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Hamp To Enliven S.F. Gate

San Francisco—Lionel Hampton will bring live shows back to the Golden Gate theater here for the first time in many months when he opens September 8 for a week. The Gate is a second home to Hamp, he's played it regularly since he started his own band and usually celebrates his hand-leading anniversaries there.

Following his week at the Gate, Hamp will make a two-week tour of northern California and the Pacific northwest up as far as Canada under the wing of John A. Bur-Ton, east bay promoter.

Slates One-Niters

Prior to his Golden Gate date, Hamp will play one-niters at the Oakland auditorium August 15 and August 26 under Bur-Ton's auspices and also dates at Stockton and Salinas on August 16 and 21.

Bur-Ton, biggest booker of name bands in this area, has the King Cole trio for an August 28 date in Seattle and the following night in Tacoma and an August 6 date with Lester Young's band at the Trianon in San Francisco.

He also is lining up one-niters for Louis Jordan later this fall with one date, Christmas night, already set for the Oakland auditorium.

Unknown Joins Cole On Bass

Hollywood—Joe Comfert, a relatively unknown bassist, has joined the Nat (King) Cole trio to replace Johnny Miller, who gave his two-week notice to Cole in Salt Lake City.

Kay Starr Gets Own Radio Spot

Hollywood—Songstress Kay Starr was signed late last month for her own half-hour radio program over ABC, featuring her singing, five minutes of chatter about women in the news, a name gal guestar, and the Buzz Adlam band. Show is on the net Saturdays, 7-7:30 p.m., with a transcribed version airing locally over KECA at 10 p.m.

At press time, Miss Starr was being approached for a permanent berth on the Steve Allen CBS program.

Woody, Hamp Slated

Grand Rapids, Mich.—The Ramona theater here has inaugurated a stage show policy with Woody Herman and Lionel Hampton slated for early appearances.

Charged!

Chicago—During Louis Armstrong's recent engagement at Calumet City an elderly woman guest made repeated and somewhat muddled requests for *Dear Old Southland*. Louis finally complied, only to hear the request repeated while the band was playing the number. A companion advised the pest that the tune was being played. "It doesn't sound right," she complained. "He must have lost his armature!"

And run his battery down, lady?

Not The Type



Hollywood—Johnny Mercer attempts the intricacies of the typewriter with the assistance of his secretary, Jane Wilkin. Photo was taken at the National Songwriters Association convention in Los Angeles where Johnny helped entertain the delegates—but not with this act.

Earle Theater Re-lights Stage For Name Orks

Philadelphia—Name bands will get another chance to prove their worth at the box office when Warner Brothers re-light the stage of their Earle theater, center-city playhouse, after keeping it dark for two years. The 4,000-seat house switched to a straight six policy two years ago when a steady diet of name bands failed to justify top money shelled out to the music makers, in light of light box office returns. Since then, Frank Palumbo's Click, a nitery, has been the only local stand providing bands with regular playing time. The move also means a break for the Negro ones, whose appearances here have been limited to the one-night race promotions since the Earle darkened its stage.

Bing Back

New York—Bing Crosby was renewed for another year on the Philco radio series, with his first platter for the new season hitting ABC airwaves September 29, same time as last year.

Ops Try To Cut Prices On Name Bands To Revive Biz

New York—A concentrated effort on the part of ballroom operators in two sections of the country is being made to reduce the prices being asked for big name bands in the hope of bringing the business back to prewar level at prowar prices.

At the same time, Howard Sinnott, head of the General Artists corporation one-nite stand department, is going to bat on the same matter with the same goal in view.

Midwest Follows Up

Several months ago, the members of the Mid-west Ballroom Operators association began moves in that direction and have been working on it since. Late last month, they asked Sinnott to visit them and sit in on a roundtable discussion.

The booker joined the operators and introduced his plan which calls for lowering box office prices as, in turn, the booking office drops the guarantee figures on top bands.

New England, Ton

Following the lead of the corn belt-ers, the ballroom ops in New England went into action with the same idea in mind. They too received Sinnott and his suggestions and are working on the general project.

The New Englanders also have a plan on tap to hire bands by the week, several promoters pooling funds and then sharing the attraction by routing it around to each hall.

Naturally, a band can be purchased cheaper by the week than by the day, particularly many "B" bands which find themselves with frequent open dates and, in many cases, must pay their sidemen pro rata according to the amount of work they can grab each week.

This buy-by-the-week plan has been used with comparative success before but not on as large a scale as proposed. Savings on the buying price of the band would, in turn, be passed on to the patron through lower admissions which, it is hoped, will entice larger crowds, thus making all concerned financially happier.

Plan Undisclosed

Should the Sinnott plan be adopted, however, it is doubtful if the ops will take such measures. Just what the plan

is has not been announced, the booker preparing same for presentation to the operators.

Last fall, Sinnott issued a booklet, *Suggestions on How to Promote a Name Band*, which was distributed to promoters. It received a warm welcome and built some goodwill for the GAC man, but on the whole, the reactionary band-buying clan snubbed the plan.

This year, Sinnott made no bones about blaming bad business on the promoters. He pointed out that those ballroom operators charging sensible admissions and offering clean, attractive places are doing well.

"The die-hards who played Paul Whiteman in '25 and haven't changed their places since, are faring badly," he argued. Going directly to several eastern operators, he talked them into seeing things his way, showed them how to improve their grosses. They did.

Instrumental in calling Sinnott into the op huddles were Alice McMahon, Indianapolis; Roy Hartenstein, Pottstown, Pa.; and Joe Barry, Bridgeport, Conn., all well-established operators.

Must Balance Books

The ultimate goal of Sinnott and the operators being the same—lower prices all around—it seems quite obvious that the GAC office must be willing to lower band purchasing prices to balance the sheets.

A booking office spokesman points out that it has lowered guarantees by some 20 per cent in the last two years

Claude Ready For New Tour

Honolulu—Claude Thornhill, vacationing here with his wife, will return to the States next month, reorganize his band along the lines of the one he had before breaking up, and go on a tour beginning in October.

His former vocalists, Fran Warren and Gene Williams, already working as a single and a band leader, respectively, will be replaced by a trio or quartet. Thornhill has given his bookers, the William Morris office, the go-ahead to book him for October dates.

2 Big Shots Of Frederick Agency Quit Over Coin

Flash: At press time, word was received from Los Angeles that Sam Armstrong had resigned from the Hollywood office of Frederick Brothers, leaving only Bill Woolfenden on the staff there.

Chicago—The lid blew off at the Frederick Brothers agency here late last month, with two of the top executives taking a walk after showdowns with B. W. Frederick and a storm of charges and countercharges about allegedly unpaid salaries, borrowed funds, and a general coin mixup. Rumors of disension in the organization have been rife for more than a year, always previously denied, however, by all of principals concerned.

Guess Who????

Sioux City, Iowa—Art Kassel, playing a weekend date at Shore Acres here recently, tells about arriving in a neighboring city to fulfill a ballroom date and being met at his hotel by four teen-agers, who constituted a welcoming committee. The youthful chairman hopefully asked "Sir, we have arranged a banquet in your honor this evening. Could you be present?" Kassel, of course, attended, and after a royal feed the young toastmaster announced, "Fellow teen-agers, we are honored tonight to have with us one of the country's finest musicians, who, with his great band, has become one of our favorites here in our city." Turning to Art, he beamed and said, "Here he is, in person, the one and only—WOODY HERMAN."

Tom Kettering, vice president and general manager of the agency, and Herb Pauley, general manager of the Chicago office, were the execs who took powder.

Kettering, who had been with the firm for eight years, holds a contract which does not expire until the first of the year and told *Down Beat* that he intends to sue for the balance of the salary involved.

Claims Contract No Good

B. W. Frederick, now in charge of the Chicago office, says Kettering's contract is invalid in Chicago, but would be valid in New York or Hollywood. The agency, launched in Kansas City in 1934, now is an Illinois corporation.

Pauley, whose resignation does not become effective until August 15, plans to return to his former home in Lincoln, Neb., and resume operation of the Turnpike casino there, which he still owns. He, too, holds an unexpired contract with the agency which has been cancelled by mutual agreement, with Pauley accepting a series of notes for money said to be due him, to be paid off in installments.

Only Two Left

With Pauley's departure, only B. W. Frederick and Joe Musse will be left in the Chicago office, which once had a staff of 22. Sam and Fred Robbins are occupying the Frederick offices in New York. There is no band department at present in the Los Angeles branch, with only Bill Woolfenden and Sam Armstrong on staff, both active in movie bookings.

L. A. Frederick, brother of B. W. and co-founder of the agency, is devoting himself almost exclusively to real estate operations in Los Angeles. Four dance bands were in the Frederick stable at the time of the blowup—Tommy Carlyn, George Winslow, Ray Pearl, and Don Reid.

Contract Breach, He Says

Kettering claims that failure on the part of the agency to pay his salary (for a period of 2½ months at one time, he says) breached his contract.

He holds a letter signed by B. W. Frederick acknowledging a loan from him of \$1,500, which has been repaid. He states that similar loans were made to the agency by other former employees, including Billy McDonald, Walter Stauffer, and Howard Bruce, all of whom were paid off before they left, however.

—NEW

Jacquet Roxy Date

New York—Illinois Jacquet takes his sextet into the Roxy theater with Ed Sullivan and the Harvest Moon dancers beginning September 9. The booking came after Jacquet scored heavily on Sullivan's television program recently.

Sam Donahue On The Cover

Couple of issues ago we had a picture of Shirley Lloyd and two sidemen cooling off leader Sam Donahue with fans after his strenuous *Suicide Leap* number. Our current cover photo catches Sam right in the middle of this same number, so you can see what all the perspiring is about. This shot was made at the Kavokas club in Washington, D.C. but the Donahue band now is at the Pleasure Pier in Galveston, Texas, until August 20.

La Warren On CBS

New York—Fran Warren, femme vocalist with Claude Thornhill's ork until his recent disbandment, launched her career as a solo attraction by replacing Patti Clayton on the CBS radio series, *Sing It Again*. Miss Clayton left the show for Hollywood.

Modern Jump Units Rock San Antonio

San Antonio, Texas—In the June issue of a rival publication, a fast review of jazz in the southwest was wrapped up. Dallas, Houston, and Oklahoma City are covered, with sad deprecations on the state of hot music in Texas and Oklahoma, especially Texas. This traveling correspondent didn't travel far enough because San Antonio, Texas, currently boasts the two best jazz bands in the southwest and two of the best in the country.

While attending the convention of the Texas Press association in the Alamo City, we spent three nights listening to the two six-piece jump units at The Tropics and The Tower, and then attended a Sunday afternoon jam session at The Tropics.

What we heard were two of the best tenormen in the business and one of the best six-piece modern jump units playing.

Tenorman Featured

At The Tropics in downtown S. A. we listened to pianist A. J. Johnson's six-piece featuring Bubba Bright on tenor. At The Tower there was Fats Martin and his six-man aggregation. Martin presented the all-around best band, playing everything from novelty to the latest bop, all in perfect taste.

Johnson's Tropics band is riding along on one main thing, and that's Bubba Bright's tenor. He blows plenty of frantic stuff and can cut plenty of the big names in modern jazz. Johnson's band rocks plenty, although without Bright it might be just another band. They do a wonderful job on such tunes as Groovin' High, Air Mail Special, and Rose Room.

Out at The Tower, on N. Broadway, Martin presents a six-piece setup of tenor, alto, trumpet, bass, drums, and piano (same instrumentation as that of Johnson at The Tropics). You can't pick a weak spot in this band. Personnel includes Fats, drums; "Big" Sargent, string bass; Juanita Martin, piano; Buddy Dadman, alto; Eddie Lane Melville, cornet, and Scotty Scot on tenor.

Fats plays drums and handles vocal novelties; Juanita, Fats' wife, sings blues and ballads and plays fine piano; Eddie Melville, in addition to playing cornet, sings scat and blues; Dadman takes off on an occasional Charlie Parker kick, and Scotty Scot will establish himself as a big name among tenormen.

Never Left Home

Scot is only 18 years of age and has never been out of San Antonio. But he

will be. He plays both sweet and hot, and is blessed with an original style. He also plays clarinet, which makes him an invaluable musician.

The Martin band has some terrific stuff worked out on such tunes as Sunny Side of the Street, Willow Weep for Me, St. Louis Blues, and other standards of undying popularity.

Both the Johnson and Martin bands are set for five or six months at their respective spots.

—Jake Trussell

Miami Copa Dickers For Spike, Suns

Miami Beach—Murray Weinger, owner of the Copa Cabana, has secured two additional lots adjacent to the site of the fire-damaged club and announced that when designer Norman Bel Geddes completes his sketches, construction will start on the new spot. Weinger also announced that he is considering a name band policy and that negotiations are now under way for the services of Spike Jones for the supper room and the Three Suns for the Copa lounge.

Sinatra Holdover On Hit Parade

Hollywood—Picture work and the inability of sponsors to find a suitable replacement have caused Frank Sinatra to be held on the *Hit Parade* throughout the summer.

On last Saturday night's show, Lynn Murray took over the baton chore of Axel Stordahl and Marjorie Hughes, daughter of band leader Frankie Carle, chanted in place of Beryl Davis. Others will follow in the fem vocal spot.

No Solo Yet



Hollywood—Gloria Grey, who sang recently with Jimmy Grier's orchestra, decided to go out as a single, but soon exercised her woman's prerogative and joined the Ike Carpenter band as vocalist.

Buddy To Open At Tavern On Green

New York—The name band policy with which the Tavern on the Green plans to operate during the fall and winter seasons, will be launched by Buddy Moreno and his ork September 15. The spot reopened with Dick Himber this summer.

Ten Years Ago August, 1938

"Pettillo and Joe Weber are pale," declaimed a story in the BEAT 10 years ago. And the head of the Chicago local denied that he had ever told the press that he was the "tail that wagged the AFM dog." This happened at the federation convention after Weber had denounced Pettillo in a scorching article in the *International Musician*.

The first "musician's novel"—Dorothy Baker's *Young Man with a Horn*—was reviewed. . . . Raymond Scott endeavored to explain his more-or-less descriptively named compositions: "the droning rise and fall of surging power . . . the rhythmic noise of levers and machines . . . the imposing sight of gigantic generators," for *Power House*, of course. Said *War Dance for Wooden Indians* was based on an "original" legend.

Benny Goodman's Gas House Gang scored 19 to the Gene Krupa Killers' 7 in a softball game. . . . Peg La Centra was singing on NBC and looking hopefully toward Broadway musicals. . . . Irene Daye was warbling with Krupa, and Martha Tilton, with Benny Goodman, was accorded some very unchivalrous criticism by *Beat* writer George Frazier.

Dick McDonough, guitarist, died following an emergency operation. . . . The *Flat Foot Floogie* boys, Slim Gaillard and Slam Stewart, appeared on the second anniversary broadcast of the Saturday Night Swing Club. . . . Tommy Dorsey and manager Arthur Michaud parted, after Michaud, Balaban & Katz and MCA all thought someone else would tell Dorsey about the Chicago local's standby foes for theater broadcasts.

TELEVISION NEWS

AFM—Studio Talks Lock 16 mm. Video

Hollywood—Operators and associates of firms established here to turn out 16 mm. sound movies for television, the only field that promises to supply any employment for musicians in video for a long time, were more or less resigned to the fact

Name Bands Get Summer D.C. Spots

Washington, D.C.—Ella Fitzgerald is slated to follow Freddie Slack at the Howard theater for one week on August 20 with Sarah Vaughan due for a week starting September 3.

Name Bands, Inc., a local organization that has been taking advantage of the dearth of good music in Washington, has been booking name dance bands into Chesapeake Beach park during the summer months.

TD To Open

Tommy Dorsey comes in for one night Friday. Other names due to follow are Carmen Cavallaro, Skitch Henderson, and Johnny Long. This fall, Name Bands, Inc., will move into the national guard armory for its winter series. Harry James is due to open the series on October 2.

The Four Tunes are now at Perruso's after accompanying Savannah Churchill during her Club Bali appearance a few weeks back. . . . The Kuehn Brothers and Rita Ann Artiste now supplying the entertainment in the Neptune Room of the Earl restaurant. . . . Jack Edwards replaced the Cass Harrison arch at the Metronome room of the Wardman Park hotel last month. . . . Bill Whelan's Dixieland band leaves Uncle Billie's at North Beach, Md., sometime during the first part of next month.

Local musicians have been making it a practice to catch the Saturday afternoon sessions at Uncle Billie's and then move over to nearby Chesapeake Beach to hear the name bands play.

—Thomas B. Lodge Jr.

that it is unlikely the AFM would permit its members to record for tele-movies until the new AFM pact with the movie industry has been set up.

Conferences between movie reps and Pettillo on a new sound-track deal for musicians (the present agreement expires August 31) were to get under way in either New York or Chicago during the first or second week of this month.

Television Important Angle

One of the vital issues to be settled was the use, or otherwise, in television of movies for which the music is recorded by AFM members. Movie producers know that eventually one of the biggest outlets for pictures will be in television.

They hope to have an agreement covering recording with as few strings attached to it as possible as far as television is concerned. Pettillo's attitude on the subject is already well known.

First deal for a "remote control" television broadcast of a dance ork was set up here for Spade Cooley's 17-piece unit as a regular Saturday evening feature on KTLA starting July 14. Broadcast originates at the Santa Monica ballroom, which Cooley operates.

Cost Shared by Spade

It's understood the cost of the expensive venture is being shared by Cooley and KTLA. One of the technical difficulties is the fact that a video broadcast of this kind (in the absence of a coaxial cable) has to be done by the relay method—beamed from the Santa Monica pier on which the ballroom is located to the KTLA transmitter on Mt. Wilson a distance of 35 miles, and rebroadcast from there.

Unlike musicians on sustaining (non-commercial) remote radio broadcasts, the musicians in Cooley's band were to be paid extra for their television chore.

He also is being sound-filmed for general television release if the AFM grants permission.

—gem

Etting, Husband To Tour Theaters Supper Club Net Sked Set

New York—Ruth Etting is planning another trek eastward, this time in theaters, this fall and winter. The songstress will be accompanied by her husband, Myrl Alderman, and three other musicians.

The onetime top ranking songbird came out of retirement last year for a local club date and followed this with a long series of sustaining programs on station WHN, a quarter-hour across the board. There were no commercial takers, however, and the Aldermans returned to their Colorado home.

New York—Chesterfield has announced the fall-winter schedule of its *Supper Club* series which will feature Jo Stafford, Peggy Lee, and Perry Como. Perry will follow the same routine he had last year, doing the Monday, Wednesday and Friday shows from here, while Jo takes the Tuesday spot and Peggy the Thursday one from Hollywood.

Petite Miss Packs Vocal Punch



Corpus Christi—They expect a Bonnie Baker voice when Eleanor Russell steps up to the mike, but the tiny miss has a fullness and depth—to her singing, that is—which seems incongruous with her 4 ft. 10 in. Eleanor is with the Ken Harris band at the Robert Driscoll hotel here. She sang at the Essex House and McAlpin hotel in New York before joining the band last year.

'Heartbeat' Boy Artie At Home



Hollywood—Artie Wayne, whose "heartbeat" record with Rita Hayworth's for-a-time secret accompaniment created a very minor stir some time ago, is shown here with his more permanent rhythm-setter, wife Janet. They are at work in the kitchen of their home.

Cats Can Ogle Cats At Charlie's

New York—When movie fans visit Hollywood their main objectives are restaurants and clubs where their favorites spend leisure hours. When radio fans hit New York they want to visit the haunts of *John's Other Wife* and others. Lovers of the legitimate theater find their idols at Sardi's, Frankie & Johnny's, 21 and elsewhere.

It is only natural to assume, therefore, that dance band fans, in visiting the metropolis, would like to know where they're most apt to find the jazzmen about whom they've been reading during the last few years.

Headquarters for sidemen, with occasional visits from band leaders too, is Charlie's Tavern. A quiet unpretentious hangout just above Times Square, at Seventh Avenue near 52nd Street, it is definitely not fancy, either in decorations or prices.

Boss Began In 'Speak'

Charlie Jacobs, the boss, became an intimate of musicians when he was employed in a speakeasy just off Broadway, in the old days. The following went with him when he opened his own place and it's still there. His tavern serves as oasis for be-boppers, radio musicians, dance band men, society band men, Dixielanders, legit theater pit men and free-lance musicians of all types. When on leave, service musicians always frequent Charlie's and many, on being transferred to local duty, have been known to report to the tavern long before they log in with the duty officer.

Chatter hits its peak here in the early morning hours, between one and four. Late afternoon also sees a good sized crowd on hand to "talk shop." A few of the boys manage to get up early enough to have luncheon there. If Charlie isn't on duty behind the bar, his partner, Joe Harbor, will answer your questions. Another nocturnal mixologist is Ed; Scotty is the night waiter, and Archie, most fabulous of the employees, adds to the repartee through the dinner hour.

Other Spots Too

Charlie's is the general hangout. There are other spots, though, where you'll find "specialists." In the only building, the Rockefeller couldn't buy, in Radio City, a small bar, run by a legion of Irishmen, reaps a fortune from passersby, radio performers, technicians and mainly, musicians. Technically it is billed, *The Harley Brothers' And Daly*, but you'll find the trade refers to it only as Hurley's.

This is the haunt of musicians from the NBC and ABC studios, with occasional dance band sidemen looking in just to renew an acquaintance or two. You're most likely to bump into some of the big time radio leaders here, as well as free-lance men who graduated from the Goodman, Casa Loma, Dorsey, Shaw, Spivak and Whiteman bands to get the cream of New York musical assignments. Don Voorhees, Peter Van Steeden, Perry Como, Helen Carroll and the Satisfiers, Carl Kress, Russ Case and many others are apt to drop into Hurley's while you're there.

CBS mob is scattered, since most of that network's big musical shows

are aired from converted legitimate theaters around the Times Square zone. House men take refuge in Colbee's, a rather conservative restaurant and bar located on the 52nd Street side of the Columbia building at 485 Madison Avenue.

Those working the mid-40s playhouses are most likely to visit the Theater bar and restaurant on West 45th street more popularly known as Louie's. It may strike you odd that the name should remain since there is no Louie there anymore, he having retired almost two years ago. Now it's Carl and Patsy, who were there with Louie. To maintain a musical flavor in the environment, Patsy is breaking in his son as a waiter. Nothing unusual in this, except for the fact that Patsy's son is a concert pianist.

Hotels Provide Customers

Carl and Patsy get a big play from dance band musicians working at nearby hotels (Astor, Edison and Lincoln, when it has a band) and those who reside in the nearby Whitby apartments (a music city in its own right), along with the CBS workers. Pictures hanging on the walls reveal that some of the best customers here are Gene Krupa, Vic Damone, Beatrice Kay, and the Pied Pipers.

If it's at exponents of bop you wish to gander, chances are they'll drop in at the Royal Roost, just opposite the Strand theater on Broadway. This is their commercial hangout, but if you want to get "down to earth" with them, catch them at Minton's, up in Harlem, where the whole thing started, and still progresses, with nightly impromptu sessions. Tiny Hill, one time band leader, is the operator of this retreat, incidentally.

Dixie Hides In Village

If you thrive on Dixieland and want



New York—Tourists go to Bleek's to watch the literary lights crumble around the match game, and they go to Charlie's Tavern to watch the musicians dissolve in the liquid shadows. The 51st and Seventh Avenue version of McSorley's wonderful saloon is superintended by Joe Harbor, top photo, and Charlie himself, bottom. Photos by Bill Gottlieb

to rub elbows with the gents who play it best, you'd best head for Greenwich Village and split your time between Eddie Condon's and Nick's. Between the two, you're almost certain to come into contact with all important living exponents of that type of jazz—except those who are out of town, at Jazz Ltd., or someplace else in Chicago.

There are jam sessions at Condon's every Tuesday night, when you'll find the best turnouts down there. You'll share good musical company, too, at



Hudson Draws Dailey Raves

New York—Frank Dailey, owner and operator of the Meadowbrook in Cedar Grove, N.J., returned from a scouting trip through the middlewest with raves about the Dean Hudson band.

Dailey is negotiating with Dean's bookers, and it's likely this will be the crew to inaugurate the new Meadowbrook policy of using one not-top name band for an extended engagement, with a promotion campaign staged by the roadhouse geared to push the work into the top brackets. He feels Dean and his collegiate-looking sidemen are it.

Heretofore, Meadowbrook has housed top names for one, two and three-week engagements. Only name next season, according to Dailey's present plans, will be the opener September 9, probably Elliot Lawrence for three weeks.

Philly House Ork Nixed; The Fourth

Philadelphia—Again invoking the Taft-Hartley act, a fourth local radio station junks its studio band. Come August 14, WIBG, with a heavy program schedule of recordings and baseball broadcasts, will drop its four-piece unit led by organist Eric Wilkerson. Mutual's WIP and the independent WPEN and WDAS dropped their house orks several months ago. This leaves only the three remaining network stations—WCAU (CBS), KYW (NBC), and WFIL (ABC), with house units.

If your Down Beat subscription expires with this issue, send your renewal today and avoid running the risk of missing a copy.

Bothwell Fronts Top Teen-Agers

Saxes—Ed Boike (age 19), Bruce Dybvig (19), Jerry Treatman (18), Jack Weintz (19).
Trumpets—Sam Haverson (20), Dick Zemlin (19), Jack Coan (16).
Trombones—Stan Haugeaug (19), Duane Solem (19).
Rhythm section—Stu Anderson (22), bass, Paul Bolich (20), piano, and Bill Blackstad (19), drums.

The Weirs, N.H.—Johnny Bothwell is fronting *Look* magazine's teen-age band, 1946 contest winners. That year, this crew was under the baton of Bruce Dybvig, who now is playing lead alto for Bothwell.

Bothwell appears to be happy with this young set of musicians, which he acquired two months ago in Minneapolis, for this engagement at Irwin's Gardens, the only ballroom in The Weirs. But all is not well within the Bothwell camp because of home sickness which a few members have developed. Other than home sickness, the

morale of the band is high, and they all respect Bothwell.

At press time, it appears, however, that Bothwell will be out of the ballroom doing one-niters around New England. Originally, the band was inked for September but due to heavy pres-

sure levied against the band by Jim Irwin, the ballroom operator, Bothwell is set to move his teen-agers out.

It seems that the operator expected a Lombardoish band, and perhaps even a few bald-headed musicians and not a "once-a-week shave" band which plays styled arrangements. The hundreds who packed the ballroom in order to dance and listen to this young outfit have shown approval toward the Bothwell band. Practically every juke box in The Weirs has been loaded with Bothwell's platters.

Lombardo Regardless

Regardless of how well business has been at the ballroom, the owner still insists on the Lombardo-like flavor. Bothwell has, thus far, been cool about all this and has tried to please Irwin. The band will continue to play four nights a week until enough one-niters are booked, and then a release will be signed.

On one of the nights off at the Gardens, the band played a one-ner at Sherburne, a small town close to the Maine border. For Bothwell and his band this engagement served as a refresher and a chance to play a few bop

arrangements which arranger Don Specht wrote prior to leaving Minneapolis.

The band having only been playing the Bothwell book for two months managed to cut it without too many clinkers. Perhaps, the only weakness in the band is the sax section but even this doesn't hurt the band's relaxed sound.

Better Than Previous

The band, according to Bothwell, is the freshest crew he has ever fronted and sounds much better than his previous band. He also stated that this is, perhaps, his last chance to prove that he is out to make it and has faith in this young band which will determine his future as a leader.

Johnny already has set his eyes on television and believes with such a crew he will have no trouble.

Singing, Bothwell has Johnny Berglund who won first place as Minneapolis' up-coming male vocalist. Berglund is 21 years old. Girl chirper is Allean Martin from Cincinnati. Allean is 19 and is getting her first band experience with Bothwell.

—Ray Barrow

Bleu's Two Combos Kick Commercially

New York—A double musical attraction, with three singing acts for good measure, has been giving sophisticated East Siders commercial kicks at La Ruban Bleu of late, drawing heavy crowds—sans marquee name value. The King

Odom quartet and the Norman Paris trio share the small hand stand, the latter handling accompaniment chores for two feminine singers, Louise Howard, comedienne, and Jeanne Palmer, special material chirper.

The Odom boys, who have been heard

on Musicraft records, rate along with the better foursomes, with a few novel effects and treatments that give them enough distinction so they are not exactly commonplace. One of these is the use of the bassman, David Bowers, as a solo vocalist.

Odom Sings

King Odom, himself, sings tenor leads in a pleasant voice, with Cleveland, who also accompanies on guitar, and Isaiah Bing, doing backgrounds. Unit shines particularly on spirituals.

The Paris threesome is built along the Cole-Cavanaugh-Greco foundation of piano, bass and guitar, leader here, too, playing the 88. However, there is no resemblance whatever to the aforementioned trios in the work of this group, and no apparent attempt is made to ape others' styles. The boys run the gamut of tunes from pops and standards in regular tempo to the light classics. Paris, himself, gets plenty of opportunity to display his talents at the keyboard and, while the group shines in its work particularly in its accompaniment of the acts, like most similar units, 'tis said it would rather be playing over on the west side for brother musicians. Commercialism pays off, though, so common sense seems to have the upper hand.

—Jeg

Jazz Ltd. Adds Cenardo, Lee



Chicago—New men at Jazz Ltd. here are Doc Cenardo, drums, and Carroll Lee, piano. They share the band corner of the E. Grand Avenue Dixie haven with trumpeter Paul (Doc) Evans, clarinetist Bill Reinhardt, and trombonist Munn Ware. Evans will be at the spot until late August, when Sidney Bechet is scheduled to return. Richard Irving Photo

King Odom Four At Ruban Bleu



New York—Shot at the Ruban Bleu here, the King Odom quartet boasts David Bowers, Isaiah Bing, Odom, and Cleveland Bing. This sharp foursome can be heard on Musicraft records, in case you're not within taxi distance of the spot.

CHICAGO BAND BRIEFS

'The Agent' Plugs 'The Violinist'—Eddie South

By TED HALLOCK

Chicago—Al Milton has an idea. Milton, referred to by the late Glenn Miller as "the agent," is directing the comeback of Eddie South, a finer musician than whom we've never heard. Hired to alternate with Anita O'Day at the Rag Doll in a last minute booking—South has been receiving the promotion of his life; TC CBS remotes from the Doll, a TC ABC Sunday shot, an article in Ebony plus local appearances, all under the Milton aegis.



Ted

the big putsch.

South's current trio, a dinner-dancer's delight, includes bassist Jessie Simpkins and pianist Frank Smith... both men with as much taste as Eddie, who back the violinist cleanly on his Zigeuner-like fare. If Eddie isn't on top in a year, we will eat Milton's filing system.

Max Miller's unit, backing Bootwhip, is probably the worst he's had; notable for a trombonist who shouldn't be playing for money, period. Personnel includes Remo Belli (drums), good; Ralph Cephardt (bass), eager; Hal Blondstein (trumpet), who can't play like Dix but tries; Bob Gillett (alto), excellent, and Jay Kelliher (trombone) oh my! Miller, Kelliher, Belli and Blondstein are on a new kick... the "pukka bloke" facial adornment. May replace the goatee.

Vocalist Judy Starr (34) was near the point of death last month, from skull injuries sustained in an auto accident near Evanston. Miss Starr told attending physicians that she "wanted to live to see her granddaughter." Judy's 16-year-old daughter Pat was expecting at press time.

Guests: Beige Room (Pershing hotel), closed since June, was slated to reopen this month, backed with new money. Larry Steele was set to continue as producer. New owners are Mike Sneed, Maxie Barbour, and Joe Marlowe... Harry Kogan is out as ABC's director of music here.

Dale Surprises

In a surprise move (a surprise to

Jay Burkhart, Kai Winding, Bill Russo, etc.), Jimmy Dale booked himself into NYC's Savoy ballroom for two weeks, which began August 6, with options. Dale is using a mixed band, with men from Locals 10 and 208.

Reason Winding was surprised was that his front-line teammate, tenorman Gene Ammons, will depart with Dale, serving as concert master and featured soloist. Kai and Buddy Stewart were culling local ranks for a replacement at press time.

Poor Jay!

Dale also heists Burkhart brassmen Sy Touff, Ralph Meltzer, John Avant (trombones), Hobart Dotson, Gail Brockman, and Hotsy Katz (trumpets). Jimmy's other sidemen for the date include Buddy Hiles (ex-Hines), baritone; Leon Ketchum (vocals); Ernie McDonald (tenor); Roy Grant (alto); Bob Lyons (alto); Johnny Howell (ex-Bothwell, Russo), trumpet; John Burres (ex-Millinder), trumpet; Wesley Landers, drums; Julian Mance, piano, and Leroy Jackson, bass.

Interesting to note that during the nights Harry (The Hipster) Gibson didn't show at the Blue Note (where he was currently employed), he could have been found presenting gratis entertainment at any one of several loop spots.

Ben Wuz Robbed

We beg leave to correct our cohort, Eddie Ronan, who wrote in the *Beat*, February 26, 1947 (p. 9): "Improvement might be for Carlton to work closer to the background counter melodies of pianist Marian Page," in a review of Jimmy McPartland's unit. James was at that time at the Capitol, where piano and bass were separated by one altman and six feet... where it was difficult to hear oneself.

Ben Carlton, in our estimate one of the country's finest bassists, both as a rhythm man and technician, has sufficient professional pride to have been hurt by Ronan's quite sincere comment. May we contradict... Carlton's ideas concerning tempi, intonation, and blend (especially with Marian) are without flaw. Not a flashy showman, Ben is nevertheless master of double stops, weird intervals, and other aspects of modern bass playing.

Happy, Bud?

Concerning the McPartland aggregation, Bud Freeman should be quite proud... two down and ? to go. Following Lou Ranier's demise with the unit, drummer Chick Evans received notice last month, was replaced by ex-BG, TD tubster Elmer Alexander. Chick promptly joined the Floyd Bean trio, replacing Claude Humphreys.

Freeman is doing himself no good. He seems to be compiling a new tome, *How To Alienate Friends And Influence The Management*. His playing, out of date, has prompted sarcastic quasi-critics to inquire (concerning Bud's period of "training" with bop pianist Lennie Tristano), "What did you learn?" There is no answer.

Brown's Doggerel

Did you know altoist Boyce Brown (with Chet Roble's trio) is an accomplished poet? The *Beat* may print some of his verse in the near future. The National Association of Negro Musicians will convene in Columbus, Ohio, August 22-26. Voice, management and instrumental clinics will be held during the conclave. Vocalist Joyce Mauer leaves for Arizona in two months. She's through working locally.

Blue Note and Club Silhouette ops have merged... in a deal to exchange artists for successive bookings. Move is rumored to aim toward cutting a prominent far northside spot.

Spencer Ork Intact

Reports that Earle Spencer's band broke up, in a "trade" mag, were un-

'Dark Angel' Returns To Spotlight At Rag Doll



Chicago—Violinist Eddie South, above, is almost better known in Europe than in this country, and even in his home town of Chicago. South was a child prodigy who began his career on the stage of the old Vendome theater

here, then spent years playing and studying in France and Hungary. Gypsy music, as well as classical and jazz, is on the South program. Jesse Simpkins is the bassist and Frank Smith the pianist. —Staff photo by Ted

true. Spencer is finishing an engagement in Ft. Worth currently. WBBM's CBS remote from the Rag Doll could be heard in L.A. and NYC, but not here! Same station's *Make Mine Music* expands to 45 minutes, Sundays, 3:30-4:15 p.m., CDST.

King records into a new location, 2337 S. Michigan Ave., Chicago, 16... Henry (Red) Allen and Johnny (Scat) Davis will hold at the Brass Rail and Capitol (respectively) as long as business sustains them. Spots have no other advance bookings. Four Steps Of Jive now alternate with Davis at the latter club... Don McGrane ork at the Bismarck hotel... Signature exec Bob Thiele has signed pianist Liberace for future etchings. Deal included 16 sides already waxed.

Luck to Miss Pat Harris who inherits this pillar effective next issue.

Ex-Flip Trombonist Back In Pittsburgh

Pittsburgh—Eyes are turned on the jazz niteries as the Carnival lounge welcomes back trombonist Tommy Turk, who's been in Chicago with the Flip Phillips combo. J. C. Heard will take over drums August 16 when present tubman Dick Brosky takes a honey-moon vacation.

Hot Lips Page is in the spotlight at the boite with the Deuces Wild combo. Jackie Carroll opens the Mercur's Music bar on Graeme street tonight (11) for a week's run. Following Jackie, Ida James moves in to start singing August 16.

Beginning August 23, Vic Damone will be at the Copa club after which Patti Page "confesses" for a week on the stand starting August 28.

Tex Beneke will take his band and vocalists for a one-niter at West View park on August 25.

Still holding forth: Bernie Cummins at Kennywood park ballroom, until Saturday (14), and Tommy Carlyn at the Terraced Gardens.

—Bettelou Purvis

Teddy Adds Airer

New York—Teddy Wilson, the piano virtuoso, who has been conducting his own musical series over independent radio station WNEW daily from 1 to 1:15 p.m. for the last several months, has taken on a similar series over WOR, the Mutual outlet, with a quarter hour stint Saturday at 4 p.m.

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Fulton Flits



Chicago—WBBM's music director, Caesar Petrillo, left, and singer Connie Russell wish Jack Fulton well in his new job as director of the Chicago theater orchestra. Fulton was a musician, song writer, and singer on the station's staff for many years.

Old 'First Impression' Rapp Nixes Neophyte Warblers Dewey, Day

Cincinnati—It was back in 1933 that Barney Rapp and his New Englanders were a terrific click at the New Yorker hotel. Everyone who wanted a job, a good job, would either contact Rapp or his booker, Phil Tyrell. A little guy with a mustache walked into Tyrell's office announcing he was a singer and would like to have a job singing with Barney. Advised by Tyrell that Rapp was using his brother, Barry Wood, the young vocalist insisted that he at least get a break to try out. After several visits to the office, booker Tyrell took the applicant to Rapp and asked Barney if he would take time out to listen. Although Barry was doing nicely with the band,

Rapp did not overlook anything that might be good, so consented to hearing the neophyte.

After the audition, Rapp said he liked the chap's voice but it was not the type he wanted for his band, and would therefore continue with his brother.

The little guy with the mustache hung around for a few days still try-

ing, and would not take "no" for an answer. He even went so far as to buy the boys in the band hamburgers in order to get better acquainted, thinking this close association with the sidemen might help get him on as their singer. However after a few days he gave up and pulled stakes.

The little guy with the mustache was Tom Dewey for whom you may vote on the Republican ticket for the presidency come November.

Ten years ago a long lanky gal, a nice-to-look-at babe, asked Barney Rapp for a job as vocalist. After looking her over and hearing her voice, Rapp said "okay sis, you are on. What is your name?" She said "Doris Kappelhoff." Rapp said, "Oh, no, not Kappelhoff, that will never do, that sounds too much like an over-the-Rhine name." So he changed it to Day—Doris Day. The rest you know, about this great singer who has done so well that Hollywood signed her, and in her first picture, *Romance On The High Seas*, with Jack Carson, she

Gene's Itinerary

New York—Gene Krupa band finishes its week at the Surf club, Virginia Beach, Va., tomorrow (12), with a one-nighter in Pottstown, Pa., following on August 14; Highland Gardens, Grand Haven, Mich., August 17-21; Wamplers Lake Pavilion, Brooklyn, Mich., 22; Mancuso theater, Batavia, N. Y., 24-26, and the Coliseum, Toronto Exposition, Toronto, Canada, 27-28.

not only did a great job, she ran away with the show.

Doris was a dancer before becoming a singer, but a broken leg made her change over. Locally she sang with Gene Wagner, Jimmy James, Barney Rapp, and at radio station WLW.

Her dad is a local chorus master, and her mother a singer. Her ex-husband, Al Jordan, is staff trombonist at WLW, and her son Terry is by this husband, who was with Jimmy Dorsey.

—Bud Ebel



Pressure by various groups objecting to the title "Modern Minstrels" caused NBC to cancel the Lucky Millinder all-Negro radio show, planned by Moe Gale and scheduled to hit the airwaves on July 14. . . . The ol' left hander, Joe Sanders, surprised his band by eloping to Crown Point, Indiana, with Yvonne Lawrence. . . . Jack Archer takes the desk in the William Morris office in Chicago vacated by Pat Lombard, who switches to the New York office of the agency.



Her nibs, Georgia Gibbs, is readying a musical comedy show with Dean Martin and Jerry Lewis for a radio spot in the fall. . . . Anne and Howard Dulany, who will move to Florida in October to permit Howard to sing in the clubs, expect a little sister or brother to Marianne and Lisa in January. . . . Gene Austin is in line for the Lum and Abner spot in September.

Dona Drake, the former band leader who has resumed her work on the screen, has had five names. She was born Rita Novella in Mexico City, then changed to Una Vilon to Rita Rio to Rita Shaw and finally to Dona Drake. . . . The Don Crawford orchestra, with Marilyn Day and Dick Stein, from the Ohio State campus, is now set at the Deshler-Wallick hotel in Columbus. . . . Lee Williams of Omaha has turned his baton over to Al Hudson and will take a leave of absence.

Kathleen Quinn, thrush with the Cass Harrison band in Washington, D. C., became Mrs. George F. O'Neill of New York last month. . . . Betty George moved from the St. Moritz roof garden in Manhattan to the sea breezes on the coast at Atlantic City. . . . The Mark Warnows have agreed on a divorce settlement. . . . Dimpled Dottie Reid, after singing with Dick Gasparre at the Monte Carlo, is now making the Buddy Morrow band stand look awfully pretty.

Work has started on redecoration of the Gay Blades (NYC) as home for the new Roseland ballroom. Present building is coming down to make room for a new show biz center with a 5,000 seat theater and television facilities. . . . Stomach trouble forced Johnny Vincent out of the Ray Anthony band. . . . Louis Jordan and Ray McKinley will share the NYC Paramount theater stage next month.

Dean Hudson and Lady Iris Mountbatten have discovered each other. . . . Add namesakes: Jack Rael, manager of songstress Patti Page, and Jack Rayel, assistant program director of TV station WABD in Gotham. . . . Comedy vocalist Cass Daley expects the stork. . . . Peggy Clark of the warbling sisters and Wilbur Schwartz, lead alto with Bob Crosby, have their own heat wave. . . . Jimmy (B & K) Savage's quip of the week: "What will they do with all the left-over liquor in the Panther room of the Sherman's College Inn?" Answer: "They'll pour it back into the Panther!"

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LIDO . . . Full size 120 bass, 4 sets treble, including piccolo, 5 sets bass reeds. Twelve treble, 7 bass switches. Was \$750.00. New price, \$595.00.

CARDINAL . . . Full size 120 bass, 4 sets treble, 5 sets bass reeds. Eight treble, 5 bass switches. Was \$675.00. New price, \$495.00.

NAPOLI . . . Full size 120 bass, 3 sets treble, 5 sets bass reeds. Five treble, 4 bass switches. Was \$550.00. New price, \$390.00.

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SWINGIN' THE GOLDEN GATE May Not Be In Bucks, But S.F. Is Rocking

By RALPH J. GLEASON

San Francisco—Maybe it's the beginning of a trend upward in the music business, maybe not . . . but San Francisco is jumping like mad any way you look at it. Dizzy Gillespie's two nights in town contributed something toward this, but there is plenty going on without Diz. Charlie Barnett's band is playing the Edgewater ballroom at the beach.

Blanco's Cotton club had a terrific boost in business during July with Slim Gaillard and his trio playing. Ivy Anderson, the Hunter Grey trio, and Allen Smith's sharp local band fill in after Slim's appearance.

From the Cotton club, Gaillard went to the Actor's club on Geary street with Joyce Bryant and Sepianaires for two weeks with options. The spot bills de luxe dinners prepared by Slim himself.

Opens with Saunders

The night Gaillard opened at Actor's, Ivy and the Grey trio moved into the Cotton club. Mabel Scott opened at the Lashio club on Eddy street with Saunders King's band at the same time.

All this activity doesn't necessarily mean that business is good in the spots around. Far from it. Everybody says it's just exactly the opposite, that no spot is drawing at all unless it has names. However, right at the moment, San Francisco seems to be shaping up as a good market for talent, especially Negro talent.

BAY AREA FOG: Ivory Joe Hunter held over at Leon and Eddies in Oakland. . . Abe Burrows has the town in stitches with his song parodies at the House of Harris. . . Danny van Allen, ex-Carmen Miranda and Spike Jones drummer, has the band at the Orinda Willows out in the valley. . . Mushmouth Moten, local trumpeter working at the Bandbox in Redwood City. . . Lashio's is the spot musicians passing through with name bands hit after work.

Watters' Packs 'Em

Kenny Burt's trio at the Mardi Gras in Oakland. . . The Four Aces featured at Our House in San Leandro. . . Lu Watters' Yerba Buena Jazz band still drawing some of the biggest weekend crowds in the East Bay to Hambone Kelly's in El Cerrito. . . Bob Stanton replaces Burt Bales at the 1018 club on Fillmore when the latter opened at the Players club on O'Farrell street. . . Dick Reinhart's band continues at that spot. . . Cafe Society, ill-fated International Settlement night spot, will be reopened shortly by Sid Wolf who will try to make an inexpensive, informal club out of splendor that was Cafe Society. . . Roy Eldridge's personal appearance at the Edgewater with Charlie Barnett's band drew a disappointingly small crowd of fewer than 500, due to little promotion and disc jockey plugging.

Bill Sweet, Northern California ballroom operator, took over the Melody Lane, christened it Sweet's ballroom, and sold his old spot, local home for many name bands through the years. Deal didn't stick, however, and Sweet now has both places and calls his original spot the New Melody Lane.



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Egan Speakin'

New York—Though juke boxes house 24 or more records each, tavern patrons invariably play the same four or five over and over.

Caesar salads are both overrated and over-seasoned.

Martial music always makes me think of either trained ponies or dogs at a circus, or my first few mornings in boot camp.



Jack

I'm never moved enough by a song, dance or speech by an actor on the movie screen to break into applause. New Yorkers should be made to drive through the middle and south-west with their radios playing continuously to learn just how strong hillbilly and cowboy music is in this country.

The present slump in the music publishing business is proving to leaders and hotel operators just how much the pluggers contributed to opening nights.

Gumlets would easily replace Martinis in public favor if given half a chance, but they're much harder to whip up.

Be-bop may be the new rage, but Dixieland continues to draw the most consistent business in small clubs.

Uncanny how some arrangers, notably Dean Kincaid, do some of their best work on moving streetcars and subway trains.

The most genuinely happy band I

Kay Opens At Coast Casbah



Hollywood—Kay Starr, looking a little sleepy, poses with trumpeter Wingy Manone and a music sheet at Kay's opening at the Casbah in Los Angeles. This was Kay's first west coast appearance since her return from New York.

Stan, Spivak, Anthony Set At Cincy Coney

Cincinnati—Clyde Trask's orchestra is playing the current summer season at Coney Island park, the city's main band spot during the hot weather, with occasional days off to make room for a string of name bands about once a week. Beginning Friday, he draws a week's vacation while Ray Anthony takes the stand. Stan Kenton comes in for a one-nighter August 20; Charlie Spivak plays there August 27.

ever came across was the pre-war Alvino Rey crew, with the King Sisters major happiness contributors. The original Casa Loma crew, back in the early '30s, did okay in that respect, too.

Westchester county, which once used to dictate the band and dancing trends of the nation, has been laying an awful egg in that respect since Pearl Harbor.

When is someone going to invent a good hair conditioning unit? Woody Herman's theories on be-bop are the sanest I've heard around musical circles.

If asked to name the most fabulous leaders in the music biz, I think I'd lead off the list with Joe Venuti, Tommy Dorsey, Dick Humber, Abe Lyman, and Horace Heidt.

Stuff Smith has a wealth of unused talent which he should have put to work when he was "up there."

Jock Fixes Bop Concerts

Salt Lake City—The little man who has done more toward advancing jazz in Salt Lake City than anyone is at it again. Bewhiskered Al (Jazzbo) Collins, local disc jockey is arranging some terrific concerts featuring the finest bop artists available. Listeners of his air show are submitting votes for their favorite. Dizzy is leading the present count, pursued by Frankie Laine, Sarah Vaughan, and Kay Starr. Guest performers will be backed by top local tooters.

Les Brown and Will Osborne are at the Coconut Grove. Jimmy Zito returns to the fold next week. It will be a treat to catch Jimmy again.

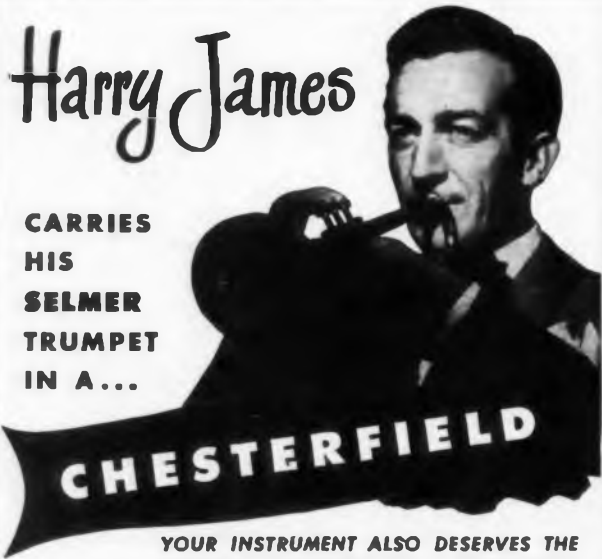
Jack Cole is entertaining at the popular resort Saltair and will be followed by Jules Herman. Jules and his orchestra are from the midwest and have an outfit styled after his former boss, Wayne King.

The benefit given for the Doug Boll orchestra who lost everything but their shirts in the burning of Jerry Jones Randevu, was a success. Doug and the boys played on borrowed instruments.

—Billy Reese

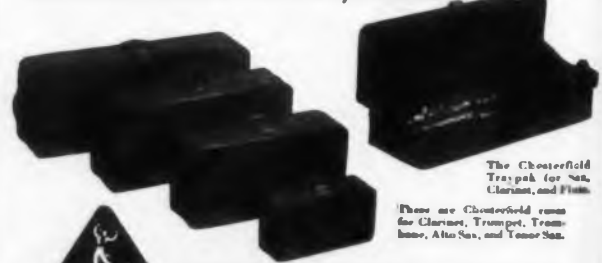
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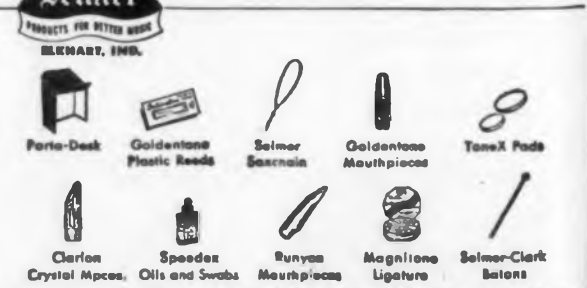


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Terry Gets Show

New York—Pat Terry, former Bobby Byrne vocalist, and more recently featured at the Roxy theater here has been signed to do his own show over WINS. Called *Broadway Showcase*, it can be heard from 7:45 p.m. to 8 p.m. EDST, five days weekly. He's also heard on the WIPX television show with Stan Shaw on Wednesday night. As though this weren't enough, he's working on a Universal short during the day.

The Life We Lead

New York—One of the tougher chores of music mag writers is keeping tabs on changes in band personnels, noting up to date lineups in each issue. This isn't exactly a cinch, as witness the case of trumpeter Louis Mucci. As Down Beat press time neared, Louis was listed as playing with Lennie Lewis' band but, by publication date, had switched to George Paxton, only to be rehearsing with Gene Williams' ork by the time the paper hit the streets.

THE HOT BOX

Delaunay Discography, 15-Year Work, Awaited

By GEORGE HOEFER

Jazz fans and collectors eagerly are awaiting the *New Hot Discography* by Charles Delaunay. This tome covering 15 years of research by the French discophile is due out this summer.

Slated to be the standard directory of recorded jazz, the new discog boasts a listing of more than 20,000 jazz records with personnels and dates of recording. Involved are 5,000 musicians and 250 different record labels. A new feature will be Discode, whereby a

master number is provided for each artist, along with a separate number for each of his records in chronological sequence.

Delaunay was aided by almost everyone interested in jazz history. Editing was done by George Avakian and Walter E. Schnapp, who worked with Mickey Goldsen's Criterion Music corporation in preparing the massive manuscript for publication.

Every Jazz Record

The complete work lists every jazz record made in the past 24 years and is divided into two sections. Jazz from the beginning to 1930 comprises the first part which subdivided into categories such as the New Orleans school, the Chicago period, etc.

Within each category, the records are listed alphabetically by artists. The second section covers a complete catalogue of jazz discs made from 1930 to 1947, arranged alphabetically by artists.

Each disc is given by title, catalogue number, master number, and includes a comprehensive personnel and date of recording. Foreign jazz waxings also are listed.

The 600 pages of jazz record information is enclosed in a cloth-bound, hard-cover volume, and sells for \$6.

MISCELLANEOUS: Jazz on the Radio by Arthur Seidler can be heard on FM in the Chicago area. Program comes over station WLEY-FM (107.1 megacycles) on Thursdays, 7:30 to 8 p. m.

Bob McCormick, postoffice box 843, Houston, Texas, writes that Orin Blackstone (*Index to Jazz compiler*) has appointed him to act as editor of the Harry James section of the *Index*. He is also working on a biography of James. Wishes holders of large James collections to contact him. Specifically interested in James on Varsity, Hit, and Elite labels.

Work on Oliver Biog

Walter C. Allen, 1822 W. 7th Street, Brooklyn 23, N. Y., advises he is working on a biography and discography of the late King Oliver to be published in booklet form by the *Record Changer*.

Jimmie Green, Chicago band leader, is now program director of Consumers Aid, Inc., Chicago. The organization furnishes music to all the Jewel stores in the Chicago area through a sound system.

COLLECTOR'S CATALOGUE: Len Chambers 478 Karangahape Road, Auckland, New Zealand, has many V-discs, including Ellingtons, that he wishes to trade for current releases in America.

Rolf Anderson, 18 Pilgatan, Malmo, Sweden, desires to correspond with an American on bop. Rolf is a musician.

R. E. Harris 127 Bradley Road, Luton, Bedfordshire, England, wants to interchange British records by Jack Parnell, Ray Ellinton, etc., for American discs.

Terry Patchett, 79 Oxford Road, Burnley, Lancaster, England, desires a pen pal in the United States with whom he can discuss music with a beat. Doesn't care for large white bands.

Michael Sparke, 24 Maxwell Road, Little Hampton, Sussex, England, wishes to contact an American swing fan willing to exchange American records for British discs.

Tony Wormald, 43 Rosemont street, Punchbowl, Sydney, Australia, would like to find an American jazz correspondent who appreciates jazz from King Oliver to Dizzy Gillespie.

Tea Rap For Blonde

New York—Vera Milton, heralded some 15 years ago as "the dumbest blonde on Broadway," and currently the estranged wife of Dixieland trumpeter Wild Bill Davison, was arrested for possessing and smoking marijuana and will be brought to trial September 28. She has been separated from her husband for several years. Miss Milton is not a musician.

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Hollywood—All for one and one for all. Hats, we mean. In this case the basket-type head covering rests on the pretty soggies of the Andrews Sisters, Maxene, Patti, and Laverne. The gals just have sailed for England, where they have an engagement at the London Palladium.

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MOVIE MUSIC

J. Dorsey Band Slightly Slighted In 'Music Man'

By CHARLES EMGE

Hollywood—The movie business gives the music business its most recent light going-over in an unpretentious Monogram feature entitled *Music Man*, the picture featuring Jimmy Dorsey and his new band, on which we carried some news briefs while it was in production under the title of *Manhattan Folk Song*, or something like that.

The difference between this type of picture and the expensive, elaborate kind known as an "A" production, especially where filmicals are concerned, is well illustrated by the fact that this one was planned, shot, edited, and released in less time than is usually spent in conference on what to leave in and what to take out of a so-called major production.

If you keep that situation in mind and also the fact that the persons who do the real work on a picture of this type back a rigid time and budget schedule, you'll understand why it isn't good to tear holes in this movie at its many weak points.

The story of *Music Man* is one that is not incredible in the music business; in fact, it has its basis in more than one real-life legend, the most notable of which is that concerning those most famous of all quarreling collaborators, Gilbert and Sullivan, who were not on speaking terms during much of the time they turned out their most successful operettas. (Why hasn't Hollywood made a stab at that story while biographical musical figures have been getting such a big play?)

In *Music Man*, the tune tinkers who can't get along together are brothers, lyricist Phil (Brito) Russo and composer Freddie (Stewart) Russo, whose bickering turns into a split when the affair is complicated by rivalry over a girl (June Preisser).

Only after each of the brothers has failed in trying to work without the other do they learn that (according to this picture, anyway) the words are just as important as the music and vice versa.

Songs Pop Up

Into this story setup it was relatively easy to insert songs (by Brito and Stewart). The Russo brothers, like all song writers who can (or can't) sing, are only too willing to sing their own songs.

By audience reaction, Brito's best is *Bella, Bella Marie*, an Italian extraction. Stewart's topper is a revival, *Little Man, You've Had a Busy Day*, sung by a baby, yes. Of the new songs, *Shy Ann*, by Dorsey pianist Arnold Ross and Stewart, seemed to register best.

Band Somewhat Slighted

Big things were planned for the new Jimmy Dorsey band in this picture—or that's what Jimmy thought. By Hollywood habit, the band didn't come out too badly. It gets a good featured spot in the inevitable cafe sequence doing an original, *The Frog*, highlighted by Jimmy's solos on alto and clarinet, which still sound good to me.

The band, with strings added, also appears as backing for Phil Brito in the *Bella, Bella Marie* number, though the music in this sequence was recorded by the Monogram staff orchestra under music

director Eddie Kay, who, by the way, is seen in person as the conductor in the stage show rehearsal sequence. Jimmy is himself—easy-going and unconcerned—in his acting bits.

Felice Fluffed

A musician who could have contributed a great deal more to the musical fare than he was permitted is Capitol's Ernie Felice, who can do some very interesting things with an accordion. However, he was limited to a brief appearance apparently aimed at contributing "Italian" atmosphere to a party at Mama Russo's home.

It's still not too bad a picture. The kids who go for these things will like it—but the same kids would go for a lot more music—especially authentic music—by Jimmy Dorsey, members of his band, and soloists like Ernie Felice. Why not give it to them?



Charles



(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1038 W. 85th St., Los Angeles, 44.)

Kay Starr, who, backed by Benny Carter's excellent combo, is drawing top business at Casbah club here during worst nitery slump since prewar period, has been set for prominent singing role in Columbia's disc jockey pic, *Make Believe Ballroom*. Kay was first of several music "name stars" under consideration to get on the dotted line. Flick's starting date now set for September 1—which may be significant, for August 31 marks expiration of all AFM-studio music contracts.

Ava Disguises

Screen star Ava Gardner, bop enthusiast, was spotted at Dizzy's Pasadena auditorium concert despite her effort to disguise herself as just one of the kids with a Sloppy Joe sweater (what? no dark glasses?).

She was escorted by Paramount screen writer Les Koenig, jazzophile whose association with the idiom goes back to his days at Yale in the period when Marshall Stearns was promoting the United Hot Clubs of America.

Dona Drake, the onetime gal band leader who, after several years of small parts in movies, rang the bell with her performance in *Another Part of the Forest*, drew a top role in WB's *The Girl from Jones Beach*, in which she will share top billing with Ronald Reagan and Virginia Mayo. Dona's nom de baton was Rita Rio.

Ambassador Films, Inc., one of many independents to enter movie field here recently, is planning to produce musical shorts in Austria which will feature the Vienna Philharmonic orchestra, Vienna Boys choir and other European musical

Dale In Clover Over Token



Hollywood—Dale Evans, right, admires the silver cigaret box given her at her recent guest appearance on the army's *Sound Off* program. June Hutton of the Pied Pipers, and chanter Arno Tanny look on. Dale, who is Mrs. Roy Rogers and an actress and singer in cowboy epics, wears a blouse appropriately adorned with drawings of horses.

attractions.

Unlike pictures sound-tracked here under AFM-studio pact (expiring August 31), these pictures will be available for television purposes. (Production of filmicals in dollar-hungry Europe is something for AFM tops to figure on if they hold out for a "no-television" clause in new pact now under negotiation.)

Guitarist Ramez Idriss and pianist George Tibbles, radio musicians who hit the big money with their *Woody Woodpecker Song*, figure they won't have to go back to their radio jobs when the fall season opens. Agent Mitchell Gertz will have them set on studio song writing pacts.

Vibe star Johnny White and clarinetist Gus Bivona, backed by rhythm section, will be heard (but not seen) in cafe sequence in MGM's forthcoming picture *Julia Misbehaves*, doing what is believed to be first sample of progressive jazz to find its way into a movie score, a melody by Music Director Adolph Deutsch arranged by Andre Previn, who took time off from his own chores as music director on *Sun in the Morning* to work on this bit "for the fun of it." Andre also will be heard in the solo piano part. (Hope this thing isn't cut out before picture is released.)

Edgar Lansbury, the young cello player who recently made his debut with the Santa Monica symphony comprised mainly of top-rank studio musicians who like to have the experience of playing for an audience

instead of microphones once in a while, is the brother of screen actress Angela. Twin brother Bruce is a violinist.

—Irvin Edelstein

Horvath Trio Pulls Diners

Toledo, Ohio—It's repeat business for the Carl Horvath trio, which last week completed an extended eight week engagement at the new Chevron room of the Willard hotel. The smooth little aggregation has upped the room's attendance—so much that Ethel Miller, resident hotel manager immediately signed up the boys from October 25 until 1949.

Leader Horvath plays organ, while brother Louis handles rhythm instruments, string bass and novelty props. Third member of the group is Johnny Hunt, on tenor.

The boys hope to get home to South Bend, Ind., for a vacation before filling an engagement in Cleveland next month.

Centennial Terrace, open-air dance spot near Sylvania, Ohio, is having its biggest season this year according to owner Tom McCullough. This year Tom broke the season into 15 weeks, engaged a top band for each full week. Ray McKinley opens Friday (August 13) followed by Dean Hudson, Bernal Cummins and Bob Strong.



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Our Error!

In the July 14 issue of *Down Beat*, under a San Francisco dateline, Mickey Calhoun's column stated that the former Music Box there had opened as the new Blanco's Cotton Club under Negro management. The owner and manager, Barney Deazy, not colored, states that he is operating the spot. We regret the general mixup of facts.

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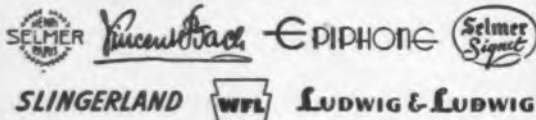
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Laine Does More Than Just Open The Grove

Hollywood—A year on the road has done wonders for Frankie Laine.

The singer came home last month, opened at the Coconut Grove of the Ambassador hotel, and proved that he is worth

his place in the musical sun. Laine, using the same voice he's been changing with for some 10 years, displayed a presentation know-how that marked him as a sure success.

The big guy endeared himself to the crowd with his friendly, informal, between-number chatter—a difficult task for anyone but the most schooled in so big a room. Frankie, in his likeable, man-to-fan approach, won not only a big mitt for himself, but also for his composer-accompanist, Carl Fischer and the cleffers of the various tunes he sang.

He Didn't Just Open
Laine did more than just open at the Coconut Grove. He broke all existing records since the war—pulling in more than 3,000 patrons the first week. Hotel operator, Al Benton, who never

had heard of Frankie before signing him, was amazed by the singer's pulling power.

Used to strictly hotel-styled bands and talent, Benton hardly could believe his cash register. He also is amazed by Laine's informality. On the jammed Saturday night following opening, Frankie squeezed in at Benton's table, gave him a whack on the back and a big smile and said: "Makin' a buck tonight, eh, kid?"

Feature Favorites
Laine featured the tunes now associated with him, including *River St. Marie*, *That's My Desire*, *We'll Be Together Again*, *Baby That Ain't Right*, *Shine*, *Sunny Side of the Street*, *Baby All the Time*, *Black and Blue*, *I'm in the Mood for Love*, and others.

Singer, with Fischer on piano, was

ON THE SUNSET VINE

Cagey Ops Pull Biz From Downtown Bistros

By EDDIE RONAN

Hollywood—The only business in town is being done on the southside. With a couple of exceptions, three clubs on the southside are doing the majority of name-talent business in this territory. Last month they boasted such names as Kay

Starr, Herb Jeffries, Nellie Lutcher, and the Page Cavanaugh trio. The bistros are the Red Feather, the Casbah, and the Melodee. Through smart booking and cagey exploitation, the ops of these clubs have drawn most of the trade of the central Hollywood and Los Angeles downtown areas.

Zito One-Niter
Laine does a one-niter August 14, at Balboa with the Jimmy Zito band, and follows with two weeks at the Palomar supper club, Vancouver, B.C., then back for a week at the Million Dollar theater with the Ike Carpenter band, opening August 31.

Frankie goes into the Fairmont hotel, San Francisco, September 21, marking the third big hotel he's played on his western trek, first being the Chase hotel, St. Louis, before coming in to the Ambassador—a big step for a guy who only a year ago was singing for peanuts at the now shuttered Morocco.

Ziggy Elman takes his new band into the Palladium August 17 with the Pied Pipers as an extra attraction. . . . Comic disc jockey Jim Hawthorne takes a step upstairs this month when he goes in the ABC net.

He moves his horns and gimmick-hogans to KECA from KXLA where he started the comedy caper three years ago. . . . Ivan Scott combo is at the Bel-Air Bay club for the summer.



Eddie

Ozzie-Harriet Return

Hollywood—Graduates of the dance band world, Ozzie Nelson and wife Harriet Hilliard, bring their comedy situation radio series back to the airwaves on NBC, October 3, returning to the time period which first gained them prominence, 6:30 p.m., EST, Sundays.

Two Deuces

New York—The Arthur Godfrey radio show is becoming a bit unusual in more ways than one. The boss has his eccentricities, such as eliminating commercial announcements and voicing unorthodox observations. But his accompanying musicians have gone off the deep end in an entirely different department.

The Archie Bleyer boys are on a "twin kick." First it was guitarist Remo Palmieri, who drew a double-header from the stork. Now, clarinetist Johnny Mince has drawn a pair, too.

Joe Zucca, operator of the Meadowbrook, has requested Local 47 to lift the blacklist laid on the dancery five months ago when Harry Schooler, then associated with Zucca, inaugurated a nonunion policy. The local referred Zucca's request to the national headquarters, for the Meadowbrook had been put on a national unfair status.

Former Wayne King vocalist, Gertrude Marsh, recently sued the Club Bingo in Los Vegas for \$500,000, charging the joint's bartender and waitress served her knockout drops in a drink. . . . Vocalist Lee Wiley last month crushed the index finger of her right hand in a door, necessitating amputation of the digit. . . .

Heidt Takes Offspring
Horace Heidt has taken his 16-year-old twin boys on the road with him this summer to give the lads a look-see into the operation of the business. . . . After an unsuccessful stand as a disc jockey, Martin Block sold his Encino home, packed his bags, and checked out for New York where radio pastures look greener. . . . Spike Jones comes back from his Honolulu honeymoon this month to

open at the Cal-Neva lodge August 27. He starts a country-circling tour in September. . . . Lou Larkin says Standard transcriptions is sending out feelers for a lengthy series of tunes on their platters by singer Kay Starr, come the Petrillo okay. . . . Xavier Cugat opened Monday at the Aragon, Ocean Park, where he will settle until September 12. . . . Red Ingle is currently at the Zamboanga for indef run. . . . Miguelito Valdes goes into the El Paseo, Santa Barbara, August 18. . . . Dorothy Shay yesterday opened her four-week run at the Coconut Grove.

Hope Cleanup Seen
Don't look for the Les Brown band or even Jerry Colona on the new Bob Hope show come fall. Reports are out that the show will have a complete housecleaning. . . . Red Norvo is back in town taking the sun at his Santa Monica beach home after his midwest tour. He broke up his group. . . . Ginny Young, wife of Alan Young and formerly a member of Four Chicks and a Chuck vocal team, has organized a new group for her hubby's air show. Group includes Sue Allen, Faye Reiter, Ginny Reese, Lee Gotch, and Miss Young. Crew hasn't been named yet.

Singer Beryl Davis is attending summer courses of the adult educational department at Hollywood high and is studying typing and shorthand. . . . Bourne's Mike Gould has lined up the TV shows as regular contacts. Plunger will treat the video stations as any other music outlet.

A gang of gal vocalists will sub for the Andrews Sisters on the Club 15 airer while the sisters are fulfilling their engagement at the London Palladium. Tee-off last week was handled by Doris Day with Evelyn Knight coming in this week followed by Helen Forrest August 17 and 19; Marion Hutton, August 24 and 26; Dorothy Shay, August 31 and September 2, and Ilene Woods, September 7 and 9. The Andrews will return to the show September 13.

Vocalist Jeri Sullivan had a baby girl last month. . . . Frank Wooley has 12 more weeks at Vivien Laird's in Long Beach. . . . Clover records is getting out its first release with Collins and Sandy's *Duo-Boogie* backed by *Midnight Rhagody*. . . . Formerly of *Jazz at the Philharmonic*, Martha Gleiser is now handling special exploitation for the stage show *Separate Room*: now at the Beaux Arts theater. . . . The Ike Carpenter band has signed vocalist Gloria Grey, formerly with Jimmy Grier and Glen Henry. . . . Clarinetist Johnny Schmidt, formerly with the Johnny White quartet, is leading his own combo at Billy Berg's.

Rogers Into Frontier

Las Vegas—Dick Rogers, former picture star, band leader, and vocalist, opened at the Last Frontier here, having organized a trio to work with Jane and Betty Keene a la Kay Thompson and the Williams boys. Rogers plays piano in the group.

Another musician who has gone far with his HOLTON Trumpet is Mack Sutton, now leading his own orchestra. He previously played with Irving Fields at New York City's Park Central Hotel, Walter Powell, Garry Nottingham, Ina Ray Hutton and Chris Gross. You've also heard him over radio station WINS.

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EDITORIAL DEPARTMENT

New York Staff: JACK EGAN DOROTHY BROWN 1270 Sixth Ave. New York 20, N. Y. Circle 7-4121	Chicago Staff: CHUCK SWENINGS PAT HARRIS 203 N. Wabash Chicago 1, Ill. Andover 1612	Hollywood Staff: EDDIE ROMAN CHARLES EMGE 1222 N. Wilcox Ave. Hollywood 38, Calif. Hillside 0477
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We regret to state that some of the more active lads in the current field of publicity seem to be doing their level best to change our mind about the precepts stated above, as well as about their own integrity. So many such flagrantly phony instances have come to our attention of late that we intend to name names and stories right here in an effort to halt this damaging fakery.

Item: DOWN BEAT carried on page 1 of the July 14 issue a photo of singer Sarah Vaughan and her pet Boxer, with a story that the dog was eating steaks since he routed two holdup men who attempted to rob Sarah and her husband, George Treadwell, in Washington, D. C. Jim McCarthy, a press agent, had released his "news" story, and gave DOWN BEAT an actual date for the alleged happening.

BUT: A letter dated June 18 from Robert S. Bryant, assistant superintendent of the metropolitan police department in Washington, D. C., states: "In reply to your letter inquiring as to whether or not we have had reported to us the holdup of Sarah Vaughan and her husband, George Treadwell, about June 7 or 8, you are advised that if these people suffered an attempted robbery, they did not report it to the police department under names given above."

Item: DOWN BEAT didn't carry this story (we are starting to catch wise), but we have at hand a press release from Joe Bostic of the Gale agency, stating that the New England conservatory of music in Boston has installed a "progressive" jazz chair, and that Dizzy Gillespie, as part of the laboratory (the spelling is Joe's) work, would be first of a string of jazz luminaries to explain be-bop to the students with "interpretive talks and demonstrations."

BUT: Malcolm H. Holmes, dean of the conservatory, writes: "I am sorry to say that I know of no lectures to be

CHORDS AND DISCORDS

Applause And Applesauce For Disc Digger Herrick

Des Plaines, Ill.

To the Editors:
I enjoyed Lionel Hampton's Decca record of Rockin' In Rhythm immensely. That is, until I read your review of the same. Now I realize that I was wrong. Had I known that this was "vaudeville style jazz" I would have never invested 79c in this "motherless disc." Instead, I may have spent the money a little more wisely and bought the Vaughn Monroe record that your record "critic" rated as "tasty."

Too bad that your mag was late on reviewing this disc. You could have saved many other Hamp fans the price of this record, which in turn they could have used as payment for the better releases you reviewed. Of course, I speak of those three-star specials by Kay Kyser, Ray Noble, and Jo Stafford. . . .
—Don Hofmann

P. S.—Do you know anyone who would perhaps trade me a Lombardo for my slightly used copy of Rockin' In Rhythm? I would throw in a little cash to boot, if necessary.

To the Editors:

Being a man whose hobby is music, I read the trade journals pretty thoroughly. I collect records and have a small disc library of about 800 jazz and clas-

sical. As such, I have been looking for a record columnist such as Tom Herrick for many years—a man who is not an extremist, a just man to musicians who play the music and people who buy it on records. In my opinion, Tom is the best and I am certain many others join me in eagerly reading Diggin' the Discs because we know it is written with fairness and authority.
—Sam Brooks

Baldwin, L. I., N. Y.

To the Editors:

I have been buying Down Beat for the last couple of years and when I look in your record reviews I find three notes rating the records by the "big boys" who dominate your yearly poll. However, when I look under Harry James' reviews it's a different story. . . . I have over 120 records by Harry and no matter what you or anybody says, I think he's terrific, and there are many others to back me up. . . .
Bob Friedlander

Fort Worth, Texas

To the Editors:

After being an avid reader of your publication for over seven years, I note that your editorial policy has not changed.

What I have reference to is the fact that you evidently advocate "panning" those individuals who have become suc-

cessful. Of course, everyone is aware that constructive criticism is helpful, and necessary in order to keep abreast with progressive trends, in any line, and individual (Modulate to page 12)

given at the conservatory by Dizzy Gillespie. We have no record of his hiring any of the halls; perhaps you have misunderstood and have written to the wrong school."

Or listened to the wrong press agent, Dean Holmes? Item: We didn't print this one, either, and don't intend to, except in this editorial. Again the indomitable Joe Bostic, this time attempting to land the name of his brother, Earl Bostic, in the news columns with a story that a holdup man, in Washington, D. C., robbed the band leader of two suitcases filled with phonograph records, all of them Bostic's current pop disc, natch.

BUT: Although Joe writes that the incident was reported to police, again superintendent Bryant, of Washington, D. C., writes that there is no record of such a report in the files!

We've got other fakes chalked up against Joe and others. A story that the Ravens, a quartet, would headline an all-Negro television show over the new station WPIX in New York, denied by Frank Young, publicity director of the station, after checking with the program director who "never heard of the Ravens." Another yarn that Frank Johnson, jazz critic and editor of TEMPO magazine in Australia, would present Cootie Williams in concerts down under in December, denied by editor Johnson himself, who has "not even heard of a rumor of such concerts being contemplated here!"

If these short-sighted and unimaginative (and we use that last term advisedly, because their efforts to create "news" are frankly puerile) praise agents can't absorb and practice some of the ethics which should be associated with their profession, perhaps their clients, who pay good money for this kind of cheap misrepresentation, should become publicity-wise and explain to their hirelings that it ain't smart to try to deceive the press!

Even a press agent of the current crop should be able to deduce that any editor, after being fed such utterly phony trash as this, naturally will relegate to the most convenient waste basket ALL of the subsequent press releases (and some of them might be true) relating to that particular press agent and/or his CLIENT!



NEW NUMBERS

BABBITT—A son, Christopher Bruce, to Mr. and Mrs. Harry Babbitt, July 10, in Los Angeles. Dad is the singer on Kay Kyser's airshow.

COOK—A son, Terry Leigh, to Mr. and Mrs. Ira Cook, July 5, in Hollywood. Dad is disc jockey on KFAC.

FISCHER—A daughter, Carole Terry (8 lbs. 4 oz.), to Mr. and Mrs. Carl Fischer, July 20, in Hollywood. Dad is pianist-composer with Frankie Laine.

JAMES—A daughter, Patricia Lee (1 lbs. 6 oz.), to Mr. and Mrs. Eddie James. Dad is band leader in Chicago.

LAW—A son, Gerald Arthur, to Mr. and Mrs. Jerry Laws, July 9, in Brooklyn. Dad sings in Finian's Rainbow.

MINCE—Twins, a boy and a girl, to Mr. and Mrs. Johnny Mince, July 6, in Long Island. Dad is clarinetist with the Archie Bleyer ork.

MUMFORD-TAYLOR—A daughter, Susan Pamela, to Mr. and Mrs. H. Mumford-Taylor, recently, in England. Dad plays alto and flute with Edmundo Ros.

WHITE—A son, Johnny Michael (7 lbs.), to Mr. and Mrs. Johnny White, July 12, in Palm Springs. Dad is vibist; mother is dancer.

TIED NOTES

ALBAM-HOYT—Manny Albam, arranger, and Nancy Hoyt, singer, July 4, in New York.

BAKER-CARLTON—Jimmy Baker, band leader, and Sue Carlton, model, July 21, in Hollywood.

CALLENDER-FLETCHER—William F. Callender, musician of Littleton, N. H., and Constance H. Fletcher, recently in Kittery, Me.

CARISTO-STEFFENS—Lou Caristo, pianist, and Ely Steffens, August 1, in New York.

JACOBSEN-CAPEL—Lee Jacobson and Barbara Capel, KFAC's music librarian, July 11, in Los Angeles.

MAQUIRE-GRAZER—Max Maguire, leader of the Harmony Rangers and head of the Quaker record company, and Lee Grazer, July 10, in Philadelphia.

O'NEILL-QUINN—George O'Neill and Kathleen Quinn, band singer, July 14, in Washington.

PALMER-LAWS—Joe Palmer, saxophonist with Tex Beneke ork, and Jackie Lawson, July 17 in New York. Bride sings under name of Vicki Lawrence.

SCHWARTZ-STRELLITZ—George Schwartz, band leader known as George Graham, and Annette Strellitz, June 20 in Boston.

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

FINAL BAR

BOARDWELL—Earl (Curley) Boardwell, 62, night club entertainer, July 8 in Hollywood.

FENTON—Lewis Fenton, singer, recently in Bridgeport, Conn.

MAAS—Robert Maas, 49, Belgian cellist with the Paganini string quartet, recently in Oakland, Calif.

PARNELL—Paul Parnell, composer and musical director, July 7 in Indianapolis.

PULASKI—Jack Pulaski, 65, dean of Variety staffers, July 17 in New York.

SCOBELL—Mark Scobell, 48, former pianist and ballroom manager, July 18 in Wagner, S. D.

SHEPPARD—Bonnie Sheppard, 34, night club entertainer, recently in Minnesota.

STERLING—Dolly Sterling, singer, July 17 in Chicago.

REEDS GILBERT

by Eddie Ronan



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Wittwer Shows Jazz Purists' 88 Technique

By Sharon A. Pease

Many of the nation's talented, well-schooled musicians lean toward the "school" of "Jazz Purists." Some are employed in situations requiring the frequent use of the more technically complex current idioms. Still, their personal musical satisfaction is derived chiefly from the New Orleans style.

Representative of this group is Johnny Wittwer who is currently appearing with Lu Watters' Yerba Buena Jazz band at Hambone Kelly's in San Francisco—a combination devoted exclusively to rendition of jazz music. Jazz Man records recently has released six sides featuring Johnny's jazz piano solos—*Ragged But Right* and *Aunt Hagar's Blues*, *Ragtime Nightingale*, with *Bill Bailey, Ace in the Hole*, and *Two Kinds of People*.

Picked Out Melodies

Wittwer, now 28 years old, is a native of Seattle, Wash. His musical talent became apparent during early childhood when, of his own accord, he began picking out and imitating melodies he heard from player piano rolls. His intrinsic interest in music was stimulated by an ideal musical home environment—both parents being proficient pianists.

Johnny's formal musical training began when he was 12 and later was continued at the University of Washington where he majored in music. Recalling this period he says, "I was



Johnny Wittwer

always seriously interested in dance music and devoted considerable time to experimentation. My early efforts were most influenced by Albert Ammons, Pete Johnson, and Fats Waller. Later I became intrigued with Dixieland music and the work of Jelly Roll Morton."

Worked On Campus

While in college, he worked with numerous campus groups. And eventually met a group of fellows who, like himself, were interested in Dixieland music. Johnny says, "We got together regularly to play *Tim Roof Blues*, *Ballin' the Jack*, and other Dixieland perennials. I usually played piano but occasionally doubled on trombone—in a rough, untutored style."

Since leaving school Wittwer has divided his time between Seattle and Hollywood. In Seattle, he worked with various groups and had his own band

for 1½ years. In Hollywood, economic situations necessitated more varied activities. He taught piano to Sam McKee, acted as accompanist for vocal coach "Doc" Humphrey, worked numerous solo stints and later was associated with bands fronted by Kid Ory, Wingy Manone, and Zutty Singleton.

The accompanying example of Johnny's solo styling is the third 16-measure chorus and final two-measure tag from his previously mentioned recording of the traditional rag *Ragged But Right* (Jazz Man No. 18). The principal characteristics of this refreshing, listenable, danceable ragtime music are: solid, on the beat accents interspersed with frequent syncopation, even balance between hands with a counter-melodic value in duo form, basic harmonic sequences with stress on the wheel of fifth resolution of dominant sevenths, and the diminished chord sandwiched between two tonic chords. The most effective method of improvising ones ability to perform the accent patterns and balanced voicings is through careful analysis of the accompanying printed notation while listening to the recorded example.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studio, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.)

Kaye Tracks Flick

New York—Sammy Kaye and his orchestra are recording sound track for the film, *I'm The You In The U.S.A.*, a community sing short saluting America's youth. The reel will be shown in theaters throughout the country during September, National Youth Month, and is being produced by the motion picture industry in cooperation with the anti-juvenile delinquency conference. All facilities for production of the film, as well as the services of Kaye and his men, are being furnished gratis.

CHORDS AND DISCORDS

(Jumped from Page 10)

dislike or derision cannot be construed as criticism.

It goes without saying that those musicians who have become wealthy have done so because they have pleased the general public. As such, it seems only proper that the music profession should have some code of professional ethics as regards criticism.

Upon receipt of this letter, I am certain to be classified by you as being a "square," and I do not believe that you would publish anything that is diametrically opposed to your editorial viewpoint; however, your publication is breezy, newsy, and interesting.

—K. Budweiser Smith Jr.

(Ed. Note: What do you mean, "diametrically"? The BEAT is never afraid to criticize top performers who, it believes, are just coasting on their laurels.)

Rapid City, S. D.

To the Editors:

Just finished reading the July 14 issue of the *Beat* and enjoyed it very much. Especially Tom Herrick's record review (which, incidentally, gets better and better every time). I've always enjoyed reading *Down Beat*, *Metronome*, and various other magazines on music. . . . To be frank, I've always favored *Metronome* over *Down Beat*, but today it's the other way around. I believe in giving credit where credit is due, and people like Ellington, Basie, Kenton, Dizzy, Sinatra, Vaughan, Jeffries, Fitzgerald, Armstrong, and Holiday certainly deserve credit, tremendously. Let's keep up the good work . . . and the hindmost to Guy Lombardo, Sammy Kaye, Bing Crosby, Vaughn Monroe, and the like.

Dan

Fill-In On Safranski

New York

To the Editors:

After reading the profiles of the Stan Kenton personnel in your last issue of *Down Beat* (July 14), I thought you might be interested in some additional facts concerning his bassist, Eddie Safranski.

Born in Poland in 1919, his name is Eric Edward Safranski. His home is in Pittsburgh, Pa. Has married but is now divorced. His three-year-old daughter's name is Erika. He played violin with the Pittsburgh Symphony. A great guy, but probably the most forgetful in the business.

—Joe Engels

They Like It Sweet—Get It

Sioux City, Iowa—The trend in music for the dancers of this tri-state area is definitely turning to sweet. Tom Archer, king of ballroom operators in this territory, has grasped the mode and is giving his customers what they want. Tom brought into Shore Acres, Sioux City—and Arkota, Sioux Falls, on successive weekends, Art Kassel, Don Ragon, Chuck Foster, and Henry Busse—all of whom did good business and satisfied customers, which proves the dancing public in Iowa, Nebraska, and South Dakota is still looking to Archer's ballrooms for entertainment.

Tex To Arrive

Tex Beneke journeys into this territory for a date August 19 at the Arkota ballroom here. Eddie Schima, general manager of Archer ballrooms, took over the reins at Shore Acres, while manager George Crow took a well-earned vacation. Eddie, in the big band biz a few years back, used to blow one of the hottest trumpets in the country—and still does. He hits C above high C regularly to prove it.

On an extended run at the Lakeshore Inn, Stevens, S. D., is the Ken Granning combo. Personnel includes: Hubert Polly, trumpet; Willie Gaul, ex-Bob Chester, and Buddy Morrow, tenor; Dale Ausman, piano, and Ken Granning, former Bernie Cummins drummer, who leads the foursome.

Don Ragon's band moves into Shore Acres for a one-nighter August 29; the annual Sioux City policeman's ball. Wayne Riley has replaced Chuck Teulle in the Ragon crew. Six of the nine sidemen with Ragon are from Pittsburgh, although the unit is not originally from that city.

Owen Back Home

Artie Owen, alto sax and fluteman, formerly with Lloyd Shaffer's Supper Club organization and with the CBS studio band under Raymond Scott, has returned to his home town, Sioux City, because of illness.

Art has taken up a legit business and is now operating an air conditioning agency here. He still finds time, after hours, to sit in on a few society club dates with the local band headed by Johnny Koch.

—Bob Hatch

B.C. Gets With It

Vancouver, B. C.—Looks like a busy time ahead for musical minded localities, as future dates include a one-week stand at the Strand theater for Oklahoma which began August 9, and Charlie Barnet due in for a one-nighter the same week. Palomar supper club boasts the booking of the King Cole Trio, opening August 30, and Frankie Laine, the Mills Brothers, and Ink Spots to follow at later dates.

—Marke Pease

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DIGGIN' the DISCS with Tom

Ed. Note: Tom Herrick is on his vacation and the record reviews for this issue of *Down Beat* were written by Ted Hallock, assistant editor, as his parting critical effort before returning to his home in Oregon to take up radio work again. Herrick will resume his evaluation of the new platters in the August 25 issue.

Stewart's pipes and Kai Winding's sure-footed trombone instrumentally. Three tempos are combined—Afro, four-four, double-time—to produce at least a different bop showcase for Ventura's obvious artistry . . . not to sell short our boy Kai; to us the greatest. Same lets CV's badly-recorded, sloppily-disciplined big band handle backing. Neal Hefti's score is pleasing. Flaws are forgotten when Charles blows. (National 9048)

COMBO JAZZ

Charlie Ventura
 \$\$\$ East Of Suez
 \$\$\$ I'll Never Be The Same
 Suez, an original by Charlie and pianist Lou Stein, features not the tenorist's current group, but, to us, the much stronger unit, blending Buddy

Hank D'Amico
 \$\$\$ Hank's Pranks
 \$\$\$ Juke Box Judy
 D'Amico still sounds like the excellent studio clarinetist he is. Though BG too is very sure of himself, Benny has the feeling that Hank doesn't, yet most certainly Henry is most like Goodman in every other respect. Clean playing, never in bad taste, Frankie Newton plays a few Cootie-ish bars in Hank's, with Don Byas allowed a good sixteen. Pianist

Dave Rivera solos slightly, finishing the side. Ensemble blends sounds more like the BG sextet sides for Columbia than anything, if you loved that sound and instrumentation as we did. Judy gives bassist Sid Weiss and drummer Cozy Cole the intro. Ensemble is quiet, smooth, with Hank's first solo bar making you swear it's Benny. Otherwise (this side falls into the Kirby mould. (National 9047)

Red Nichols' Pennies
 \$\$\$ I Had You
 \$\$\$ Love Is The Sweetest Thing
 With so many fine improvisors, why did Red choose to devote the first chorus of *Had to Arranged Ensemble* work? We tired of drummer Frankie Carlson playing nothing else but half-open high-hat, behind everyone. Don Lodice solos first, sounding more like Bud Freeman than the old So What TD sideman. Also ex-Dorsey, clarinetist Heinie Beau follows, with Red next . . . playing as simply as possible. Not very exciting for those who've hoarded Red's immortal Brunswicks. Different men on *Love*, but the same idea. Red blows the first, staying strictly with the melody. Heinie blows nine notes, clinks, does his best into ensemble under Red out. (Capitol 15150)

Bull Moose Jackson
 \$\$\$ Moose On The Loose
 \$\$\$ Memphis Gal
 Don't know who the sidemen are, but do know that Jackson's combo could amount to much if it would lay off the overdone riffs it overdoes on *Moose*. Shaky tenor solo, but good sax section blend, all of which build to a band-horn duel which comes off in better styles than some of Jacquet's similar efforts. *Gal* almost falls into the Louis Jordan groove, but doesn't . . . due to good alto, tenor, and trumpet bits before Jackson's vocal. Can't say much for the leader's singing. (MGM 10234)

Red Lincoln's Madcaps
 \$\$\$ Hot Dog
 \$\$\$ Beverly
 \$\$\$ Low, Short and Squatty
 \$\$\$ Glory Of Love
 Leon Eason scats *Dog*, with vocal and ensemble yelling almost obscured by an eager beaver tubster whose bop cymbal and off-beat bass drum are so loud they're practically untrue. A great beat, in spite of the drummer, with good tenor and trumpet bits. Who are these men? Though he sounds like Peanuts Holland on *Dog*, Eason sings a horrible ballad on the flipover, *Beverly*, which restricts sidemen to organ chords, except for a superlative final trumpet eight, which sounds, clinker and all, like Louis. Sugar Payne opens *Squatty* vocally, and capably, after which an interestingly quiet tenor duel. Buckner-like piano, and vocal out. *Glory*, the standard, at an up tempo. Sugar shouts meaningfully, but tenor, and piano choruses make the side very worthwhile. These are good recordings, worthy of a place in anyone's collection. (Whirlaway 75-3, 75-2)

Symbol Key

- \$\$\$ Tops
- \$\$\$ Tasty
- \$\$\$ Tepid
- \$\$\$ Tedious

Buddy Tate
 \$\$\$ Blowin' for Snake
 \$\$\$ Good Morning Judge
 We recognized two names: Tate and trumpeter Emmett Berry. Following a too-intricate eight to open *Blowin'*, Tate tries to warm-up, is interrupted by trombone (Ted Donnelly) on the same mission. Rest of the side is Buddy's. He screams; trumpet and trombone likewise behind him, etc. Everyone reads nicely, but forgets about making the end-product spirited. Judge probably aims for race sales. Piano opens with four, lyrics take the standard 12, followed by a muted Berry, whose style never changes . . . a welcome relief from bop that doesn't come off. (Supreme 1504)

Joe Liggins
 \$\$\$ Roll 'Em
 \$\$\$ Sweet and Lovely
 More boogie piano on *Roll*. Ensemble work sounds like Louis Jordan, no better or worse. Trite riffing, shuffle rhythm and a honking tenor add up to nothing. *Sweet's* opening tenor bars (James Jackson) bode well, Willie Jackson's alto follows, but the incongruity of Liggins' mickey piano kills that spark, too. This combo, multiplied by ten million, equals the status of music today. (Exclusive 41.)

Paul Bascomb
 \$\$\$ Rock and Roll
 \$\$\$ Two Ton Tossie
 Actually these are vocal sides—more blues—but we'd rather forget the voice (Manhattan Paul) and dwell on tenorman Bascomb's too-few tidbits, the good bop scoring, and someone's fine piano. (Manor 1137)

Teddy Wilson Trio
 \$\$\$ As Time Goes By
 \$\$\$ Whispering
 Teddy is nostalgic on *Time*, just like Dooley Wilson. Kay Penton sings it better than Bergman. An odd surface whistle on this side sounds like Lauren Bacalling for *Bogey*. Bass and drums might as well not be there. *Whispering* smacks of BG-three days, save that Bill Purnell's brushes aren't as loud as Gene's. Again Billy Taylor's bass is lost. Wilson's taste is impeccable. This is good history, and a not-much-changed "after" if you have collected the "before" sides. (Musicraft 580)

Dodo Marmarosa Trio
 \$\$\$ Lover
 \$\$\$ Dary Departs
 Bassist Harry Babasin plays cello on three sides. Jackie Mills plays his usually excellent brand of drums. Dodo, who first gassed us during the Raeburn days two years ago, should lend his talents to some needy band . . . there are so many. There's a slight difficulty with this record . . . nothing really amiss . . . just that the labels for the right tunes are on the wrong sides. *Dary* is a Marmarosa invention, with a smattering of Tommy Todd's ideas. Hearing a cello, rather than bass solo is interesting . . .

and the instrument records more cleanly. *Lover* is taken at almost its commonplace super-sonic tempo. In spots, Babasin and Mills have different ideas as to exactly where the beat is. Dodo's piano is melodious, fresh. (Dial 1025)

Dink's Good Time Music
 \$\$\$ Yeah Man
 \$\$\$ Rag Bag Rag
 On *Yeah*, pianist-vocalist Dink Johnson sounded so much like Morton that we thought either we or AM records had found an unknown master. *Yeah* is a little like Jelly Roll's *Memie's Blues*. Though many may attack our claim that Johnson is possibly as great as Morton (because his piano technique is not quite comparable to Ferdinand's), we defend our statement on the grounds that we would rather see a live than dead musician acclaimed any day. *Dink* plays piano and drums, and sings on *Rag*, which is not a good job. His tubs here would net him a job with anyone's bugle corps. (American Music 523)

Charlie Parker Quartet
 \$\$\$ This Is Always
 \$\$\$ Dewey Square
 Pianist Duke Jordan opens *Dewey* with quarter-note triplets which make you think you're listening to a 6/4 time intro, with drummer Max Roach answering the question "how obtuse can you get?" Miles Davis' trumpet is that of a quiet Dizzy. Charlie must have dropped into the Russell recording studio by accident. Different personnel on *Always*, Erroll Garner's piano sounding like a "you'll astound your friends" teacher's example, behind Earl Coleman's vocal. Coleman, incidentally, sounds as though he was freshly cut with a slash knife. You can practically trace a melody throughout Parker's chorus! Garner off-beats eight and Coleman bleeds to death. (Dial 1019)

Dexter Gordon Quartet
 Charlie Parker All-Stars
 \$\$\$ Bikini
 \$\$\$ Stupendous
Bikini is all Gordon's, with rhythm section of three (Red Callender, bass; Chuck Thompson, drums; Jimmy Buno, piano). It doesn't stand up to anything cut by Coleman Hawkins in England, even considering the difference in vein. *Reverse*, *Stupendous*, throws a great group of bopsters together (McGhee, Lamond, Gray, Marmarosa, Callender, Kessel). Rhythm section is delightful, but then Lamond is finis to us anyway. Dodo plays a few excellent bars; McGhee doesn't clink once, and Gray's solo flows. Real star in Kessel, from whom too little has been heard. His harmless 16 bars are the most genuine of the lot. Barney Kessel is a genius. (Dial 1022)

Don Byas Quintet
 \$\$\$ Humoresque
 \$\$\$ Stormy Weather
 These two sides were recorded in Critic on December 12 of last year. Critic Hugues Panassie supervised the dates, and French sidemen Jacques Dievalpiano; J. J. Tilche, guitar; Lucien Simoens, bass, and Armand Molnetti, drums, participate . . . you may recall seeing their names in one of Ernest Borneman's recent stories from abroad. Everyone's a bit timid, as M waiting for Panassie to say "now." Byas sticks pretty close to the melody on *Humoresque*, to avoid frightening the neophytes. His improvisation sounds tremendously like Hawk's on things the (Modulate to Page 14)

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THE "STERLING" MARK IN INSTRUMENT CASES

DIGGIN' the DISCS with Tom

(Jumped from Page 13)

Bean cut in Holland, Switzerland, and France during the '30s, with foreign side-men. Dieval inserts a careful block chord here and there, tries to pull the tempo up a bit during the closing bars of *Humoresque*. Jacques' intro to *Stormy*, and background work, possess a delicacy we sometimes think belongs only to *Condominals*. More power to Panassie. If he is a fig, then we consider it an honor to wear the leaf from his tree. (Dial 1623)

BAND JAZZ

Erskine Hawkins

Sad Eyes
Feelin' Low
Laura Washington sings. Even Gabe's thin-toned horn opens it. Laura slurs from word to word as ably as she does from in-key to out-of-key. Trumpets squeal twice, a trombone choir falters its horrible-out-of-tune way through organ chords behind a pleasant tenor. Gabe squeals again (in a mute this time) and Laura ends it... in more ways than five. *Feelin'* spotlights a moody alto, a slow tempo, Gabe playing a written solo in mute, and piano (Avery Parrish?). (Victor 20-2963)

DANCE

Tex Benke

Don's Care If It Rains All Night
Hasherin'
Rains' rolling saxes, staccato brass interjections, Garry Stevens' bobby-sox-dad voice, and Tex' tenor add up to not one real whiff of deviation from Glenn's original, and mechanical, idea. Final 16 bars could have been transcribed as is from any Miller Bluebird. Benke and the Moonlight Serenaders chirp *Hasherin'*, with lots of "do-do-dooos" from the vocal group, and Texas vibrato from Texas. Last chorus displays the product of some scores' fairly fertile imagination, plus a few tenor bars which prove that the maestro has improved as a born man. (Victor 20-2956)

Freddie Slack

Kitten On The Keys
Steal Away Easy, Baby
Keys could be classed "novelty." Very little band, mostly Freddie's imitation of how Zez Confrey would do it today, with rolling bass. Charlotte Blackburn sings *Baby*, subordinating Slack's 88 to a few bridge bars on celeste. Miss B. sings cutely, phrases behind the beat, but doesn't do a thing Laine or Holiday haven't before. (Capitol 15155)

Vaughn Monroe

Ev'ry Day I Love You
There's Music In The Land
We could never fully understand Tom's seeming aversion to this band... until we were given the assignment of listening carefully to the unit, a group which needs no careful listening to. As usual, both sides are really all vocal... a band geared to back-grounds for Vaughn. Mayhap there are those who would dance to this, therefore it falls, repeat "falls," into this

category. Monroe and Moon Maids, in spite of the band's trying to interpret its Lilliputian bop phrasing sincerely, sing right on the beat, not a dotted sixteenth one way or the other. Monroe is a ham, the band is in it for loot. Readers who want either of these sides are on their own. (Victor 20-2957)

Tommy Tucker

Let Her Go
Kille Kille
Tommy's band boy places a metronome on the piano, sets it in motion, and off goes the Tucker Troupe. Admittedly *Go* is more a "killer" than the run of this band's art... there's trumpets in mutes, and an astonishingly good tenor solo, all built around Kerwin Somerville's (he should change that name) vocal Trombones "doo-wah" in hats, tom-toms thump, vocalists warwhoop their challenge to the Sammy Kaye tribe, and paper hats probably abound during the in-person rendition of *Kille*. Same good tenor, though. (Columbia 38247)

George Paxton

This Is The Moment
Win Or Lose
This category fits Paxton's crew more perfectly than almost any other unit. They play for dancing, with no attempt to embellish plain pops foolishly. Tempos change on cue, intonation is good, Paxton's trombone satisfactory. Dick Merrick sings both sides without pretense. (MGM 10238)

Frankie Carle

That Five O'Clock Feeling
Don't Want To Meet Any More People
Nan Wright warbles *Feeling*. Backing is clean, as is (always) Carle's piano work. For jukes in small night spots or kids' clubs, this is a good pairing. Otherwise it's just one of too, too many biscuits of grooved shellac. Carle's daughter, Marjorie Hughes, sings the reverse. Meet, which didn't do anything but bore us. (Columbia 38203)

Blue Barron

Ev'ry Day I Love You
Somebody Else's Picture
What would we like to know is who introduces the tune on Blue's discs? Who is it that sings or talks the identifying bar (a la Kyser, Kaye), in that anemic baritone. Charlie Fisher sings *Day* more on the beat than Vaughn, if that's possible. Intro to *Picture* sounds like any given eight men, gassed to the hilt, harmonizing at Dinty's... until Clyde Burke's pleasant tenor enters the picture. Then Mickey and the whole Mouse family take over. (MGM 10237)

Tom Spinosa

Out Of A Moonbeam
Bobby Sox Bounce
Love Is On A Holiday
Swing A Lullaby

Rainy Saturday afternoon stuff. Studio band sound, though not even that spirited. Hope the sidemen have been paid 'cause that should be about all the AFM will get out of these sides. Henry King piano, a like-a-hundred-others vocal group, and dull scoring. The day when people bought discs for the novelty of hearing them on "that young Tom Edison's device" is finite. Isn't there a "zero" rating, Tom? New Freddy Martin vocalist, Merv Griffin, sings *Love*, like an inexperienced Russ Columbo. Why did they let this band out of the lobby of whatever hotel they've been playing in? (Black & White 866, 867)

Tony Pastor

Indian Love Call
Windshield Wiper
Yep, it's the same one Tony sang with the Bluebird Shaw band. A few more legato notes, a bit more modern sectional phrasing (quarter-note triplets, etc.),

Sorry

The July 14 issue (p. 5) contains a photo of the Chet Robla trio, the outline under which incorrectly identifies Chet's bassist as "Jimmy Aron." Bassman's given name is Sammy.

but essentially the same, sans echoing band vocal. A smooth side. *Wiper* is a novelty, much like Butterfield's Steamroller, Gaillard's Cement Mixer. Tony sings, in that "I have a bernia, what do you have?" voice. (Columbia 38233)

Art Mooney

Chillicothe, Ohio
There's Music In The Land
Ohio gets everybody in the act: full band vocal, the Galli Sisters, but no glockenspiel. A modern Mooney here, with "doits." a boogie high-hat beat and everything. Music simmers down, uses clarinet-led reeds and trombone doo-wahs, a la Miller. Bud Brew sings. This is a good dance band. (MGM 10230)

Barclay Allen

Green Eyes
Barclay's Boogie
A few more lessons from James P. and Barclay would have found this review under the Combo Jazz heading. *Boogie* is that, but played as a micky pianist plays boogie, i. e., Jack Pina, Frankie Carle. Guitarist gets a few bars, almost completely overshadowed by Allen's rolling (?) bass. You'll never want for melody on *Green*. In the best Eddie Duchin tradition, it's a quiet rumba, with same guitar, and other two rhythm playing jawbones or something. (Capitol 15141)

Shep Fields

Where Flamingos Fly
Mist On The Moon
Not a gurgle in a carload! Mist opens with the Ink Spots' favorite guitar intro set to piano. It tries to be "far away," with trumpets in hats behind on the Trail piano, staccato violins... then becomes maudlin, until a bank of strings restores the "twilight on the sage" motif, augmented cleverly by an accordion which John Steinbeck couldn't have used to better advantage. Vocalist Bob Johnstone tries his hand at getting those damn flamingos to wing their weary way home to Hialeah. And farm no better than be-tensilled compatriots. (Musicraft 581)

Miguelito Valdes

En Tampo
Loca Passion
We would probably be nowhere south of the border, except south of it. The language we don't know, the music we don't dig. If this is that "exciting" Afro-Cuban rhythm we've been hearing screamed about, our excitement buds must have long ago been eaten away by an overdose of Guy Lombardo. Tampa

is gargled in a manner that would no doubt please patrons of London's Strand Palace dining room. Passion is moaned, gets more limp by the bar. (Musicraft 583)

VOCAL

Gene Austin

My Blue Heaven
Keep A Knockin'
Heaven was the first to sell over a million copies. For our dough, there's no reason why Universal shouldn't peddle a few more hundred thousand of this new Austin version—it's that nostalgic, well sung and played. Paul is, of course, no deterrent. His guitar much more effectively accompanies than Gene's piano... at least nowadays. Kids should buy it for Les' performance, and their elders for Gene's homey vocal. *Knockin'* sounds like Burl Ives, also like the Austin who's due for a comeback soon. It isn't fair to boost *Four Leaf Clover* and ignore Gene. (Universal 100)

Lorry Raine

Don't Worry 'Bout Me
Leave It To Me To Remember
That-a-girl, Lorry! Keep trying. It may happen some day. Worry, backed by Russ Garcia, opens beautifully, with French horn and gypsy violin. These scores are to Raine what Buddy Baker's are to Jeffries—often better than the vocals. Worry couldn't be more intimate. Flipover, *Remember*, loses Lorry's low notes in bad intonation. Otherwise, it's something Martha Tilton's been doing for a long time. Lorry pronounces "the," before a vowel, as "thu." Don't they have vocal coaches on the coast? (Coast 8042)

Toni Harper

Eddie Beal Sextet
Candy Store Blues
Dolly's Lullaby
With bad advice, 11-year-old Miss Harper could have lowered her pitch, clapped hands, and threatened Rose Murphy's career. Fortunately, she hasn't. Sensible singing, though too breathy. Beal's unit backs well. Candy's few clarinet bars are excellent. Reverse, with toy shop scoring, is a lullaby of sorts.

albeit with beat. Miss Harper would do well singing in a bistro authorized by law to seat no more than four persons. (Columbia 38229)

Little Miss Cornshucks

He's Funny That Way
Keep Your Hand On Your Heart
In The Rain
Cornshucks Blues

Here's the girl we raved about in our column not too long ago... the one who should be heard but not seen, until she abandons the totally foolish toe-in-sand act which some cigar-smoking joker undoubtedly inveigled her into adopting. She sings like mad... could probably cut anybody around with coaching, and emphasizes on singing, period. We shrink from the memory of having seen *Funny* dramatized while sung. Even so, it's wonderful, all-vocal, with an understanding unit (the Blenders) for backing. *Heart* demonstrates what Lutchter would like to do. *Rain* is distorted a bit too much, not being an outstanding melody to begin with. *Blues* is just that, but not what Cornshucks does best. (De Luxe 3186, 3178)

Beatrice Kay

Wanna Be a Cowboy in the Movies
At The Rodeo

Both tunes, from *Two Guys from Texas*, are musical comedy versions of *Home On The Range*. Beatrice squeals her way through Rodeo, with sixteenth notes galore behind her. The Kay vibrato is as wide as Pulaski Skyway, but we don't care. During a clever monologue, on the Rodeo side, Beatrice proves that as a comedienne she could

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scare Miss Lillie and/or Minerva Pious, if she departed the vocal fold. Columbia forbid. Cowboy pokes fun at boss operas, maybe not as succinctly as would Dwight Fiska, but cleverly nevertheless. (Columbia 38232)

Connie Haines-Alan Dale
Darktown Strutters' Ball
Little Boy Blues

Dale sounds like a Mercer-Danny Kaye merger on the intro to Darktown. Ray Bloch's Swing Eight Dixies the background like Larry Clinton, during the "hot dog" era. Label credits Sy Oliver with having written special "pat-ter." sung to off-beat interjections. Connie solos on the reverse, Little. She's still a fiery little singer. (Signature 15197)

Muriel Adams

With Laurence Keyes Quartet
Crazy About That Man
Awaiting My Time with You

We can't believe that: (a) small record companies are actually selling this trash and making a profit; (b) consumers are actually paying the asking price. This girl sings like Sarah. Sarah, however, does not sing like Miss Adams. Backing trio plays as the Ink Spots would if they could. (Apollo 1114)

Andy Russell

Kiss Your Hand, Madame
Just for Now

What can you say about them? They all start as dance band drummers, turn to singing, click, go to Hollywood, and stay there. Half haven't four per cent of the personal appeal of Frankie Laine, or one-tenth the voice of Jeffries. If you like the Nash doggerel about "deflowering young owls," you'll love (or already do) the Andy Russell ilk. Madame is delightful bear-rug music, lushly (is that the word we use, Tom?) backed. Dean Elliott band, behind Andy on Just, struggles to make itself as unobtrusive as possible. (Capitol 15135)

Dick (Two-Ton) Baker
Red's Back in Town
An Old Flame Never Dies

What a relief! Baker is a skilled entertainer. The band sounds like Sam

Lain's Troubadours and knows it. As a single, Two-Ton is better, but sings Red's with feeling. You might even suspect Red's was an unmissed master, cut in 1919, until Baker's barrelhouse piano says no. Side even has a Shuffle-Off-to-Buffalo ending. Flame, a ballad, is not as good; even the flutes don't help it. Baker's forte is "ha-ha" music. (Mercury 5151)

T-Bone Walker

Midnight Blues
Plain Old Down Home Blues

Midnight is a fine side. Clever piano bell chords, "authentic" T-Bone guitar, and arty tenor noodling, behind Walker's blues-shout. Though miking almost lets fellow instrumentalists drown out the leader, T-Bone's too clever... and louder than they are, combined. Midnight lists Ted Buckner, trumpet, which surprises us, who always thought he was an altoist. Jelly Roll would have liked Plain, with its rhumba rhythm-blues framework. Either our phonograph is shot or Billy Hadnott's usually excellent bass is lost in the cutting. Cab could have lifted his current Manana routine from the Spanish dialogue sequence on Plain. (Black & White 127)

Bob Houston

I'd Love to Live in Loveland
On the Waterfall

Ex-Miller penner Bill Finnegan conducts Love. His backings sound like the really good micky work of the '20s (Everett Hoaglund, Orville Knapp, etc.). As the label says, Bob Houston "sings"—like he was splitting a palate to get that Como effect. Houston's sincerity is nil. He'd probably love to live in Loveland like we'd jump at a Siberian vacation. Radio conductor Jerry Sears handles direction for Waterfall, and Houston is the same. (MGM 10227)

Sylvia Sims

Tea for Two
Close Your Eyes

Sylvia treats a melody like Sarah or Nellie, and for patrons of the average bar, just as well. Pianist has a field-day on Tea, getting about as incongruous as anyone can on a standard, with trills.

trills, and even some Spanish figures. On Close, la Sims sees how close she can come to Billie, which is not very. If you collect imitators, this is for you. (De Luxe 1113)

Bob Hayward

Till You Decide
Pick Up Polka

Hayward sounds so much like Sinatra it scares you, and Allen Schrader's backgrounds so much like Dave Barbour, ditto. The Twin-Tones suffer from a typical vocal group fault; harmony predominates, rather than melody. Decide blends clary, guitar and accordion. A la Dave, with lush strings to boot. You expect Gene Kelly to warble Polka from the way the intro comes on, in MGM style. It's not too good, however. Even so, Hayward should hit the top soon. (Black & White 864)

Frankie Laine

Ab, But It Happens

A "sneak preview" side, this, therefore no record number, nor any idea as to what it will be coupled with. Laine sings this turkey (I know that's the word we use, Tom) well. If you're trying for a cocktail conquest, you'll like it. (Mercury 5158)

Dee Parker

That's the Way He Does It
My Carly Headed Baby

The Miniatures back Dee, but don't play anything, except for a slightly different version of one of Nat Cole's guitar-piano union things, on Does. Pianist would like to sound like Buddy Greco, who doesn't want to sound like King Cole. Baby is a song. Dee sings it. (Mercury 5149)

Anne Vincent

You Call Everybody Darlin'
Blue Bird Polka

Darlin' opens with a half-time version of the intro to Hora Staccato, is sung by Mercury's Dorothy Shay at a shuffle tempo. Polka is better forgotten, having been recorded in the Grand Canyon. (Mercury 5155)

Steve Gibson

Danny Boy
Scratch! And You'll Find It

Boom-cha piano and a voice something like a tuba given the faculty for speech, on Danny. Then comes the tenor; then Steven returns. Scratch even has humming. (Mercury 8091)

Tommy Roberts

Boo-ly
Where Flamingos Fly

Tommy Roberts is a young singer. If he can't do better than this he'll never be an old one. Definitely virile, he can't sustain a melody two bars without some evidence of wavering intonation. His is a stilted baritone, given good support by Hugo Winterhalter's orchestra, but lacking real warmth. Given a mug of mead, a horse he can ride, a band of stout-hearted men, a red tunic and five year's schooling from Nelson Eddy, he might eventually co-star with Jeanette. (MGM 10210)

Jimmy Witherspoon

Wee Baby Blues
Frogmore Blues

Witherspoon sings Wee, written by Joe Turner, as enthusiastically as would

the composer. Buddy Tate's tenor cuts through occasionally, finally gets eight breathy bars all its own, which prove that Tate, playing quietly, can sound like Hawk any day. Jay McShann's piano and Frank Sleet's bop alto precede Jimmy on Frogmore. More blues hawking, but we would rather have heard the instrumentalists alone. (Supreme 1505)

Dorothy Shay

Makin' Love, Mountain Style
Finishing School Was the Finish of Me

Dorothy's trouble, too (which has yet to manifest itself, we'll admit) is with material. When clever lyricists run out of double-entendre, double-take, and parody, there's a chance hillbilly Shay may have to locate that mountain hide-away about which she's always singing, where love flows unfiltered, and everyone has a good, simple, immortal time. Mitch Ayres backs. (Columbia 38238)

Rose Marie

Cheap Tomatoes
Nellie Paid the Mortgage

Tomatoes, on a L-A kick, is made better than zero by Van Alexander's sextet (so that's why Jack Mason is writing more stocks lately). Rose Marie would do well as the third act in an eight-act stage bill. Usual bad dialect, but clever clarity-trumpet union backing. Reverse, Nellie, is Stephen Leacock's Hiram Hayseed set to music. Could be much, much funnier than it is. Should get it on the jukes though. (Mercury 5152)

Savannah Churchill

Four Tunes
Time Out for Tears
All My Dreams
Confess
Don't Know
Someday
I Want to Cry

Savannah sings Tears simply, effectively. Tunes sing and play a background which should put this weeper into every juke this side of William Saroyan. Dreams spots celeste, soft guitar, and a capon-like tenor who thinks the Ink Spots are just peachy. If Patti Page's version is sold out... if the sheet music is all gone... buy the Flames' Confess. Know is as Latin as we are. These guys don't even sing together, as witness the first chorus of this side. Savannah carries Cry. Maybe there wasn't any other accompaniment around when she cut these tunes. Someday is the Flames'. We have an idea—weren't the Ink Spots janitors at a New York theater before they got their big break? Well, maybe the place needs four good replacements... it's food for thought anyway. (Manor 1116, 1131, 1129)

Kate Smith

Easter Parade
When I Lost You

Ex-Crosby saxist Bill Stegmeyer, who also pens semi-frantic items for Billy Butterfield (which gas Herrick), directs the pleasant band on Lost behind Kate—the All-American mother-cook-advisor—the singer who personifies our good, clean, 100 per cent moral attributes. Wonder what she'd do with How High the Moon if Ella wrote out the oo-ee-aa, Lambert coached her and Torme played drums. (MGM 10220)

Margaret Whiting

Look For The Silver Lining
There's Something About Midnight

All Capitol vocalists sound the same: Whiting, Tilton, Stafford, Lee, in one respect... a glossiness which too often

outsbines warmth. Mercer & Co. are evidently interested in reviving Lining, a hayride opus if there ever was one, which Weston scores itetchingly and Maggie sings commercially. It doesn't seem possible that one Capitol background could be better (or worse) than any other (they're all like rich fudge), but DeVol's work behind Margaret on Midnight cuts Paul's direction on the flipover. The vocalist must have liked Laura. So did the tune's composer. (Capitol 15146)

Martha Tilton

On The Waterfall
Where Flamingos Fly

Strings tremble to simulate conditions at Niagara, and Martha displays a svelte tone which you may prefer to her first work with Goodman. This on Waterfall, which is far more goopy than its flipover, Flamingos, though the pairing is notable for being one of the slushiest nature studies yet. (Capitol 15149)

Crown Prince Waterford

Strange Woman's Boogie
E.A. Blues

Boogie is shouted by the thin-voiced Prince, one of whose discs was banned recently in Memphis... which may be the musical equivalent of being stifled by Boston's literary censor. Good tenor, rough piano, slipshod recording. Piano is more interesting on Blues. Lyrics are four-beat calypso, and not too inventive. (Capitol 40132)

Don Reid

Love Is A Dangerous Game
Just A Girl That Men Forget

Love is about as hazardous a contest as a good clean game of darts the way Reid tells it vocally. Surfaces, even on National's vinylite review releases, are horrible. Basil Fomeen's band should be playing Glinka at some joint named the Balalaika... and probably in Reid's publicity handout we'd like to check... the guy is a fool to be recording for National with his background: amateur boxing champion of Canada; a graduate M.D.; ex-Cupit, Henry King and Leo Reisman vocalist. Odd that none of it (if true) makes him better than an average tenor (National 9050)

Sherman Williams

Reminiscing Blues
Dusk Tide

Doesn't anyone know anything about anything but boogie? The blues are shouted (Dusk) and shouted (Reminiscing). (De Luxe 3187)

Camille Howard Trio

You Don't Love Me
X-Tempersome Boogie

We hope there are enough small cocktail lounges in this country to buy all the talent like this, because neither Camille nor a thousand musicians like her seem destined to go farther than atop the nearest saloon's bandstand. Boogie makes you wish Meade Lux would make a public declaration taking everything back, would refute the whole theory, and solicit a job as Bull Moose Jackson's manager. Camille sings Love. (Specialty 307)

Pied Pipers

With All My Heart
Goodbye Romance
This unit makes fine musical sense, always has, and probably will until the general conception of what's good undergoes a drastic change. Ears, tuned to any part of these records, are given a real treat. Heart is beautifully sung, even though you might not be "real" (Modulate to Page 16)

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Diggin' The Discs--Tom

(Jumped from Page 15)

crazy" about the tune. A whisp of Eddie Miller's full-bodied tenor, some lovely muted horns, and a celeste out. Miss Hutton opens Romance, sustains interest, until the other three Pipers slip in with mathematical and meaningful harmony. Tune is slated for the top, that's definite. Clever lyrics about love in a movie being interrupted at crucial moments by hair-raising action on the screen. (Capitol 15142)

Billy Eckstine

Sophisticated Lady
Jimney Man
You either think Eckstine is a great vocalist (as we do) or that he smells. As in the case of Vaughn Meathball, there is no middle ground. He sings Lady in tune, with styling which would be the best if you didn't visualize ear-while how Jeffries would have done it. Backing is simple combo stuff. Eckstine's final chorus weaves in and around the theme. Jimney, done with Billy's last big band, is the same but cut with Fatha, but with an improved score, a livelier orchestra, yet the same tune... essentially a pretty silly affair. Good tenor (Dexter Gordon) and trumpet (Diz?) finish the side. (National 9049)

Peggy Lee

Everybody Loves Somebody
Don't Smoke In Bed
Dave backed and scored both. Loves is new, warm, and, as Arnold Stang would say, "Sensy." A smattering of Norvo's vibes creep through, if Peg's voice doesn't daze you to the point where you're beyond noticing anything else but her. Bed is from the album which Tom has reviewed. It gasses us. (Capitol 15151)

Viola Watkins

Wonder Why
Now I Know
Viola plays thumpy piano and sings, but not well enough for anyone to waste time "discovering" her. Guitarist seems to have no idea of what's going on on Why. Now is up, but not far enough to merit more than one note. Viola chi-chis meaninglessly, and a tenor and clarinet emerge from the murk to blow two or three bars. (MGM 10232)

Johnny Mercer

Louisville Lou
Love That Boy
Johnny, always so relaxed, clowns his way through the minstrel-type Lou, indulges in vaudeville patter with himself, creating a side we like. A brassy Paul Weston in support on Love (as on the reverse), a mid-tempo ballad, with the Pied Pipers assisting Mercer vocally. John sounds a bit tired here, as has Crosby during the past two years. (Capitol 15152)

Gordon MacRae

Win Or Lose
At Your Command
MacRae reminds us of Dick Todd, who never amounted to much career-wise. No offense intended, but the combination of nasality and the Al Jolson infection hasn't paid off yet... except for Al Carlyle Hall backs both. With that baritone, MacRae probably will get his picture into every dime-store imitation leatherette frame within a year. Both tunes are straight goo. (Capitol 15154)

Helen Forrest

Ain't Doin' Bad Doin' Nothin'
Help Yourself To My Heart
An able torch singer... perhaps the best since Libby Holman... Miss Forrest sets fire to a blues (Doin') and a ballad (Heart), in throaty succession, with the proper amount of distant-fields-French horn and strings bated by Harold Mooney, Crew Chiefs aid on Doin'. They're good if you're sad and want company. (MGM 10239)

Jack Smith

Cuckoo Waltz
You Call Everybody Darling
Nobody, absolutely nobody, could be as perpetually happy as Smith sounds. Also, when is he going to get a towel!

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and dry off some of the water from that cold shower which has made him so much loot. Get a dirndl and hand accordion when you listen to Waltz. In our opinion, the Johnson people could have better used the carnauba wax in these sides for floor polish. Harmonicas accompany, as effectively as do the Clark Sisters. (Capitol 16156)

Johnnie Johnston

Ah! But It Happens
Judaline
Did we ever tell you about the Crew Chiefs? Judaline should have been about their nine millionth assignment as accompanists. Though Sonny Burke scored under Johnston, it isn't nearly as inventive a side as Burke usually turns out. John's voice is properly frothy. No Chiefs on the reverse, Happens. Just a simple melody that'll infest taverns like the seven-year bardy. (MGM 10240)

Buddy Kaye Quintet

I Ought To Know Better
If There's A Girl For Every Boy In The World
Kaye uses flute, accordion, bass, piano, guitar, etc. Artie Malvin sings Better. The whole affair is tres gai, with (as our cohorts put it) "a fringe on top." Malvin laments the fact that we all can't be perfectly mated, on World. We lament the fact that MGM "ought to know better." (MGM 10241)

Roy Milton

R. M. Blues
Groovy Blues
Camille Howard handles Groovy no better than her performances with her own trio. Milton sings R. M. (De Luxe 3188)

Paul Gayten Trio

With Annie Laurie
Stop
Sally Lou
Wandering Blues
Voo Doo Man
Annie Laurie shouts Voo Doo. Lyrics are almost impossible to decipher. Wandering continues in the same vein, only slower. Sally boasts an off-tempo idea, a vocal, and the fact that it's 30 seconds shorter than its teammate. Stop, which expressed our opinion perfectly. Dorothy Baker should be forced to review a few of these immortal sides. (De Luxe 1176, 1173)

Julia Lee

Tell Me, Daddy
Until the Real Thing Comes Along
You can buy this with impunity if you're the type that purchased countless Whitmans because Bix played lead. Vic Dickenson blows a wonderful few bars on Daddy; same for Benny Carter; all between matches of vocal by the lady eulogized by Record Changer. Time, and Life, but not by this kid. Julia's cocktail piano and almost-in-tune voice occupy a good deal of Thing. Vic plays a blend of Harris and Higginbotham which qualifies him as great, if nothing else did. (Capitol 15144)

Four Musettes

Beside a Babbling Brook
Asusa, Cucamonga and Anaheim
Remembering, shudderingly, Victor's Glabe-Musette band, the average listener might shrink from this item. Don't. One side contains good vocal quartet work with likeable tenor and clarinet bits; Brook. Anaheim sets Mel Blanc's very funny lines on the Jack Benny air-shot to music... only the humor is gone, an over-vibrated contralto sticks out all over the place, and the resultant novelty ain't novel. (Musicraft 582)

King Odom Quartet

I Found a Twinkle
Pickin' a Chicken
Any schooled vocal group which pronounces "said" as "sayed" is kaput for our dough. Musicraft's release says of this foursome: "We've got news for you. The King Odom Quartet has arrived." We've got news for Musicraft. They haven't even left the station. (Musicraft 579)

Jo Stafford

This Is the Moment
Every Day I Love You
Paul—(ha, caught you... probably thought it would be Ray Noble, didn't you?)—Weston backs Jo. She sings (she does not whistle them) these two tunes. They are both slow. She is good. She

always sounds like she is afraid she will distort her widow's peak if she sings any louder. (Capitol 15139)

Artie Wayne

For You
Tony's Place
Those active Crew Chiefs abet on both sides. Andy Phillips' ork accompanies. Good gackground guitar noodling on You. Vocal is good, but we always think of Kenny Sargent's version with Glen Gray... that high one at the end. Last 16 bars get a beat, best likened to the TD disc. Tony's shows off that same guitar, this time with a silk blouse, a black moustache, and a Perry Botkin affection, to back Wayne's heavy-beat rendition of "that's our tune they're playing, John." (Capitol 15140)

Mindy Carson

Every Day I Love You Just a Little Bit More
I Can't Believe that You're in Love with Me
Paul Whiteman chose well in picking Mindy for vocal stardom. She's yet to really be recognized, these sides may help her along the rutted path to fame. Believe is ornately backed (oboes, strings, harp) by Glen Osser, and sung as only an able radio singer can. Key changes and interpolations sound a mite stilted, but you're either Ella or you're not. More is a light affair, wherein Mindy displays a delicate vibrato, evident at the ends of phrases only... a la Dinah's. (Musicraft 578)

NOVELTY

Les Paul

Man On The Flying Trapeze
Light Of The Silvery Moon
Guitarist Paul, who has been hospitalized again for that injured elbow, indulges in the "new sound" on Trapeze, introduced with a press roll and circus barker. Melody instrument, dubbed over at least two rhythm cuttings, sounds like a tenor banjo, or that the single string work was recorded on a master which was purposely speeded when played back under Paul's subsequently-recorded self-accompaniment. A slide whistle and bass-string gurgling complete the mythical aerialist's performance. Moon likewise displays triple-talented, thrice-waxed Les, who displays sufficient technique on one guitar to frighten George Barnes. (Capitol 15147)

Arthur Godfrey

Trail Of The Lonesome Pine
Turkish Delight
Archie Bleyer's radio crew backs Godfrey's nasal noodling. Sixteen bars into Trail a barbershop foursome enters, Art whistles, follows some relaxed ensemble, and sinus-voice ad libs the rest. My father liked Delight, as I recall... Ray Noble's Victor version. Lyrics suit Godfrey's narrative style; the 1001 nights crammed into six choruses. (Columbia 38246)

Slim Gaillard Trio

Momma's In The Kitchen
We've Got 'Pop' On Ice
Puerto-Vootie
Trio (actually four men) gets a fine heat on Momma, which Slim sings (?). Solid guitar chorus follows vocal, after which pop banjo... but that wonderful beat, Puerto is a samba, or rumba, definitely not a drag. Phony Spanish (his fans claim it's genuwyn), and counterpoint laughter (believe it or not), make this a worthwhile oddity. (MGM 10231)

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Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; r—restaurant; c—country club; h—hotel; nc—night club; cl—cocktail lounge; etc.

- Amaro, Jimmy (St. Regis), Toronto, h. Anthony, Ray (Crystal), Buckeye Lake, O., until 8/12, b; (Coney Island) Cincinnati, 8/13-19, b; (Surf) Virginia Beach, Va., 8/20-25; (Royal) Baltimore, 9/3-8, t.

- Olza, Joseph (Laurel Hill), Philadelphia, Pa. Oliver, Eddie (St. Anthony), San Antonio, until 9/8, h.

- Arvelo, Pepito (St. Regis), NYC. h Arvin Trio, Mal (Music Box), Minneapolis, nc.

- Music Bars (Southtown), Chicago. Musical Quintones (Music Box), Minneapolis. Mooney Quartet, Joe (Hiaseh), South Pacific City, nc.

Combos

- Allen, Barclay (Chase), St. Louis, h. Allen, Red (Brass Rail), Chicago, cl.

Weems Quits GAC; Opens Own Bureau

Chicago—Bob Weems, formerly with General Artists corporation, has opened his own bureau here at 360 N. Michigan avenue. He'll specialize in concerts.

Chirp Nixes Road

Cincinnati—Barbara Moffett (Little Miss Moffett), the thrush who did so well with Gmy Gordon and other top ranking bands, is back in Cincy working with the Sammy Leeds band after a long road stint.

Sidemen Re-Group

Boston—Members of the former Ray Borden orchestra have reorganized and will work with pianist Nat Pierce as leader. Borden is an ex-Kentontite.

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—In examining our mail, we find that there is one particular problem which seems to be troubling a lot of readers: "How can I voice my arrangements so that they will sound well if I use a smaller group?" Well, this problem is the same one that confronts the arranger of stock orchestras, as the voicings encountered in both types of arrangements are the same. So, let's ask Johnny Warrington, who does most of the stocks around town these days, and see what he thinks.

Johnny says the problem is quite simple if you remember one thing. Keep a strict trio form (made up of the important notes of the chord) to be played by the instruments you are sure will always be on the job. Namely, trumpet, alto sax, and tenor sax. If you use a different combo, you (an substitute, of course; the other instruments are given the less important notes. When distributing these lesser notes, you will find that some bad skips and resolutions will occur. These are unavoidable. We have scored a few bars to show you how the whole scheme works.

trombone men will have a rugged time making it.

L. T. G., of Lima, Ohio, has heard about secondary seventh chords but would like to know what they are. A secondary seventh chord is merely a minor seventh chord. For example, G-Bb-D-F is a secondary seventh chord. Its use in dance arranging is important as it forms a perfect substitution chord for a normal seventh chord. To illustrate, a Gm7 substitutes for a C7; a Cm7 substitutes for an F7. And so on through all the seventh chords.

We're down to the bottom of the page so we'll close with our parting thought: If the melody of a seventh chord is the seventh; be sure to use the ninth in harmonizing the chord.

Trio form for important instruments

Added notes for lesser instruments

Now to the question box. J. B., of Sacramento, Calif., says that he has been told that it is absolutely incorrect to write a passage for trombone moving from B to Bb in the low register. Wants to know what our opinion is. Well, moving from B to Bb on trombone is a delicate matter as it involves changing from the first to the seventh position. We'd say it's okay if the tempo is not faster than moderate. But, at a fast tempo, look out. Most

TRADE TATTLE

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

FM Net Airs From Asbury

New York—The first major move to broadcast top ranking dance bands exclusively over FM stations was inaugurated by the Continental FM network from Convention Hall, Asbury Park, N.J., recently, with Tex Beneke as lead-off man for the eight week series.

Current attractions at the beach ballroom are being frequency modulated over WJLK, local outlet, and fed to W2XMN, Alpine, N.J., just north of New York City, for rebroadcast to the net Saturdays, 9:30-10 p.m. EST. Lineup of names, in addition to Tex, includes T. Dorsey, Woody Herman, Carmen Cavallaro, Vaughn Monroe, Louis Prima and Johnny Long.

Preferred



Philadelphia—Ethyl Shell, billed as "Miss Hi-Octane" after you-know-what commercial product, bowed in with Gene Williams' new band at the Click here and at the Palisades amusement park.

PERSONNELS:

George Paxton went back into New York's Arcadia ballroom with Louis Mucci, Jimmy Blake, and Jimmy Erickson, trumpets, the latter doubling on accordion; Bob Alexander and Johnny O'Rourke, trombones; Walter Wegner, alto sax; Oscar Raderman, oboe, french horn, tenor sax; Harry Weust, baritone sax and band contractor; Danny Hurd, piano; Clem De Rosa, drums; George Sirola, bass and Dick Merrick, vocals.

Tony Aless replaced Bob Curtis on piano with the Bob Crosby unit for its Columbus and Cleveland theater dates. Other changes for the same dates were Peter Terry on tenor for Al Klinck, Ed Shomer for Ted Nash, and Sid Brown on baritone for Danny Band. . . . John Jordan, guitar, added to the Sam Donabue band for its recent New York Paramount theater engagement.

Eddie Metzner replaced Herb Bass on trumpet with the new Gene Williams orchestra, currently at Philadelphia's Click. . . . Buddy Johnson's orchestra consists of Bernard Archer, William Harrison, Steve Pullian, trombones; Willis Nelson, Andrew Wood, Frank Royals, Calvin Strickland, trumpets; David van Dyke, Purvis Henson, tenor saxes; Joseph O'Laughlin, Alphonso Robinson, alto saxes; Teddy Conyers, baritone sax; Leon Spann, bass; Emanuel Simms, drums; the leader, piano Ella Johnson, Arthur Prysock, vocalists. . . . Bobby Reynolds, former straight man for the Ritz Brothers, doubling on vocals, now with Jacques Renard's orchestra in Boston.

Juppy Gentile (ex-Pastor and Long trombonist), replaced Muzzy Viti, and Lee Cummins (ex-Clyde Lucas tenor), replaced Mickey Veronick in the Lee Vincent band doing territorial work around Pennsylvania. Balance of lineup consists of John Matts, James Rose, alto saxes; Johnny McNeals, tenor sax; Pete Salus, Johnny Tearpock, Mickey Carvel, trumpets; Buddy Carlin, drums; Connie Kush, piano; leader,

bass. . . . Chino Pozo, bongo drummer, has returned to accompany the Jack Cole dancers at San Francisco's Mark Hopkins hotel after a New York vacation spent catching up on bebop. . . . Junie Mays now tinkling the ivories for Johnny Long ork.

Bette Buckner is new chirp with Vic Lombardo band currently at Jones Beach, N.Y. . . . The We Three trio, currently at the Blackmoor Room of the Wisconsin hotel, Milwaukee, has Ed Stapleton, bass, sax, and vocals; Fred Rundquist, guitar and vocals, and Hank Dobrow, piano and accordion. . . . Group featured at the Club 26, Milwaukee, has Joe Lane, trumpet; Joe Aarons, sax; Stormy Jones, drums, and Rolly Malsek, piano.

Trio at the Club Terris, Milwaukee, features Babe Lawa, sax; Connie Hoppe, drums, and Rudy Sanger, piano. . . . Three Cats and a Kitten combo, currently at Milwaukee's Club Unique, consists of Bert Hanson, bass; Bill Ruddy, guitar; Wally Ewig, piano, and Judy Graham, vocalist. Solo guitarist Nick di Cristo alternates with the group. . . . Sammy Armato, sax; Mel Sharp, piano, and Tom Dodge, drums, featured as a trio at the Club Milwaukeean.

Jack Eaton, vocalist, left the Dick Jurgens fold with no replacement. . . . Larry Wiley, former Butterfield and Rollini guitarist, is fronting his own trio at the Omar Room of the Continental hotel, Kansas City. His two aids are Nan Davis, vibes and vocals, and Buster Mondello, bass and vocals. . . . Ted Herbert and his orchestra are playing the summer season at Hampton Beach casino, New Hampshire. Ork features Don Grady and Jean Flanders on vocals; Dick Gary, Dick Lussier, alto saxes; Roger LaBell, Vinnie O'Keefe, tenor saxes; Bob Turk, Gordon Dunbar, Bill Callender, trumpets; Frank Szeliga, Ray Gagnon, trombones; Roger Hault, drums; Eddie Kryzwicki, bass; Stan Winn, piano; Herbert and Turk, arrangers.

Don MacLeod replaced Al Gross in the Beachcombers vocal quartet with Johnny Long. Several other changes in the band were made, with press time lineup showing Tino Barzie, Nino Pallotti, Chick Ronda, Albert Block, Jack Masteller, saxes; Gil Stancourt, Joseph Belk trombones; Don Paladine, John McCormick, Bob Price, trumpets; Floyd Sullivan, drums; Clyde Newcomb, bass; Junie Mays, piano, and Janet Brace, vocalist. . . . Jeri Keever, last seen in New York vocalizing with the Eddy Duchin show at the Strand, went into the Boulevard in Queens as a single. . . . Arthur Depew, formerly with Raymond Scott, and Steve Lipkins, joined Ray Eberle's trumpet section for the NYC Paramount theater engagement.

Joe Palmer, tenor sax, switched from Raymond Scott to Tex Beneke, replacing Vincent Carbone who takes over road management duties from Johnny O'Leary, the latter going on an extended vacation.

LOCATIONS:

The Royal Roost will bring Anita O'Day to New York for a fall engagement. . . . Sally Remaley, Hammond organist who has her own trio, has had her contract at the Cressmoor club, Hobart, Ind., extended through December 1, which will round out two years at the spot. . . . Cy Walter, his broken hand completely healed, is back at the piano in the Drake Room, NYC.

Bela Bizony formed a nine-piece band to play the summer at the Balsams, Dixville Notch, N.H. . . . Stan Worth, clarinet and sax, who heads a small relief combo filling in for the current month, will have his own society style orchestra when the Pierre hotel, NYC, opens its fall season, replacing Tony Cabot. . . . Ted Lewis takes his orchestra into the Latin Quarter, Broadway nitery, August 22.

Buddy Greco trio currently is featured at the Riptide Room of the Penn Atlantic hotel, Atlantic City. . . . Bill Green has signed Dean Hudson and his orchestra to play a two-week engagement at Pittsburgh's Casino, beginning August 22. Hudson is en route east following a run at the Peabody hotel, Memphis. . . . After smashing records during her extended run at the Three Deuces, Ella Fitzgerald and hubby Ray Brown's trio left on a theater tour, with a week's run at the Apollo in Harlem coming up Friday (13).

Kokomo Wellington is back in Chicago at Jesse Swader's Archway lounge. . . . Sidney Bechet will be back at Chicago's Jazz Ltd., on August 25. Munn Ware is on a four-week vacation at Daytona Beach, and pianist Carroll Lee is on a two-week vacation. His

fill-in is Joyce McDonald, the first woman pianist to play at the spot. Ware's substitute is Don Thompson.

Tommy Lewis at the Club Esquire and Virgil Chambers at the Kalico Kat, both in Wichita, are holdovers.

After closing her stint at the London Casino, Maxine Sullivan heads for Ireland and Scotland. She is due back at the Penthouse in NYC the latter part of September. . . . The Peggy Lee-Dave Barbour unit will follow Frankie Laine into the Fairmont hotel in San Francisco where he starts for a fortnight September 21. . . . Ray Morton's ork opens the Mayfair Room in Chicago's Blackstone hotel again on September 10.

Louis Jordan's Tympany Five is set to move into the Rag Doll in Chicago on August 20. . . . Hildegarde has started a six-week tour of Europe. She'll be back on September 1. In Paris, she'll do a series of 13 open-end ETs for broadcast over the commercial Luxembourg station.

MANAGEMENT:

Dinah Shore switched from the William Morris agency to MCA for booking. . . . Denny Dennis signed a managerial deal with Arthur Michaud, who also acts as personal manager of Tommy Dorsey, Charlie Barnet, Buddy Moreno, Frankie Masters, Monica Lewis, the Clark Sisters and Stu Foster. Currently Dennis is with TD. . . . The Leonard Green agency in New York signed a hooking deal with Carlos Molina.

Baron Elliot, Pittsburgh territorial maestro, signed a pact with GAC. . . . Al Gazley, former MCA staffer, of late with Mus-Art, has joined the Willard Alexander agency in New York.

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Stan 'Dance' Dates Set

Hollywood—Norman Granz of *Jazz at the Philharmonic* fame will sponsor 32 Stan Kenton band appearances across the country in September and October.

However, Stan is scheduled to play dance music and most of it will be in small towns although the following concerts are slated in large cities:

Philadelphia—Sept. 15-16; Carnegie hall, New York—17-18; Boston, 19-20; Baltimore, Oct. 27-28. Other dates include Yale, Michigan, Wisconsin, and several midwest schools.

Granz will get no billing, and his tagline of *Jazz at Philharmonic* won't be used either.

On each date, the band is reported getting \$1,500 guarantee against 60 per cent of the gross. The Granz arrangement does not preclude Stan hooking up with other promoters. He has set a date at the Pla-Mor in Kansas City. He also has promised Herb Carlin, manager of Chicago Civic Opera House to play a date. This probably would come off in some spot other than the opera house, however.

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Capsule Comments

Chicago—In case you've wondered where the swoon set has gone, the remnants can be found in any Vaughn Monroe audience. Apparently that athletically braced and whitewashed sex Mr. M. peddles gets the gals (who apparently are now in the 18 to 22 age bracket). "Oohs" and "ahhs" fluttered like butterflies around the audience at the Oriental theater here recently.

Why, though, we still wonder. Monroe—first, has an unrelaxed appearance upon the stage, and his favorite expression is a modified sneer. Beyond Monroe, there wasn't much going on among the 22 other musicians on stage. That's right, 22 musicians, including a six-man string section and not counting the four Moon Maids and singer Cece Blake.

The only completely instrumental number was *Sabre Dance*. Vocals were all Monroe standards: *Ballerina, Laroo, Laroo Likli Bolero, Blue Shadows*, etc. Through much of Monroe's singing, the strings took over, while the rest of the band sat on its hands. At times the sax section became three clarinets and two flutes—the dainty touch. Often, the most audible sound was the steady chub, chub of the guitar—marking, with Monroe, every beat.

Featured soloists were trombonist Bill Mustard and trumpeter Richie LaSala. Their showing came during two numbers played behind a dance team. Saxist Ziggy Talent didn't solo, but did get involved in three long tiresome comedy vocals.

Mustard is an outstanding trombonist, we feel, and it would be fine to hear him with some other group, where he'd have a chance.

Cece Blake, you may remember, is the little girl who sang briefly with Skitch Henderson last year as Cece Martin.

Hollywood—Eden Abbez failed to show up as announced, but it didn't make any difference.

King Cole and his trio opened last month at plush Ciro's on the Sunset Strip, played *Nature Boy* and a string of other tunes, old and new, and had the jacked house in a hush for two half-hour sessions.

The bearded Abbez was skedded for an appearance at the opening but telephoned at the last minute, explaining that he had a "previous commitment." Tunes featured opening night were

Bruce Boys Beam At Their Band Beauty



Chicago—Johnny Bruce and the boys in the band approved the beauty of their vocalist, Chris Stevens, long before the judges in the "Miss Illinois" contest put Chris in the runner-up spot. Members of the band are, left to right: Warren Felts, bass; Hagin Harper, trombone; Ray

Brejcha, baritone sax; John Crain, trombone; Harlan Stone, trumpet; Warren Lutz, alto; Bob Simmegren, trombone; Dick Moyer, tenor, and Bruce, tenor and leader. Pianist Bal Dino and drummer Ernie Orcutt aren't shown.

Put 'Em In a Box, Portrait of Jenny, I Got a Way with Women, Nature Boy, Baby I Need You, Sweet Lorraine, Now He Tells Me, Sentimental Reasons, and Straighten Up and Fly Right.

Presentation was in the usual smooth Cole style, and only the purest jazz followers felt that they weren't getting enough music for their money. Some said that the great musical ability of Cole on piano and Irving Ashby on guitar was smothered by too many vocal specialities. Nevertheless, the crowd drove away in its Cadillacs with nothing but praise for the crew's efforts.

Chicago—Cootie Williams, of the growl trumpet and the wa-wa tricks, says he will give up his combo, and touring, sometime next year. "I want to go into some other business, maybe a hotel or bar," Cootie said. "I have a house in St. Albans (Long Island), and I'd like to stay home with my wife. We've been married 19 years, you know."

Cootie, who just finished a southern tour of one-niters, had a date at the Regal theater here before one-nighting back east. His unit is composed of six men who were in his big band and one new man who came in when the combo was formed early this year.

They play bop, and horn-rimmed tenorman Weasel Parker (who was featured in every number except Cootie's own *Echoes of Harlem*) played it loud, with blatant honks and screeches. But there still wasn't much to the exhibition except a lot of released energy.

It is Cootie's opinion, and that of almost anyone else, that one thing wrong with the music business today is that too many persons who can't play bop well are making themselves heard. Cootie thinks Weasel has it—the true spirit, the musical feeling for the style. Well, we think Cootie is a nice guy, and we hope that hotel or bar materializes soon. "I'll always play music," Cootie told us. "Probably in the bar and around."

But what do you want to bet it isn't bop?

New York—Cab Calloway, sans band but with as much pep as ever, romped over the Roxy stage in his debut as a single. The lack of the familiar Calloway band behind him doesn't hurt Cab's performance, or drawing power, an iota and, if anything, allows him more freedom.

He did the same tunes he sang a few months ago at the Strand, where he played with his ork, registering strongest with the familiar *St. James Infirmary Blues, Everybody Gets at My House, Manana*, and a satire on *Nature Boy* preceded. A quartet retained from the Calloway band—piano, drums, bass, and trumpet—accompany Cab on the stage but does no solos and, while a help, is not a "must" as far as the star is concerned.

Vivian Blaine, former band vocalist who was graduated to the movies, appears earlier in the bill, registering big—a great improvement over her recent Copacabana date where the clatter of crockery proved too loud competition.

Ex-Trumpeter Powell On Jurgens Program Ernie Anderson Joins Ad Firm

New York—Dick Jurgens and his orchestra, with movie star Dick Powell doing a personal appearance stint, follow the current *Stop the Music* stage show into the Capitol theater.

Powell once played trumpet and was singing emcee for quite a spell at the Stanley theater in Pittsburgh. Slated for an early headline spot in the Capitol, probably in late September, are Gene Krupa and his ork.

New York—Henry Jerome and his Hal Kemp-styled band, replaced Raymond Scott at the Hotel Edison Green Room, following the conclusion of the quintet's engagement. The Jerome group plays its current run for an indefinite period, with present plans calling for Alvy West as a probable fall successor. West made his Manhattan debut at the Green Room a few months ago.

New York—Ernie Anderson, impresario of the Saturday midnight jazz concerts held at Town and Carnegie halls during the winter months, also manager of the Carnegie Pops this season, has joined the Milton Biow ad agency as account executive for Pepsi-Cola. A few years ago Anderson was similarly associated with the Coca-Cola account while with the D'Arcy ad firm.

The new position will not interfere with his promotions next winter, though Anderson has mentioned that he'll curtail his activities in the jazz concert field, staging shows only when proper attractions are available, rather than every week, regardless of the caliber of talent on hand.

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