'm Waiting For Ships
JJ Where Flamingos Fly

Ships spots a surefooted, capable performance of a humdrum tune that doesn't warrant it. Flamingos (what a name for a tune) is as sad as most ones that turned up this issue. (Victor 20-2925)

Dinah Shore

JJ May I Still Hold You
JJ Baby Don't Be Mad At Me

See above review for a description of the quality of these tunes. The "Four Hits" do a lot of "doo-ing" to back up the cory whispers of Miss Shore on Baby. And honey, we'll try not to be mad. After all it isn't your fault if they handed you a couple of dogs. (Columbia 38216)

Buddy Clark

JJ I'm A Slave To You
JJ Where The Apple Blossoms Fall

Slave is a moderately good tune and Mitch Ayres' support is tasty and musical, though Clark's good voice is frequently muddled by his too frequent grace notes. The organ accompaniment on Blossoms only serves to accentuate the somewhat dated style of Clark on tunes of this type and the effect is pure barber shop. (Columbia 38241)

Johnny Mercer

JJ I Don't Care If It Rains All Night
JJ Limehouse Blues

Mercer does Night by himself but has the Pipers to go along with him on the up-tempo Limehouse. This is typical for both and nothing to get too excited about. (Capitol 15134)

Patti Page

JJ Give Me Time
JJ Tomorrow Night

To continue in the same vein, these two range from a fair Wilder tune to a weak Grosz-Coslow ballad. Time suffers, too, from background anemia. Patti gets the support of a vocal group on Night and even throws in a little Lutchered-up phrasing for laughs, much to her detriment. (Mercury 5153)

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Muffit Airs Music From Munich



London—Ralph (Muffit) Moffatt, left, an ex-GI from Minnesota, and now Europe's top disc jockey, visits with Beat correspondent Stuart S. Allen, right, on his recent trip to London. Moffatt made a personal appearance tour of theaters and dance halls with the Ted Heath and Leslie Douglas bands. His program, over a 20,000 watt station at A.F.N. Munich, is picked up from India to Iceland.

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# Hooper Raps Big Orks: Says 'Cleanness Gone'

Chicago—Recent rage at the Chez Paree here was a young man in his early thirties named Jack Cole. Gifted with a good mind, excellent legs and a lean, evil face which women devour, Cole is of all things an exotic dancer who breaks up night club shows.

Not only that, his routines are done primarily to orchestrated swing and his insistence on good execution is a legend in the east. Cole's sudden flashes of fury at sloppy playing while he is dancing make better bands out of pick-up ensembles than units led by the best conductors.

Cole says of this, "Hell, I don't mean to be a hard guy. But when I'm dancing I'm working. I learned a long time ago that it's much harder for me to dance badly than it is to perform as perfectly as possible. If I'm bucking a leaden rhythm section or a lead man playing wrong time counts, I'm licked before I start. You may be able to leap three feet to a fair band, but if a combo is really rolling, really playing because it wants to, you can do things which would practically paralyze you if you tried them in rehearsal session.

### Uses '38 Musk

"As for my material, I'm using a lot of Raymond Scott's old quintet stuff, and some Artie Shaw, Tommy Dorsey, Benny Goodman, and Larry Clinton from the same period. There's a reason for this too. When the big bands went on getting bigger and more impressive, they lost their cleanness of conception, and their ability to get ideas across. I am not saying that the music was any better then, I'm just saying it had a cleaner line, and for a dancer this is important.

Cole went on to point out that after leaving school in the early thirties, he studied with the Denishawn and Humphrey-Weldman dance schools and taught at Adelphi college.

### An Early Erotic

His first job was at Dutch Schultz' Embassy Club in NYC, where he admits that he and his partner got the job because their routines were "highly erotic."

Cole speaks scathingly of the

dance routines of this period as having been "You Chase Me—I'll Chase You—And When We Get Together—Oh Baby!"

He went on into concerts which weren't too successful because his by-now developing satirical use of East Indian dance forms either confused orthodox audiences or left them with the vaguely unpleasant notion that they were being kidded.

### Danced With Krafts

Returning to the night club field, Cole went into New York's Rainbow Room with a troupe including the now-famous Kraft Sisters, one of whom he says was enchantingly pretty but couldn't dance and the other of whom is an excellent dancer.

Then came something for The Boys, Hollywood and a strep infection in his leg which kept him from dancing for almost 18 months. Cole says, "You have no idea of the agony I went through the first time I tried to dance professionally after I got out of bed. They had to drop the curtain on me in the middle of the act—my leg simply refused to function properly.

"As for Hollywood, it had lots of pretty girls. At that time at least, they didn't want good dancing—at least the kind I did.

"Coming back to this jazz business, I admire Gillespie and people like him tremendously. His virtuosity and flow of ideas are amazing—but how many like him are there?

### Can't Use Jazz

"But don't believe you can use true jazz for dancing—you can't. Not at least the highly formalized disciplined sort of thing we do. In the average session, as you know, it's a pretty harum-scarum affair with good and bad spots but none of the continuous line a dancer must have.

"That's why I hang onto this 1936-1940 period of orchestra work which you may find dated. There may be things the younger so-called bop musicians are doing now which could be even more suitable, but so far I haven't heard them."

Interestingly enough, Cole says he can't use anything resembling Dixieland jazz for dancing, says that the unity and line isn't strong enough for a dancer to follow.

### Dancers At Fault

He adds, discussing why the average band plays so badly for dancers, "Partially the dancers are to blame. For years they have walked into rehearsals with dog-eared music, badly

## Just Can't Let Laura Alone



New York—These No'tern boys! Bet Maryland miss Laura Lealie longs for the more gentlemanly type who don't eavesdrop on phone conversations. Don Cornell and Dick Edwards refuse to let Laura talk to an admirer in private. All three in this little tableau are Sammy Kaye vocalists.

copied and miserably orchestrated plus being junk to start with. With all this, they expect the band to play like a performance under Toscanini. As a result, musicians have the ingrained idea that dancers are bums who don't know good music and don't deserve to get it.

"I can understand their viewpoint, but I certainly don't sympathize with it. The sort of dancing we do, ceremonial East Indian dancing put to tempo, is exacting, brutally hard work. I need every bit of help I can get from a band to do it too.

"I'm through working night clubs though if it's humanly possible. You can't get anything done other than the simplest things—people just have too much else to do to be paying you any mind. I do want to do concerts—to organize a tour with the dancing and the music extracted from the jazz field, though not pure jazz itself. If I can do this right, I ought to get something done artistically as well as make some money."

—mix

## Still Going Strong

Hillsborough, N.H.—The Hillsborough town band has revealed that three of its musicians, Leon Hill, Leon Dennison and Andrew Crooker, have rounded out more than half a century in the organization. The band was formed shortly after the Revolutionary War and played when General Lafayette visited New Hampshire. Many of its old instruments and pieces of handmade sheet music are on display here.

## Ish Inked As Single

Hollywood—Comic-singer Ish Kabibble has been signed by the McConkey agency and two weeks ago opened the Mayfair, Kansas City, in a package with Paul Jones, theremin player.

Clyde Balkom, local agency rep, told Down Beat that the pair would follow the Kaycee stint with either the Baker hotel, Dallas, or the Olympic, Seattle.

## A Dime Good Idea

New York—Skitch Henderson tied in his Hotel Pennsylvania opening with the boost in subway fares by sending out 2,500 cards on which was a new Roosevelt dime and the inscription, "Just a reminder that the subway fare will be a dime starting July 1. I'd like you to take your first ride on me."

## TD Spot To Weekends

Hollywood—Following the Desi Arnaz run at the Casino Gardens, Ocean Park, which ended July 16, the Tommy Dorsey-owned dancery dropped its full-week policy and reverted to weekend operation. Change, due to slack biz which has affected all spots along the ocean, began with Frankie Carle stint.

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## Cavallaro Relief After Gene, Stan

Montreal—Last month one of the finest commercial bands played this city for the first time—Carmen Cavallaro. After listening to the previous frantic bands of Krupa, Kenton, and Gillespie, it was pleasing to listen to his smooth stylings. The only fault was that the band was housed at the Forum. Tommy Dorsey, Harry James and one or two others have played this spot and the acoustical results have always been the same. The place is ideal for sports and circuses, but that is all.

Belmont Park was officially opened last month, and Mart Keeney and His Western Gentlemen are still drawing raves for the show they put on. Ellis McClintock and his orchestra are now installed as house band for the season.

Thanks to the efforts of one of our town's most popular booking agents, Montreal is now getting its share of top band talent. Roy Cooper is the booker and the injection that "Coop" puts into the area with name attractions is just what we've been needing for a long time, so orchids to Roy for keeping this town jumping. . . . Emanating from the CBC are two programs that are causing a lot of comment around town. One features Robb Adams and his trio, the other is called The Saxophone Quartet and features Art Romano on lead sax, Mark Harwood on tenor, Alex Finlayson on third alto, and John Di Mario on baritone. . . . Former Jack Teagarden sideman Russ Meredith now blowing trumpet with his own band at Danceland. . . . Ciro's, along the main stem, rapidly becoming the outstanding jump spot in town, many New Yorkers comparing it to their Famous Door. Currently making the room jump are the Three Aces And A Queen. . . . Lew Smith trio at the Alberta Lounge.

Around the Stands: Bill Daddson's trio at the Astor. . . . Stan Simons out of the Mirador, and into summer location spot at Mississquoi Baie—Johnny Gilbert's band also at this resort. . . . The Oscar Peterson trio set for tour around the province playing one-ners at such spots as Three Rivers and Sherbrooke. . . . Louis Metcalfe's international band is the only real exponent of be-bop in the town.

—deacon

## Pops Gets 'Careless'

New York—Paul Whiteman suffered cuts and bruises when his car hit a pole on Black Horse Pike 10 miles south of Williamstown, N. J. After treatment at Camden County general hospital, Lakeland, the band leader was fined five dollars and costs on a careless driving charge. Whiteman was playing at Frank Palumbo's Click restaurant in Philadelphia during the week of the accident.

Frank DeVol will baton behind singer Jack Smith when Smith's CBS show returns to the air this fall from Hollywood. . . . New ABC Meredith Willson ailer begins October 5. . . . Ravens, singing quartet, are being eyed for a spot on the Amos 'n' Andy ailer, come fall.

## (Ex-Chicken) Roost Has Charlie



New York—Roostin' at the Royal Roost until August 5, the Charlie Ventura septet has the boss, of course, on tenor; Benny Green on trombone, Gus Cole on bass, and Jackie Cain doing the vocals. Not shown in this photo are Norman Faye, trumpet; Ed Shaughnessy, drums; Roy Kral, piano; Ben Ventura, baritone sax.

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# Italy Now A Potpourri Of Long-Sought Jazz Writing, Discs, Music

By LEANDRO SAIJA

Torino, Italy—There are facts, sometimes, which can't be explained no matter how much care you put into researching their origins. About jazz, there's no doubt that such is the case as regards its status in this country. Everybody knows Italy is one of the most musical nations in the world. There's a sincere feeling toward jazz, not only in young people, but in their elders as well, chiefly since the war and following years, through the presence of hundreds of thousands of G.I.s with their Red Cross clubs, military orchestras, V-Discs, and radio stations.

There are many good musicians devoted to jazz hot, some are internationally rated as top European artists. Over 30 hot clubs are more or less active, from Milan to Palermo, with several thousand members, and there's the fans' union, the Federazione Italiana Del Jazz, FIDJ, which is to be commended for its work.

### More Jazz Literature

The magazine Musica Jazz is three years old and is considered in Europe one of the best, through the efforts of its editor Gian Carlo Testoni. You can now find books here on jazz by Swiss, French, American and Italian authors. Mezz Mezzrow's Really The Blues will be published shortly in Milan, under the title History Of Blues. Every month brings a basket of new records: the first disc by Dizzy was sold out in a music store two hours after arrival! Yet it is true that Italy is orphan to jazz... to jazz in the flesh.

Italians don't have any opportunity to hear live talent (American musicians) in theaters or ballrooms. No tour of stars who came to this side of the world in pre-war days ever included our country, except Louis Armstrong's. Satchmo appeared in Torino in January, 1935, his last date before sailing for home, hired by a theater operator-jazz collector, Daniele Chiarella. Louis had hoped to tour the whole of Italy, despite Fascist unfriendliness to colored people, but other operators didn't know much about him and made Louis no propositions until the day after his first show here. Theater was sold out two days in advance and Louis was superb. When some big ops came from Milan and Rome, Louis turned down all offers and left soon after the date.

### Laws Stop Tours

Later, the racial laws and anti-American trend in the government prevented any tour of U.S. musicians until after the war. Among the G.I.s there were several good musicians and some fine hands, but they played in general in ballrooms closed to civilians.

Of the several bands which toured southern Europe recently some couldn't enter Italy before the peace was signed (Don Redman), and others like Rex Stewart decided to delay in order to find more quiet times. Louis demanded so much money that theater operators couldn't hire him.

### Grass Is Greener

Because musicians wouldn't come here, many jazz fans went abroad. Collectors and fans from Florence, Venice, Rome and Naples attended the jazz festival at Nice, which is only a few miles from the Italian frontier. Unfortunately no band from Italy was represented at Nice.

There's no doubt jazz appreciation needs listening to live talent for stimulus. Records and radio are just substitutes. Several fans returned from Nice won't listen any more to locally-made records or jam sessions. "It's just different," they say, and the public wants this "different" music.

### Ban Foreign Lyrics

A ban against singing in foreign languages on the air got a very

bad reception among vocalists who can't use original lyrics anymore. Which reminds us too much of the time when playing jazz was an invitation to be fired without notice. It's an odd rule too because less than one foreign song among ten is a hit. English and Spanish are used in equal percentages.

The next few months are predicted to be pretty good ones for musicians, mainly because of the influx to tourists, drawn by celebrations of the centenary 1848-1948. Every good musician or band leader has a contract in his pocket, some very profitable, some less so, for the summer. A colored band is rumored to play at Rapallo, East Riviera, for six weeks this month and August.

### Flood Of Discs

In the record department there is a release of 12 sides from Parlophone's stock (originally Musicraft), including four Dizzys, two Dukes, two Bigards, two King Coles, and two Baileys (Mildred). Decca recently announced the issue of 50 American sides, covering everything from Crosby to Hampton. Decca hasn't issued any new items since 1941. These releases are bigger than everything put together from 1945 to date.

The jazz festival in Florence, held during May, attracted French critic Charles Delaunay, and leading Italian jazz authorities Gian Carlo Testoni and Mario Cartoni (No. 1 disc jockey). Festival's two concerts netted musicians nothing except expenses. Not even an award of any kind. Conceded best musicians were French players Jacques Dieval (piano), and Hubert Fol (alto). These two played with Italians Culasso (trumpet); Gualdi (tenor); Tagliaferri and Cuppini (drums). Tunes like Night In Tunisia were the order.

### Exciting Big Band

Recently radio listeners have become aware of great performances emanating from the National Network studios in Florence, which is rather unusual, as jazz and dance music is usually aired from Torino, while studios in Milan, Rome and Naples furnish operatic music, comedies, etc. The band from Florence is Francesco Ferrari's. He introduced such classics as Skyliner, Swingin' The Blues, and Eager Beaver.

"It was not an easy affair," maestro Ferrari said recently. "We began our airshots just a short time after Florence's liberation, formerly from the station of the American forces, and later from the local station. We had no orders to fulfill, no prohibitions on the music, just to play what we liked. Reception among folk in the neighborhood was good, sometimes enthusiastic, and we were encouraged in our purpose, to give a musical performance of modern music, not a commercial playing of long-runned cliches and mickey mouse effects.

### Listeners Protest

"Things went rough when we began to broadcast on the national network. We tried almost to trouble the ears of a big part of listeners who were lulled asleep with new harmonies, new voicings and a modern phrasing. Many letters came protesting against barbarism which was opposite to any Italian musical tradition, they said."

Ferrari stopped for a while and added "I make a differentiation only between good and corny music. I thought then we would be fired, but radio executives were



Washington, D.C.—"Buzz me, buzz me, baby" sings Velma Middleton, as the Louis Armstrong unit beats it out at Club Bali. Louis' unit is now at the Martique in Wildwood, N. J. Shown above are Sid Catlett, Armstrong, Barney Bigard, Velma, and Jack Teagarden.

very clever and insisted on the experiment. Now things are quite different," he smiled mildly.

### Longhair At First

Ferrari's musical career was very usual: born in Genoa in 1915, he began to study the violin when he was eight, and ten years later took the highest degree in music and violin with maestro Poltronieri, the prominent symphonic fiddler. He won two competitions for young musicians and carried on his studies in modern composing and harmony with teachers Lavagnino and Vito Frazzi. "Every three or four years," he told me, "I began to study harmony again from the beginning. I won't forget anything, anything."

It was 12 years ago that he decided to turn to jazz. He stayed a long time in Torino as chief arranger with Pippo Barzizza, one of two leading band leaders on the air. There he took up accordion, which he plays today, besides his piano work. In the last years of war (1943-44) he was in Florence with his own combo and organized his modern big band first only for broadcasting.

### Looks The Student

Not too tall, thin and looking much younger, Frank Ferrari is far different from the usual dance musician of past years. Sometimes he looks like a student—maybe his glasses are responsible—and a shy guy. During rehearsals and on the stage he is not at all shy, but a precise and severe leader. Very modest and simple. He loses no chance to listen to a fine record or to discuss the modern music. In his own library, I found two German books on modern counterpoint, some recent Down Beats and several scores just penned. His tastes are excellent indeed: Sy Oliver, the Duke, Kenton and Dizzy.

Ferrari is doing in Italy what Glenn Miller did ten years ago in America. He is arranger of every number played by his orchestra; phrasing and voicings of the saxes is Millerian with a bit from Duke (in the use of baritone sax) and more than a bit from Stan Kenton. More Kentonian is, of course, the use of brasses, when ensembles alternate with counterpoint structures of the trombone and trumpet sections, and with dissonant backgrounds. Sections are so well scored that despite the usual small number of players, some orchestras give an idea of power and grandiosity typical of Kenton. The band is never too loud. Ferrari keeps his trumpets very soft, though seldom writes "mute" on scores.

### Good Radio Music

His music, like Glenn's, is ideally suited to radio work. Within the band he plays accordion, but not as a virtuoso or get-off soloist, which he is not. Nor is he a clown on stage. A prolific composer, his tunes have the same conception as his scores. His own favorite number is Swing In La. The biggest hit is his theme song Stasera Swing (Swing Tonight).

Ferrari's orchestra has a permanent engagement at the Pozzo di Beatrice ballroom in Florence. Personnel is: trumpets—Pino Mochini, Mario Conticelli, Amilcare Colevich; trombones—Baldo Rossi, Delfino Valeri, Arturo Becattini; altos—Marcello Boschi, G. Benvenuti, Dan Vestri; tenors—Tullio Crociani, Tilli; piano—Amando

## Busy Buzzing At The Bali

Roelens; drums—Mario Vinciguerra; bass—Donato Bellini; guitar—Canapino. Besides Tilli, an oldster whose tenor-style was the first hot thing we heard in Italy, and Mochini who airs with his own combo, altoist Boschi is the prominent soloist. Not so young, he entered the music biz as a professional just a few years ago, and has developed a wonderful style, rich in notes, bright and extremely dynamic, together with a beautiful tone.

### Hip Singers

Vocalists deserve their own department. Just as Ferrari's is different from the usual commercial band, Brenda Gioi and Canapino are not like the usual singers in this country. Brenda sings "just as she feels." Her richness of tone, good phrasing and the warmth in her voice bring her to the top on light jumps. She is a good pianist too. Her tastes go to Hoagy Carmichael, Connee Boswell and Billie Holiday among vocalists; the Hawk among musicians.

Canapino, male vocalist, besides playing guitar in the band, is capable of handling drums, piano and bass, and makes regular appearances on the radio with his own King Cole-styled trio. He probably is the only singer in this country who can be compared with Americans for style, taste and musicality. Sinatra and Como (the latter almost unknown here) and Bing are his idols, but it is easy to recognize the Cole influence in his singing—unaffected and extremely relaxed. Unlike most Italian musicians, Canapino listens carefully to the oldest records of Louis, Duke, Lunceford and "all the colored boys swingin' in the twenties."

Ferrari is now touring theaters with a radio show, and rumors are that they will be pointed out as the No. 1 band by Cetra records (second Italian discery) which is the least they can do, inasmuch as Ferrari's music is really worth it.

## Names Make \$ Says Wildwood

Wildwood, N. J.—Although this South Jersey resort caters to the family trade, there's a bumper crop of musical names taking rest here since the season's starting, and more on the way. Hunt's Starlit ballroom on the Boardwalk ushered in a new policy this season calling for weekend name pitches.

Musical bars have also been music conscious. Jack Diamond's Martique Cafe has Louis Armstrong and his all-stars holding forth this month, alternating with Baggy Hardiman's Five Kings. And when Armstrong moves on August 2 to complete the summer at the Club Nomad in Atlantic City nearby, Diamond brings in Steve Gibson and The Red Caps with The Ravens set as second unit. Maurice Taylor's Surf Club also went name-conscious, opening the season with Cab Calloway for two weeks and with the Ink Spots currently. Counting on fortnight changes, Taylor already has Louis Jordan to open July 30 for three weeks, and is counting on Eddie Heywood and Nellie Lutcher to finish out the season.

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# Track Star Manne After Own Band, Horse Farm

By SHELLY MANNE

New York—The eventful day, when rim-shots were sounded on the village green, was June 11, 1920. The place: New York City. At the time my father was working as drummer in the Rivoli theater pit orchestra. I spent my whole boyhood in Manhattan and became quite active in sports while in school.

I attended George Washington high school and was captain of its track team. In 1938 I won the New York championship in cross-country racing.

When I graduated, I had offers from two different colleges to run for them, but, through circumstances beyond my control, did not attend. At the time I graduated, I had been studying alto sax for about six months. I wasn't satisfied with my progress on the instrument, and through Billy Gladstone, who was playing in the Radio City Music Hall orchestra with my father, I got interested in drums. He suggested I switch to that instrument, so I immediately went to Manny's music store and traded the sax for drums.

### Plays The Boats

I studied with Billy for about three months, then got a job going to and from Europe on the transatlantic boats, which lasted another three months. At that time the big jazz place downtown was on 51st street. While continuing my studies with Billy, I used to hang out every night to hear musicians like Coleman Hawkins and the Seven Spirits Of Rhythm who played there. They started letting me sit in with them and soon I was down there playing every night.

My big break came one night in 1939 when I was sitting in with Kenny Watts And His Kilowatts. Ray McKinley came in and after listening awhile asked me if I would like to join a new young band. Naturally I said yes, and he sent me to see Bobby Byrne, who hired me on Ray's recommendation. I stayed with him for eight months, then was fired for lack of experience.

### Transient Manne

I returned to New York, and, after Dave Tough left Joe Marsala to join Benny, I joined Marsala, then left to go with Bob Astor. He had a great band, with Neal Hefti, Ray Beller, Tony Faso, Marty Napoleon and Al Young. After five months I joined Raymond Scott, and then took Ray McKinley's place with Will Bradley. This was in 1941, and that was when I first met Dizzy Gillespie and Kenny Clarke. We used to have sessions at Kelly's Stables and Minton's where they got me interested in a more modern form of jazz.

After leaving Will I went with Les Brown until July, 1942, at which time I joined the coast guard. While in the service, in August, 1943, I was married to Florence Butterfield (Flip), who was a Radio City Music Hall Rockette.

### Serves Near NYC

I was lucky to be stationed in New York, at Manhattan Beach, for awhile, and made a lot of records for small jazz companies (Signature, H.R.S., Savoy, Keynote, Guild, etc.). I was discharged from service in October 1945, and went to work at the NBC studios in NYC, and also had my own quartet at the Three Deuces, with Allen Eager, Ed Finckel, and Bob Carter. While I was there, Stan Kenton came down and asked me to join his band. This was in February, 1946. After I had been with him about two months he asked me to get together with Pete Rugolo to work on a drum number for the new Artistry In Rhythm album. I have never liked machine-gun-styled drum solos, so I told Pete my ideas and he put them into music. The finished product was called Artistry In Percussion.

After I had been with the band one year, Stan broke up, and I joined Charlie Ventura. I think that Charlie's group at that time was one of the greatest little bands

I have ever heard.

I rejoined Stan in September, 1947, and left him in April, 1948 to go with the International All-Star group.

The two drummers who influenced me most when I started were Dave Tough and Jo Jones. My favorite drummers now are Max Roach, Dave Tough, Don Lamond and Shadow Wilson.

Someday I hope to have a musically-great group of my own, and, eventually, a ranch for horse breeding.

### On Drumming

Modern drumming requires great independence of your two hands and bass drum. This twelve bar exercise is an example of the independence of your left hand and foot from the basic rhythm of your right hand. The exercise can be played at any tempo. The important thing is to keep a steady beat. A good drummer must keep good time.

Although a good foundation of rudiments is essential, I believe that many young drummers today put too much emphasis on pad practice. They don't do enough actual playing with other good musicians, and, consequently, when playing with a band, are apt to play mechanically, instead of listening to what's going on around them.

The ability to read music is almost indispensable today.

Remember too that drums are a musical instrument and, as such, should have a good sound. I believe that this is next in importance to time. Tune your drums with care and pick your cymbals as carefully as a horn man does his horn.

Listen to as many good drummers as you can, in person or on records, but don't try to be a carbon copy. Originality is still greater than imitation!

# Mark Salutes In March Time

Hollywood—Mark Warnow, musical director of the GI air show, Sound Off, has commissioned some of the country's leading composers to write original marches honoring their home states. These marches are being presented one each week on the show in a special portion of the program, tabbed March Of The States.

"This is proving to be a very interesting project for all concerned," Warnow said. "To begin with, by using the individual states as the basis for the marches, many interesting possibilities are being realized. Composers are, wherever possible, using what regional color and influence is available. William Grant Still has already turned in a march, George Antheil, Ferde Grofe, Morton Gould and others are among the more serious composers whose works we are awaiting. Harold Arlen, Johnny Mercer, Ralph Blane, Peggy Lee, and other outstanding popular composers are now working on marches. Gene Autry has turned in a western march honoring his native Texas. Two Washington sons, Bing Crosby and Earl Robinson, have something special up their sleeves."

Although the record ban makes plans indefinite, Mark hopes to record the marches as soon as possible and release them in album form.

Reserve your copy of Down Beat in advance at your news dealer's. It will avoid disappointment for you.

## Exercises for independence that can be worked into practical big band or small band playing.

(In the first staff—top line is right hand, bottom line is foot. In the second staff—left hand is shown.)

(Make the left hand and foot figures sound like another steady tempo against the original tempo in the right hand.)

(\* The last note with the left hand in the second bar of Exercises 1 and 2 is tied over to the first note, with the foot, in the third bar.)

# ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Many, many thanks for all your nice letters and cards. We never suspected that there were as many problems as you fellows have. By the way, you know our space is limited, which gives us room to answer only about one or two questions each issue. However, so many questions have

been pouring in that we will devote all our space this time to answering them. This procedure will be repeated whenever necessary. Incidentally, if you care to have a personal answer to your queries, about a self-addressed stamped envelope along. We'll get it back to you as soon as possible.

Now let's get down to work. . . . F. R., of Detroit, has two things bothering him. First, how can you give a combo consisting of guitar, clarinet, accordion, and drums a special effect? The secret of this type band and all others where an accordion is present is this: put the clarinet on lead and let the accordion play the first harmony note underneath with a full chord. Guitar and drums play rhythm. The voicing below will illustrate it more clearly. If you're interested, this is a very similar voicing to the type used by Alvy West and his little band.

His other question is "what are block chords?" Well, there are several interpretations, but the one we like best is this. A block chord is a chord which is voiced straight down with no harmony notes left out. This holds good no matter what the size of the band. See the illustration below.

P. G., of Allentown, wants to know what strict parallel harmony is and how to voice a passage in that form. Here's the dope. Select ANY structured chord and voice every melody note in the passage with the identical structure. The passage below illustrates this far better than words.

Gosh, time's up and only three questions answered! Keep 'em coming and we'll try to keep pace with you. Once again, the address: Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19, N. Y. Our parting thought: Keep your arrangements simple. Don't over-arrange.

(Yes indeed: Permission granted by the copyright owners, Embassy Music Co., 1619 Broadway, N.Y., N.Y.)

New York—Dean Hudson and his band laid over here en route from Wildwood, N.J., to Memphis when fire gutted the Seccacuin Park ballroom, Bucyrus, Ohio, cancelling out his two day stand there. Dean, incidentally, has added the Sherry Sisters, vocal trio, natives of North Dakota, late of Jacksonville, Fla.

### Turnabout Fair Play

Philadelphia—Although WPEN earlier this year decided it had no use for its studio orchestra, junking Billy Marshall's band, there was no keeping the maestro away from the place. Relieved of his musical duties, Marshall came right back to the radio station, but instead of his baton and sax, brought along a batch of needles to become a disc jockey. So instead of making his own music, Marshall is now spinning the music of others on his own Billy Marshall Show, playing pancakes under the sponsorship of Al Schwartz, Inc., local automobile dealer.

Down Beat covers the news from coast to coast.

# Atlantic City's Ork Problem Same In 1886

Atlantic City, N.J. — Although popular belief holds it that Paul Whiteman's, in the early '20s, was the first dance band to play beach-front resort hotels here, while actual records show that the Hotel Windsor back in 1892 was the first to employ live music, it is now uncovered that music making at this resort goes back 62 years—back to 1886. Moreover, the finding of an old newspaper in Philadelphia which tells about music makers at the resort also gives an indication as to the demand and kind of kale dished out in those pre-good days.

"One of the biggest items of expense that stares the hotel proprietor in the face is the orchestra in his hotel," read an item from the 1886 edition of the old Philadelphia Times. "One big hotel pays \$310 a week for its band and boards the musicians to boot. The hotel proprietors of Atlantic City will spend \$25,000 this year for music. When a proprietor was asked yesterday why it was necessary to have an orchestra, he said:

"Why I might as well shut up shop without it. Nearly every letter of inquiry I receive about rates has in it a query about the music. It's got to the stage that people want to eat to some tune. They want to go to sleep to music, and they expect the music just as much as they do their dinner. Instead of doing away with music, the hotel proprietors of Atlantic City will have to improve on their orchestras every season."

# Montreal Round-Up

Montreal—Tommy Dorsey and his orchestra play next Forum date on August 3 . . . Jerry Taylor's Tic Toc operating on a show and dance policy again, with a show on the hour every hour. Nick Martin and his Boys make with the music for show and dancing . . . Down in the eastern limits of the town there is as fine a jump crew as any in our town, under the baton of Roy Decair, featuring such outstanding sidemen as Jack Shtyka (trumpet); Bill Foster (alto sax), and Bill Daxson (trombone) . . . Mickey Wall band featured once again at Brownsburg hotel for the summer season . . . Missisquoi Baie features two outstanding bands again this season Stan Simon and Johnny Gilbert. The former has the unique combination of three brass, three rhythm and one sax . . . Smaller niteries around this town booking top talent, as competition is keener than ever, with the Astor Lounge leading the way with the current appearance of Nan Blackstone . . . Wally Dunk band playing Saturday dates at Verdun auditorium with ace jay Bob Harvie as emcee . . . Another of Montreal's top disc jockeys, Don Cameron (Make Believe Ballroom) has a very novel quarter hour on Saturday nites called the Grab Bag Bandstand on which he features only music that he likes to hear; this is really a hep program with all of the better jazz platters.

—deacon

### Leonard Eyes Legit

New York—Jack Leonard, one of the top ranking band vocalists when he was with Tommy Dorsey in the late '30s, arrived here to look over the Broadway scene and discuss doing a part in a fall production for Eddie Dowling. For the last two years Leonard has been under contract to Columbia pictures, being schooled in acting and playing romantic leads in B flickers. Presently he is on leave from Columbia pending the outcome of his local visit.

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### Price Of Fame

Philadelphia—When Victor Hugo quit Paul Whiteman's trumpet section exactly ten years ago to form a band of his own, he was all prepared to rough it for the first couple jobs and even envisioned lay-off weeks. It was in that frame of maestro mind that Hugo took his first batonning job at Kalliner's Little Rathskeller. But he never got beyond the room and last month marked his tenth consecutive year on the same bandstand.

### Len Camber To U.S.

London—Latest British vocalist to work in the U.S. will be Len Camber, who sailed July 23. Camber is a big name in Britain where he sang with Gerardo for five years. He has topped vaudeville bills here since going out as a single and is a great radio favorite. His last visit to New York convinced him that he should take a crack at the New World, so, after twelve weeks in Britain doing radio work, he enters the U.S., where many dates have already been fixed for him.

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## Todd, Wayne Due At Copa

Pittsburgh—Stuart Foster, ex-TD vocalist, holds this week at the Copa club, to be followed by Jerry Wayne on August 3 and Dick Todd on August 9. The amusement park circuit finds local bands carrying through for the remainder of the month. Kenywood Park offers Ray Pearl's band until July 31.

Jack Fina followed Lawrence Welk into Bill Green's Terraced Gardens July 26 for a two week stay. Along Jazz Row, the town has big eyes turned toward Mercur's Music Bar, as Colonel Fox hopes to feature Lady Day (Billie Holiday) some time in August. Billie will follow Liza Morrow's date.

The Savoy ballroom will rock with Lionel Hampton doing a one-niter tonight. American Federation of Musicians, Local 60, states that this year promises to provide more free band concerts than any year preceding. The various scenic parks and grounds will be brimming over with a long list of concert schedulings. —Bettelou Purvis

### This Cat Must Use A Bicycle

Manchester, N.H.—Roger Barrett is easily one of the busiest musicians in the Granite state. He plays piano in the Palace theater pit orchestra, teaches piano, serves as musical director of radio station WFEA here, and provides music, as well as playing comedy roles, on that station's Coffee Time program. He has played with several top bands.

The WFEA staff also includes Gerry Kearney, a well known orchestra leader before he went into radio in 1942. Since then he has been a newscaster, a member of the WFEA trio, and currently is popular as the "Ol' Prez" on the Musical Merry-Go-Round Club program.

## Hawkeye Holiday For Tony



Des Moines—Tony Di Pardo's was the band at the Hawkeye Holidays celebration here recently, and Sally Ann Watson, left, was chosen queen of the fete. Eagle-Lion starlet Sonnie Anderson, right, of Chicago, was selected to crown the queen.

## Capsule Comments

New York—The styles of several bands were highlighted in the Strand stage show featuring Bob Crosby and orchestra but not that of the beloved old BC orchestra that made all those records you'll find in the libraries of two-bright lovers. However, there was a sprinkling of Tommy Dorsey, with the Clark Sisters singing a pair of their tunes, including the *Sunny Side of the Street*, they did with TD; a medley of Glenn Miller tunes arranged by Jerry Gray, who did the writing in those pre-war days and conducted the stage band here, as he does the studio band on the *Club 15* radio series, and, of course, Bob, working as he does on that air. Bob's (or Jerry's) key men from Hollywood were augmented by top local studio men and their music was good. The Clarks worked exceptionally well as a group and displayed some amazing solo talent in their respective assignments. Bob, as emcee, was very much at ease. But why a cocktail lounge trio, an outside act, should be used on a bill so loaded with musical talent is something that sent pop music lovers out scratching their pates. Of course, as usual, the regular audience loved the corn. We just weren't part of the regular audience.

New York—Jo Stafford made a personal appearance at the Paramount theater and a good portion of her *Supper Club* radio audience made one too. It was the first time we'd seen the chanteuse on a stage since her days as a Pied Piper with TD and the change is nothing short of remarkable, not only in appearance but more emphatically in delivery, stage presence and contagious charm. It was hard to believe that this was the same gal who, eight years ago, couldn't hold down the vocal solo spot in the TD band because while she sang like mad, she couldn't sell in ballrooms. What a difference! Accompanying Jo, and shining nicely in its own right, was the Sam Donahue band, a fine aggregation that rocked the joint through a fast instrumental, featured its ensemble effects on a pair of slow "oldies," and gave vocalist Bill Lockwood the spotlight for a nice *Flamingo*, which, however, never seems really sold by anyone but Jeffries. All in all, musically, it was a good program, drawing capacity houses with an assist from the accompanying flicker, *A Foreign Affair*. —jed

New York—The briefest contribution to a variety stage show by a name band during the past season was that of Skinny Ennis at the Capitol. Opening theme, *Got A Date With An Angel*, a medley of two instrumentals, and closing theme (same as opening) constituted the bands solo effort. Other than that, it accompanied the acts—the Dunhills, a trio of male boofers; Paul Winchell, a ventriloquist who stopped the show, and Lena Horne. The latter broke it up with three songs and a couple of encores. With such opposition on the bill Skinny probably backed down gracefully and settled for the

## Steel Pier Sets Name Line-Up

Atlantic City—On the heels of Larry Clinton, Larry Fontana, Richard Himber and Vic Lombardo for the June weeks, George A. Hamid's Steel Pier has a rich display of musical names to follow for the July and August weeks in its Marine ballroom overlooking the ocean.

Carmen Cavallaro opened on July 25, Art Mooney the first of August, Woody Herman for the August 8 week, Tommy Dorsey for August 22 (week previous still open), Vaughn Monroe for his traditional summer stand from August 29 to September 5, and Tony Pastor in for the Labor Day week to finish out the dancing season.

Hollywood—Nellie Lutcher plays a week each at the Biltmore hotel, Wildwood, N. J., starting August 13, Ciro's in Philadelphia, and the Apollo theater, New York. She then goes into Cafe Society, September 7, for ten weeks at a salary said to be ten times the figure she received there last year.

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clarinet,  
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harmonic.



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# DOWN BEAT



## **BG Tosses In Towel**

(See Page 1)

★ ★ ★

## **Coast Cats Get Jitters**

(See Page 8)

★ ★ ★

## **Bassist Quits King Cole**

(See Page 1)

★ ★ ★

## **On the Cover DORIS DAY**

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