

# British Musicians Forbidden To Wax With U.S. Artists

By STUART S. ALLEN

London—After weeks of waiting, the British Musicians' union has issued a directive to its members forbidding them to record with American artists on short visits to Britain without special consent from the general secretary of the union. A union subcommittee also forbade recording "any background accompaniment by British musicians when it is intended that the voices will be added in the United States."

"The object of these instructions is to insure that musicians in Britain will not be used as substitutes for AFM members on strike, to accompany American recording artists, whether the artists do their share of the recording in the United States or during temporary visits to Britain."

## Trouble Begins

That was the statement published in the musical trade papers, but no sooner was it printed than the first trouble appeared.

The Andrews Sisters, then in the last week of their four-week engagement at the Palladium, already had recorded two titles for American Decca at the Levy Private Recording studios, using a specially recruited outfit under veteran British leader Billy Ternent, and were due to record four more titles the day after the directive's publication.

Using another pickup group under Ternent's direction, the girls had prepared four old British songs, *Joshua*, *Dilly Dally on the Way*, *Magdalena*, and *Whescaena*, which Lou Levy had dug up for them and had arranged by British arranger Stan Boucher.

## Levy Worries

These titles were to be cut at British Decca studios, and when Levy read the directive in the papers, he immediately tried to reach Decca recording chief Harry Sarton who happened to be away at the time.

Then he phoned EMI chief Walter Moody, who said he had no official notification from the union and that until he received one, he intended going ahead with his plans. He advised Levy to do the same.

Things got hot after the show that night, however, when a union "official" named Alec Mitchell entered the girls' dressing room where Levy, two correspondents, and Maxene Andrews were talking.

He informed them that they could not make any more records and then proceeded to insult Maxene and the act. After a tirade against Americans in general, he finished with the statement that Americans were overbearing and overconfident in thinking that they could get "us British punks" to work for them.

## Goes Ahead Anyway

Although he received as good as he gave, the "official" departed leaving a nasty atmosphere behind him. After further advice, however, Levy decided to go ahead with the recordings next day, assuming that no accredited union representative would behave in such a way.

The musicians duly assembled for the session, but before recording began, a bona fide union representative entered and forbade any work. Although the musicians complained that no real directive had been received by them and that they had been contracted for the work, the session was called off.

Thus, the first action has been taken. The union's officials could not have been more tactless, and the only excuse given for Mitchell's behavior was that he was rather hot headed—no apology was offered.

The new ban will affect the Merry Macs, Hoagy Carmichael, Maxine Sulli-

## Toe Bad

New York—After working her way up the musical ladder by singing and doing a single in aeries, Betty George, achieving her dream with a part in the new musical, *Heaven on Earth*, missed the golden opportunity at the Boston opening.

The night before the preem, Betty broke her toe, winding up with only her foot in the cast.

van, and Dinah Shore, all of whom have sides scheduled. The Macs, currently on a two-week German tour, are lucky in that they already have waxed several titles, as did Danny Kaye, Tony Martin, etc., when they were in town.

The others, especially Dinah and Hoagy, had quite a few songs scheduled which they now will be unable to record unless the union gives special permission.

## 'I Don't Like To Sing Bop Most,' Says Ella

Chicago—"I don't like to sing bop." It was no one less than Ella Fitzgerald saying that, and if she hadn't qualified it with a "most," it would have shattered the illusions of thousands of her fans. Ella does like to sing bop syllables. She thinks it's a lot of fun. But she likes ballads best. "I like to tell a story," Ella explained.

"Riffin' is fun, but it gets monotonous," she mused, admitting wryly that as far as the audience is concerned, she could sing *How High the Moon* all night.

## Mostly Sweet

What Ella sang, when we heard her at the Rag Doll here, was mostly sweet, though the songs themselves easily could have had a jump treatment. The phrase "something sweet and gentle" from *Robbins Nest* typified her mood.

She sang *Them There Eyes*, *Don't Worry 'Bout Me*, *If You Ever Should Leave*, and, to balance these four, *My Baby Loves to Be-bop* and a calypso number about Moe and Joe. That makes the score four to two, in favor of the sweet. Clincher was the encore, when the audience clamored for *Flying Home*. She sang *Nature Boy*.

By "sweet," don't think we mean without experimentation and interpolation and the constant musicianship she exhibits when she sings. But you can't be gentle with a jump tune, and Miss Fitzgerald was feeling very gentle indeed. How long this lasts, we have no way of knowing.

## Perfect Setting

One night at the Rag Doll the electric power failed in the whole block for an hour and a half. Patrons saw Ella by candlelight for one set, and it must have fitted perfectly.

Ella, who likes club work best because it leaves her some freedom to do things a little differently, also likes having persons sitting around her when she sings, rather than far out front, as in the Rag Doll.

She reports that she has been singing more of the "old songs" recently. "What can you do with *Woody Woodpecker*?" she asks.

## Get This Straight, Earl

Chicago—In his New York *Post* column for September 3, which is syndicated to other daily newspapers through the country, Earl Wilson comments on the recent marijuana scandal in Hollywood and takes a sideswipe at musicians by adding that *Down Beat*

## Gastel To Make Herd Top Band In Few Months'

Hollywood—Carlos Gastel two weeks ago signed contracts with Woody Herman whereby Gastel will become Woody's personal manager. This is the first band with which Gastel has been associated since his recent split with Stan Kenton.

Gastel said Woody would get the full treatment under the pact which takes effect October 1 and that "the Herman Herd with Chubby Jackson and a few other key former Herdsmen back will be the top band in the land within a few months."

Confidence for the above statement stems from the fact that Gastel feels that with Woody he won't have to bridge "the temperamental antics" he claims came between himself and Kenton.

Gastel ceased drawing commissions from Kenton three weeks ago, on engagements set prior to the break which occurred in June.

Herman recently signed with GAC after having been booked by Continental Artists since he re-formed his band about a year ago. He joined GAC just before Continental telescoped into Joe Glaser's ABC.

## Car Crash Fatal To Society Band Leader

Boston—Jack Marshard, 39, society band leader and booking agent, was killed September 5 when his automobile struck a tree near his home in Mills. He was returning from a date at the Essex Country club in Manchester.

Marshard was the original sponsor of Vaughn Monroe, and a partner of the latter leader in several enterprises. He is survived by his wife, two sons, his mother, and two sisters.

## Gray Postpones New Band Work 'til Winter

New York—Glen Gray, who made several trips into town from his home in New England preparatory to reorganizing his orchestra, has postponed such a move until early winter on doctor's orders.

Glen, suffering a leg injury, is expected to be in good shape by then. Dates which MCA had lined up for the new band will be postponed where possible.

## Square Squelch

New York—Bob Wyatt of the team of Wyatt and Taylor has a squelch he uses sometimes on hecklers at Hillmann's suburban roadhouse, where he is appearing.

He interrupts the proceedings with a little speech that goes, "Occasionally we are faced with a geometrical problem. There's the triangle, the parallelogram, the rectangle, etc. Tonight our problem seems to be the square."

## Panther Room Opener Stalls

Chicago—Opening of the Panther room of the Sherman hotel's College inn has been delayed because of difficulty in obtaining materials necessary for the room's redecoration. October 22 or 29 now seems more likely than the scheduled October 15 for the return to big bands, with Woody Herman's Herd.

In addition to the "sweet until 10:30" policy, operator Ernie Byfield was considering another gimmick—featuring one composer's works part of every evening for a whole week, then a switch to another composer for the next week, and so on.

Lionel Hampton, rumored to follow Herman, definitely will not, Byfield says. Bands being considered include Tex Beneke and Claude Thornhill, among others.

## De Franco, Bellson To Rehearse Own Group

New York—Buddy De Franco, clarinetist, and Lou Bellson, drummer, left the Tommy Dorsey orchestra to form their own group, set to open at the Horseshoe bar, Moline, Ill., sometime next month.

Following a two-week vacation, the vets of the TD band will rehearse a unit which will consist of themselves with a piano and bass, prior to the jaunt west. Eventually they hope to add two or three more men.

"rhapsodizes" over the use of marijuana. This absolutely is an untruth! *Down Beat* repeatedly has carried editorials condemning the use of marijuana and urging leaders and musicians to abandon it.

The current editorial (see page 10) is an example of what this newspaper thinks about marijuana, and it was written and in type before Wilson's column appeared.

## Quotes Headline

Wilson quotes a headline from *Down Beat* to substantiate his assertion: "Light Up, Gates, Report Finds 'Tea' A Good Kick."

He reached way back for that one. It appeared in the issue of February 1, 1945, on page 2 and headed a news story about a report of a committee of experts, sponsored by Mayor LaGuardia, which had conducted clinical experiments with marijuana over a period of four years, using 77 human subjects as guinea pigs.

## Weed Whitewashed

The report of this committee whitewashed the weed, even stating that it was not habit forming, but this in no way reflected the editorial opinion of *Down Beat* on the subject. The copy reader intended his headline to be facetious, because the report itself was at such variance with everything the *Beat* had been preaching.

On March 26, 1947, *Down Beat* carried in its news columns another report about marijuana, quoting from an article in *Federal Probation* by Dr. J. D. Reichard, former head of the Federal hospital for narcotic addicts at Lexington, Ky.

This, too, stated that marijuana is not habit forming and that statistics failed to uncover any relationship between marijuana and criminal tendencies.

## Impairs Musicianship

It also disclosed that the substance, by test, decreased ability to distinguish music intervals and rhythm, thus impairing musicianship, which *Down Beat* always has claimed.

This article, written by staffer Mike Levin, closed with this paragraph: "Tense term for the Reichard report: Tea won't kill you, but it will hamper your music, plus making you a nice sociable zombie!"

That's what *Down Beat* thinks about marijuana, Mr. Wilson!

## Rey Escapes Death In Plane Motor Blast

New York—Alvino Rey, flying from Maryland in his own airplane, narrowly escaped death or serious injury on September 7 when his motor exploded 3,500 feet above Chesapeake bay and blew off the propeller.

The band leader previously had spotted an army air field near the bay and made a successful dead stick landing.

## Barnet's Band Jumps, Solo, At Jantzen Beach



Portland, Ore.—Part of the Charlie Barnet band as it appeared at Jantzen Beach ballroom here a while ago. During Barnet's one week, the crowds were generally so small that Barnet, who came in on a \$4,500 guarantee against 60 per cent, never once went into

percentage. Shown in the front row are baritone saxist Bob Dawes, tenorist Bud Shank, Barnet, and tenorman Alvin Curtis. Hidden behind Barnet are altoists Walt Weidler and Frank Pappalardo Jr. The band is now back in Hollywood.

## Jane Froman On The Cover

A long-awaited permanent return to the airwaves finally has been accomplished by pert Jane Froman—without her crutches. Suffering serious injury to her legs in a clipper plane crash at Lisbon, Portugal, early in the war, Jane now is back on the air, appearing with Percy Faith's orchestra on the Sunday Coca-Cola show (CBS, 6:30-7 p. m., EDT). Fortunately, she suffered no injury to vocal cords. When she gave her opening broadcast, September 12, it was her first appearance without crutches since the time of the crash.

# Stan's Sluggers Strive Mightily, Swat Hard, Lose To Les



Salt Lake City—It might be the work they did the night before, at the Lagoon ballroom, but Stan Kenton's iron men lost this game to Les Brown's "sweet sop" boys, 9-3. The Brown stalwarts were holding out, nighdy, at the Cocoon Grove ballroom on the other side of town. First photo shows slugger Eddie Safranski at bat. Second

has Les Brown and Buddy Childers of the Kenton band reaching an important agreement—which Childers' little finger seems to have decided. Third picture shows Billy Reese of the Kenton killers ready to swing. If the ball is that white blur over Reese's hands, he probably missed.

Pete Rugolo, Kenton's arranger, trying for home (reports are that he didn't make it) in the fourth shot. Last shows Ray Wetzel, looking satisfied at a hit. Don't ask where the pictures of the Brown bandmen are. Guys were out winning that game, natch! Photos by Roy Taylor

## This May Shock You, But Stan Has A Dance Band

Reviewed at Ideal Beach, Shafer lake, Monticello, Ind.

Trumpets: Chico Alvarez, Ed Badgely, Comte Candoli, Buddy Childers, Ray Wetzel.  
 Trombones: Milton Bernhart, Harry Betts, Harry Di Vito, Harry Forbes, Bart Varveloni.  
 Reeds: Bob Cooper, Bob Gloga, Art Pepper, George Weidler, Warner Weidler.  
 Guitar: Laurindo Almeida.  
 Bongos: Jack Costanzo.  
 Drums: Irv Kluger.  
 Bass: Eddie Safranski.  
 Arranger and Piano: Pete Rugolo.  
 Stan Kenton, leader and piano.

By TOM HERRICK

Monticello, Ind.—For some reason it has become fashionable of late among those who seek to evaluate hot music to get real sassy when the Kenton band is under discussion. But let's face it. The Stan Kenton band of right now is a thoroughly magnificent

group—one of the great bands of all time. We caught their act on a routine dance band job just a couple of weeks ago where, strangely enough, very few reviews of this band seem to originate.

Most persons have formed opinions principally from records, concerts, or stage shows, none of which tells the whole story—or the most important part to these ears, at least.

What's so wonderful about the band? Well, for one thing, a different kind of music emanates from the band on a

a sectional or solo lead.

### That Brass Section

Take the brass section for example. There was never a better one than this. It hits harder and cleaner than you would imagine it possible for ten men to do together. When they belt one, the impact is like a clap of thunder.

It jolts the breath out of you and makes you smother that hysterical little laugh you get when you hear something unbearably exciting in jazz. The saxes have a blend that they never quite attained when Musso was trying to lead the section from behind a second tenor part.

And that rhythm section. Its beatful feeling for one another has been achieved only through countless measures of playing together because, unlike the conventional four-four of swing band days where any four good men could develop a section beat in a matter of days, mastery of the intricate rhythms and counter-rhythms of this band's scores had to come the hard way.

Irv Kluger won't make you forget Shelly, but he works with Safranski, Almeida, Kenton, and Costanza as well as his predecessor. The section is sharply integrated and gets a lot of help from both brass and saxes which are so disciplined as to develop their own rhythm. As far as I'm concerned, anyone who says the band doesn't swing wouldn't know a beat if you hit him with one.

### Rugolo and Dance

Pete Rugolo has done about 95 per cent of the dance book which will come as a surprise to many who think of him principally as an arranger of jazz impressionism and abstractions. It's chock full of interesting things you never bear the band play either in concert or on records.

There's not a pop tune in it except for the novelty things that June Christy does, but it's loaded with fine standards like *Don't Blame Me*, *Stardust*, *Everything I Have Is Yours*, *If I Could Be with You*, and so on. Many of the arrangements open with only a solo instrument, like some of the sweet hot that Chico plays, but then develop into beautifully conceived scores.

Others get with it from the start like the Cuban-rhythmed *Laura* of Pete's which is one that the boys won't tire of in a hurry.

June is singing very well. Her intonation is good, and her conception, which always has been tasty, is still very much so. It's an item worthy of comment, too, that she's been adding to her range which has given Rugolo much more latitude in writing for her.

Lastly, from what we could see, there is good spirit in the band. The men apparently believe in playing just as hard for the Shafer lake gang as they do for the Carnegie hall gang which is a refreshing attitude from a top-notch band playing the sticks.

### Leader Looks Fine

Stan looks well and fit and his easy, humorous camaraderie with the crowd and willingness to sign anything is one of the principal reasons he is so well liked by the kids.

This review probably won't persuade anyone to switch his allegiance from Louis or Bobby or Benny or Woody. It isn't intended to. It does have the objective, however, of re-educating those who have the mistaken impression from

## He Croaks?

Chicago—A local distributor recently issued a record hit parade flyer to record stores. It asked that certain records be checked if the stores had them in stock. Under the albums listing was Mel Torme, "The Velvet Frog."

Stan's concerts and recent records that he has forsaken all but the higher mathematics of jazz.

And it is also aimed at those of us who have been inclined to take this band too much for granted. It does so very many things well. Like we say—it's a great band.

## Ayres To Conduct Como Radio Show

New York—Mitchell Ayres, former dance band leader currently musical director for Columbia records, takes over the baton on the Perry Como thrice-weekly *Supper Club* radio shots when they are resumed Monday (27). Ayres will continue his CRC job which, because of the ban, isn't too confining at the moment.

Lloyd Shaffer, former conductor on the Como shots, returned from a summer vacation on the coast to prepare for other radio work this fall. Long-time conductor for Como, Shaffer explains that the switch was an agency move.

The west coast *Supper Club* shots will have Paul Weston returning to accompany Jo Stafford and Dave Barbour taking charge for Peggy Lee's turns.

## Hamp Rolls On, Setting Couple More Records

San Francisco—Lionel Hampton, fresh from a record-breaking tour of one-niters in California and at the Million Dollar theater in L. A. (he did \$30,000), opened September 1 at the Cotton club here. The joint was jammed opening night.

Hamp, who has been on the road across the country for the past couple of months, broke the local record with a 7,100 gate in Oakland August 15 and then went on to pile up amazing totals during a slew of one-niters up and down the state.

### Some Sample Takes

Sample houses: Bakersfield, 3,219; Sacramento, 2,243; Oakland, a return engagement two weeks later, 5,130; Fresno, 1,815; Stockton, 2,285, and Salinas, 1,935.

Name bands playing through this territory during the past year have been lucky when they made a little money and were glad to break even.

Top name bands have drawn fewer than 1,000 paid admissions in Oakland and San Francisco with the past 12 months. Only Hampton and Louis Jordan seem capable of drawing out more of the citizenry.

Lur Lean Harris replaced Lorene Carter with the band August 23 as they went into the Million Dollar theater. Lur Lean is a Chicago singer getting her first chance with a name band.

## Rose Blooms In Swing Alley



New York—Rose Richards, who has been singing solo around New York for a while, opened at the Onyx right after Labor day. The provocative Rose is from the midwest.



"Naw, that ain't be-bop. The trumpetman's got the hiccups!"

### Names Make The 'Note,' Mixed And Matched



Chicago—Something new in sextets, with half its members playing trombones, was thrust upon an unaware and at times receptive Chicago audience early this month at the loop Blue Note. Headed by drummer Shelly Manne and trombonist Bill Harris, the unit includes ex-Sheboblou bassist Bob Carter, new Lou (other was Stein) Count Levy, on piano, and trombonists Eddie Bert (ex-Kenton), and Milt Gold (ex-Herbie Fields). Only one left out of above photo strip is pianist Levy, to whom we apologize for the omission. Photos by Richard Irving.

## Bothwell, Teen-Agers Split; Kids Set To File Pay Claim

Minneapolis—Remainder of Johnny Bothwell's local teen-agers has arrived back home after three months in New England. The boys claim it was not homesickness but unpaid salaries and "leader trouble" which forced them to leave the band. Bruce Dybvig, Bothwell's partner in the venture, and several others in the group are preparing to file union claims against Bothwell for the money due them.

—Bill West

Boston—The Johnny Bothwell teen-ager band finally has come to an end after personal conflicts between Bothwell and Bruce Dybvig, original leader of the "kids." According to Dybvig, a minor, the original partnership agreement drawn up between the co-leaders was breached by Bothwell—concerning management and finances.

Bothwell, on the other hand, claims Dybvig defaulted when he packed his belongings and headed home. The outcome of the split is uncertain.

#### Revamping Band

Meanwhile, Bothwell, with the help of Ben de Costa, is revamping the remnants of the "peach-fuzzed juveniles," making many replacements with older and more experienced personnel in the preparation of an anticipated busy fall season commencing with a six-week engagement at Lennie's Wagon Wheel, Bridgeport, Conn.

At press time, the second Bothwell organization within three months should be in the early stages of its engagement. Beantown's boppiest band is busily

rehearsing for numerous concert and one-nighter engagements throughout New England come autumn. This is Nat Pierce and his 17-piece modern crew, including Charlie Mariano, one of the finest bop altoists in the state. Vocals will be by Cathy Lane and Johnny Kaye.

The concert season opened recently at Symphony hall with Stan Kenton playing two concert dates—September 19 and 20. Continuing the concert season at the hall will be Illinois Jacquet and Sarah Vaughan.

AROUND TOWN: The Frankie Mayo band moves out of the Frolics niterly with no replacement lined for the spot. The Carl Barri band starts its weekly engagement at the Winthrop Elks ballroom September 24. Len Russ at the Yorker Manhattan room along with chirper Gloria Blaine.

Vaughn Monroe back at his home spot, the Meadows. Savoy reopened its doors. Altoist Freddie Guerra is readying a large dance band for a two-week engagement at Moseley's ballroom.

—Ray Barron

### Crime Spiked

Vancouver, B. C.—Tough life these Spike Jones fans have!

An incident from police reports tells of a case of murdered music detected by a telephone operator. While connecting a call in the Fraser exchange, an operator heard the words "don't shoot" immediately followed by the sound of a shot—then the line went dead. Emergency action of the operator was to call the police.

Police prowls shrieked to a stop at a house in the 6500 block on Inverness avenue. Four police officers entered the house prepared for trouble and found—a group of teen-agers gathered around a phonograph.

Cause of confusion was Brownie in the Light Blue Jeans by Spike.

## N. J. High Court Ponders Razz

Ocean City, N. J.—Whether or not one has a right to razz the musicians in the band will be decided by the New Jersey state supreme court. If the heckling has legal sanction, it may cost five city employees and two members of the municipal orchestra about \$150,000.

That's what Mrs. Mary Lukoff, of Colingswood, N. J., and her husband, John, are asking as a result of a heckling incident that took place on Music Pier at this South Jersey resort on August 16, 1946.

#### Defendants Named

Named defendants in the suit are Charles Sack, superintendent of public buildings; Norman Smiley, Music Pier attendant; Lewis Graham, Samuel Price and Leroy Crowley, members of the resort's police department, and Frank Ruggieri and Nicholas Melatti, members of the Music Pier orchestra which was engaged by the city for that summer season.

Mrs. Lukoff alleges in her suit that the city employees caused her to be held up to humiliation and ridicule and that she suffered permanent injuries and mental shock by reason of having been removed forcibly from the pier.

#### Claims \$100,000

She demands \$100,000 damages, while her husband asks \$50,000 compensation for "large sums" he allegedly spent for his wife's medical care.

According to the local police records, Mrs. Lukoff was taken into custody and later released after questioning, with no charges placed against her. Police seized her after she allegedly was "heckling" Melatti, a fiddler with the Music Pier orchestra.

## Mexico Musicians Feel Conscience Pangs As They Cut 'U. S.' Discs

By MURIEL REGER

Mexico City—Pedro Garcia, general secretary of the Mexican Musicians union, is a very worried man these days. His musicians are busier than ever, making records for Victor, Columbia, Capitol, Standard, Peerless, and Anfon, and he feels that with all this work, Mexico musicians are in the embarrassing position of being strike-breakers. All arrangements of American popular music come from the states to the Mexican recording studios.

Mexican arrangers are not called in on these tunes, and, consequently, records cut in Mexico are indistinguishable from those cut in the United States.

Efforts to clarify this situation with Petrillo have got nowhere. Nearly two years ago, a delegation from the Mexican union went to the states to discuss mutual problems with Petrillo but were coldly received, and no palaver took place.

Three letters (the last in May) from Garcia to Petrillo have gone unanswered, and an invitation to attend the opening of Mexico's new luxurious Hotel Del Prado was ignored.

Prior to the strike of United States musicians, many grievances between Mexican musicians and recording companies established in their country were in abeyance. Victor had a two-year strike, but early this year, all differences were settled, including a 60 per cent increase for musicians.

#### Garcia Elected

Garcia was elected and took office as general secretary of the union in July. He succeeded Juan Jose Osorio and will serve two years.

For the past five years, Garcia has been a member of the executive committee of this 27-year-old *sindicato*. He is a cellist, having been graduated from the National Conservatory in Mexico and has been playing for 20 years.

Because of Petrillo's disallowing Mexican musicians joining his union, a North American musician may not become a member of the *sindicato*. Solo-

ists are exempt from this exclusion. Larry Sonn and Everett Hoaglund, both from the United States, have been members for many years and were already in the Mexican union before Petrillo's restrictions against Mexican orchestras that were invited to play in the States.

#### Sense of Solidarity

Mexican musicians have a strong sense of solidarity and recognize that when they make records for American companies in Mexico, they are harming fellow musicians north of the border.

Closer collaboration with Garcia would seem imperative if any betterment for musicians is to be gained from the strike.



Garcia

## Derwin Crew In At Meadowbrook

New York—Hal Derwin and his orchestra have drawn the much discussed fall booking into Frank Dailey's Meadowbrook, opening Tuesday night (28). Derwin, a west coaster, has gained a reputation for himself, both as a band leader and vocalist, on Capitol records.

He's appeared with his own orchestra at Ciro's, Hollywood niterly, and the Casino Gardens, Ocean Park, Calif., and during the last few months has been touring the middlewest.

Elliot Lawrence, who reopened the band policy at the New Jersey roadhouse after Labor day winds up his run Sunday night. During the summer the spot was turned into a strawhat theater.

## TD To Reopen Rouge

New York—Tommy Dorsey and his band will reopen the Cafe Rouge of the Hotel Pennsylvania here on September 29.

## Trio Takes Sun On Virginia Shore



Virginia Beach, Va.—One of our favorite photo subjects—Connie Haines (right) in a bathing suit (or anything, for that matter)—is here sharing the sun with singer Milly Coury and band leader Chuck Foster. Foster was at the Cavalier Beach hotel and Connie was at the Dunes club.



"Okay . . . okay, no more colleges."

CHICAGO BAND BRIEFS

Trio Of Trios Presents All Styles But Cole's

By PAT HARRIS

Chicago—There's a trio every night of the week at the Argyle show lounge. And, you can take your pick of almost any trio-style extant among the three. Except, however, the King Cole type that groups of three musicians are supposed to have such a hard time avoiding. Nights off, which are Mondays, see the interestingly bopish group composed of Gene Friedman, piano; Jim Gourley, guitar, and Don Lundahl, bass.



Pat

Friedman, who works six nights a week in a Madison street strip spot, is an excitingly inventive pianist. He, and his musicianly associates, worked around with various "modern units, never to much avail. They aren't commercial, but they deserve listening, and the break that it ought to get them.

On the other nights in the week, the Chet Robie trio shares the stand with the Trio Clox. Pianist Robie, bassist Sammy Aron, and altoist Boyce Brown apparently have adopted the bastard mixture of swing and Dixie and bop that seems to be what lots of musicians are playing nowadays. But Boyce alone is worth a trip northward to Argyle street.

The Trio Clox, bassist John Durant, pianist Joey Parker, and guitarist Paul Schneider, suffered from a broken mike system when we heard them, so they were limited in what they could do.

They have a lot of unison vocal work, for instance, which they couldn't manage without mikes. Guys, all former Northwestern university students, have an individualized approach that we skip the Page Cavanaugh tag they've had.

Op Elsewhere

All this goes on at 5000 north, while Argyle on Rudy Davis (without his sax) has been singing with the Torry Muro band at Madura's Danceland, 11400 south. Almost the whole city of Chicago between the boss and his business...

Apparently there's to be no letup in the steady parade of name musicians hitting Chicago. That the local lads still are finding it hard going is only a reflection of the fact that the names, and little else, are drawing an audience.

Only places that don't seem to worry about "slow" nights are the Rag Doll, Silhouette, Jazz Ltd., and the Blue Note.

Reasons: Jazz Ltd. still has Sidney Bechet, its always adequate band, and the extra fillip pianist Don Ewell is able to add. Silhouette, changing its mind about Arnett Cobb and the Jazz at the Philharmonic group, decided to add another four weeks to Herbie Fields' stay. He'll be there until October 25, when Billie Holiday may come into the spot. Silhouette, too, may get a CBS remote wire before that time.

Mildred on Sick List

Three days before she was to open at the Blue Note, it was learned in Chicago that Mildred Bailey was ill with pneumonia in New York. The Coleman Hawkins quintet was substituted to share the bill with the Shelly Manne-Bill Harris combo. Page Cavanaugh was scheduled to be there from September 20 to October 10, with October 11 seeing the Mugsy Spanier unit and Art Tatum in.

Red Allen leaves the Brass Rail September 26, with Kai Winding, Buddy Stewart, Red Rodney, and cohorts coming in. Johnny Scat Davis, who added Steve Varela on drums, and vocalist Claudia Morgan, was to be followed at the Capitol lounge by Freddie Slack and a six-piece combo.

'Scat' to Milwaukee

Davis' next stop was the Stage Door in Milwaukee, where, in turn, he will be followed October 18 by a coast outfit headed by Nick Esposito.

Rag Doll, which did very well indeed with Ella Fitzgerald and the Ray Brown trio, plus Danny Cassella's five-piece, had the Ink Spots booked for ten days,

Well, Hi There!



Chicago—Oh, no! Not Ben Carlton! Ben, above, is the man whose hands, shadow, left ear, or right hip appear in most of the photos the Beat has used of the Jimmy McParland combo. By leaning way over, he managed to get into this picture, and to heck with the rest of the unit. Photo by Richard Irving.

ator Sol Tananbaum hopes. Spot had a half-hour on Sundays last year. Tananbaum also says he may add a name trumpet and/or trombone to the Mel Grant trio for weekends. Pianist Albert Ammons replaced George Zack at the club week before last.

Adam Lambert, guitar; Jimmy Bowman, piano, and Sylvester Hickman, bass, are holding out at the Music Box lounge on 63rd street, with Lil Palmore singing. . . . Jesse Miller combo and blues singer Pro McClan at the New Club Aliziers in the Morocco hotel.

Prince Trio Playing

Prince Cooper's trio is at the Honey Dripper lounge on south State street, while the Clarence Black trio is at the L-Bow lounge at 55th and Michigan.

Claude McLin, tenor sax, is at the "Q" lounge on 43rd street between Indiana and Michigan, with his combo.

WEST: "Little Sav" Crowder, tenor, has a quartet at the Club Miramba, 2829 W. Lake street, with wife Ruth, piano; Henderson Smith, trumpet, and Quinn Williams, bass. Charles Burrell does occasional vocals.

The Sky club tentatively was scheduled to have the George De Carlo unit (eight men) and pianist Maurice Rocco

open September 20, following the Buddy De Vito band.

HOTELS: Graemere, which apparently knows what it wants, has Johnny Brewer and his Tone Masters, who just finished their tenth summer at the Edgewater Beach Hotel.

Unit is composed of piano and accordion, drums, sax, guitar, and bass; accent is on novelty and dance music. Don Taylor group, supposed to go in, couldn't.

BALLROOMS: Via Lago has another switch. This time it's the Jay Burkhart band, which will play on Mondays with a concert-show type of presentation somewhat like the old Embassy club Mondays. Danny Belloc adds Sunday to his regular Wednesday, and Bill Russo continues on Fridays.

THEATERS: Not much music scheduled, except for Louis Armstrong, starting tomorrow for two weeks at the Oriental. Okay, so we don't ask for much else.

Ginny Simms closes tomorrow at the Chicago theater. Chicago added Martha King and Illinois Jacquet the last week of the disc jockey show, replacing Sarah Vaughan and Herbie Fields.

Mooney To Open Jazz Concerts

Chicago—The Joe Mooney quartet will be the first presentation of the revived Dave Garroway-Don Haynes concert partnership here this fall. Mooney will appear at the Terrace casino, basement room of the Morrison hotel, on either September 28 or 20. It was not certain, at press time, whether other names would appear with the Mooney four.

Plans of jockey Garroway and flack Haynes were that concerts would be held every other Friday thereafter, at the Morrison. Dates set were October 15 and 29 and November 12.

Possible talent included pianist Art Tatum, and the bands of Chicagoans Bill Russo and Jay Burkhart.

The room, which housed several similar concert productions last season, seats 800, for whom admission will be \$2, plus tax, apiece.

Down Beat covers the music news from coast to coast.



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# 3 Trams? Well, Maybe— With A Lot Of Work

Chicago—Maybe it was just that we were expecting something pretty uniformly terrible from the Bill Harris-Shelly Manne three-trombone, three-rhythm sextet. And maybe it was lack of the prolonged blatancy we expected that led us to think it wasn't so terrible after all. This shouldn't be considered a left-handed way of saying this hop combo was great. On the whole, it wasn't. At times, it stank.

And the group, made up of Lou Levy, ex-Chubby Jackson, piano; Bob Carter, ex-Auld, Ventura, bass; Eddie Bert, second trombone, and Milt Gold, third trombone, both ex-Herbie Fields; Manne, drums, and Harris, first trombone, would be the first probably to admit it isn't getting desired musical results yet.

The "choir's" roughnesses and clinkers were obvious on opening night in an audience composed chiefly of fans of headliner Sarah Vaughan.

**Somewhat Better**

Later on in the week, a slight improvement could be noted in the teamwork, which produced a greater over-all smoothness. In soft numbers like *All the Things You Are*, with Harris' beautifully restrained open horn backed by

"We're still rough, but we still have some plans and ideas to develop, and as we play more together, we'll be able to weave in some more of them and iron out the rough and weak spots. This thing isn't going to work out over night—it'll take some time because it's new. We'll get better as we go along."

Probably the main fault—an obvious one which will be the hardest to overcome—is the lack of flexibility. How different can you get with nothing but trombones?

**It Gets Cloying**

Play them muted or open, soft or loud, solo or ensemble, and the first set may not sound bad. But then the novelty begins to wear off, and the customers fidget.

There is a stricter limit, naturally, to the things that can be done with trombones than there is to that with a trumpet-tenor-trombone setup. Added to this is the fact that today there aren't too many high-class bop idea men on any one instrument.

This problem may be solved somewhat if a tenor is added to the crew. Plans for this right now are in the thought stage, according to Manne.

First come the problems of the three trombones—iron them out, get the present combo working smoothly, then consider a tenor for a little added blend and tonal change of pace. That seems to be the plan of the group now.

# Bradley, 55, Radio Band Leader, Dies

New York—Oscar Bradley, prominent radio band leader, died in nearby Norwalk, Conn., at the age of 55.

Most recently identified as the conductor on the *We the People* radio series, he had, during his life in music, conducted the Queens Hall orchestra in London, played in the Royal Philharmonic, London symphony, and Covent Garden orchestras in Great Britain.

Coming to this country in 1920, he conducted pit orchestras for some of Broadway's biggest hit musicals, including *The Student Prince*, *Desert Song*, *Show Boat*, *Rosalie*, *Whoopie*, and the *Ziegfeld Follies of 1934*.

For a time he was musical director of all Gulf oil radio programs and spent three seasons at the helm of the St. Louis Municipal opera and enough time in Hollywood to do musical direction on several motion pictures.

If the group can hang together long enough to pick up the polish it needs—which admittedly is plenty—it has a chance. Otherwise, a new idea probably will die a-borning. —doc



Eddie Sauter, who has been writing Ray McKinley's band arrangements, had a relapse early this month and was ordered by his doctor to take a complete rest for six weeks. . . . Gene Williams is looking for a new Ethyl Shell to vocalize with his band, and Jean Clark of the Sisters replaced Mary Lester in the McKinley singing department.

**Patti Page, after breaking it up on her second engagement at the Copa in Pittsburgh, is singing currently at the Town room in Milwaukee. . . . Maxine of the King Sisters expects her third child, and Harmonica Jerry Murad also anticipates an heir. . . . Billy Eckstine and the Erskine Hawkins band will be the next attraction on the New York Paramount theater stage.**

Marilyn Williams, British songbird and daughter of Marion Harris, singing star of another era, fills the vocal spot on the Abbott & Costello radio show to be launched via ABC on October 13. . . . Paul Whiteman Jr., 24-year-old son of the maestro, accidentally shot himself in the chest while cleaning a revolver at the family farm in Rosemont, N. J.

Edith Piaf, French chanteuse, arrives this week from Canada for a repeat engagement at the Versailles, swankNyork nitery. . . . Composers Jimmy McHugh and Harold Adamson have joined actress Joan Blondell in forming a new music publishing firm, which will start with the tunes the pair is writing for her husband, Mike Todd, as score for a musical show, *As the Girls Go*.

Bert Lown, former band leader now with Associated Program Service, is recovering from a minor operation at White Plains. . . . Johnny Clark and Dian Manners wrote a new song, *The American Legionnaire*, and Johnny sang it early this month at the Legion convention in San Francisco. . . . Paul Kelly's daughter, Mimi, took Nan Wynn's spot in the show, *Finian's Rainbow*.

Bob Johnstone, vocalist, left the road and the Shep Fields band to settle down with his wife and two children. . . . Freddy Nagel may quit the band biz for life on a ranch in northern Nevada. . . . Felix Manskeid, American correspondent for the French mag, *Le Jazz Hot*, will wed Marcha Van Praag of the Royal Dutch airlines in New York on November 21.

Ray Robinson has moved his mute factory from Streator, Ill., to Chicago. . . . Capitol records is touting a new parody disc titled *Serutan Yob*, which is *Nature Boy* spelled backwards, natch. Karen Tedder sings it, backed by the Natural Seven. . . . Dennis Day's wife expects a stork visit in November. . . . The Artists' League picked Sammy Kaye's as one of "the 10 most provocative faces in the world," and Anita O'Day's new publicity campaign bills her as *The Jezebel of Jazz!*

## Boyd Tours New Band

New York—Boyd Raeburn, having played his first theater date with his new band at the Apollo in Harlem, takes the spotlight at the Howard theater, Washington, D. C., for a week beginning October 8, playing the following week at the Royal, Baltimore.

## New Kentonite

Detroit—Before winding up his engagement at the Eastwood Gardens here, Stan Kenton took on localite Parke Groate, former Bobby Sherwood trombonist, to replace Milt Bernhart, who left the band to go into business in Indiana with his brother.



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### PROFILING THE PLAYERS

# Earle, Bird Fanciers Out To Try Cleansing Job

Hollywood—EARLE SPENCER, 23, who is studying trombone all over again after a session with rheumatic fever forced him to quit for 15 months, would like to accomplish one main thing with his impressive roster of young bandsmen. He'd like to rid the music business of all characters, ghoulies, and other assorted phonies. There are good, young, and sincere musicians, Earle claims, who should get a chance to climb to success but who are hampered by antics of the fakers.

In addition to eliminating the undesirable, Spencer, trombonist, leader, and vocals (born Robert Earle Spencer in Welborn, Kan.) would like to play his instrument better and would like to sing better. At present, he feels, that if he doesn't practice or play too much, his heart won't be affected adversely.

Earle first studied trombone at Northeast high school, Kansas City, formed his first band in Los Angeles at 14. Since then, he's had several teen-age crews. He takes the band's male vocals but says he'll never give Sinatra or Laine much trouble.

Stan's in the band for Earle's dough, and he likes Rugolo's arranging. Spencer's an aviation enthusiast, is married, has a son, Wayne, 4.

He's an easy-going person but has aspirations of being a top-flight arranger-composer—after he hits the top with his present, newly reorganized band.

A member of Local 47, Earle picks his first trombonist, Dick Kenney, as his favorite soloist on that instrument.

He joined the navy in 1944 and was discharged in the latter part of 1946 after having been confined to a navy hospital for those 15 months with rheumatic fever.

TOMMY MAKAGON, 22, tenor, plays clarinet, too, worked combo jobs around L.A. before joining Spencer in September, 1947. Played with the first Spencer kid band, but the war brought separation—"Sure am glad to get back again." Blows biggest share of Earle's tenor jazz and thinks Bird Parker top man on the instrument. Nothing like bop, he says—favorite hobby is listening to the Bird, whose records he collects.

RUBIN LEON, first alto, 21, another double on clarinet, from El Paso, Texas, has been on alto for the last five years. His hobby is arranging and, before joining Spencer, worked with a lot of local bands in and around L.A. In addition to clearing a lot of coin, his ambition is play the alto well.

STAN BRANEY, second tenor, 23, a new acquisition to Earle's outfit, he's been playing sax for five years but has been with no previous bands. Born in S.F., his favorite instrumentalist also is the Bird. Collects dark glasses for a hobby.

ANTHONY ORTEGA, second alto, 20, and yet another C. Parker fan. He likes Dizzy's band . . . doubles on clarinet and previously played with local L.A. combos. "Naff" would like only to be a steady professional musician . . . hobby is listening to records. One of three recently engaged saxists with band.

HOWARD PHILLIPS, baritone, 19, married to band's chirp, who goes under name of Toni Aubin. Played

with Lewis Ohls ork before joining Earle also in September, '47. Likes another Parker, Leo, as favorite soloist on his instrument. However, he likes to listen to the Bird in addition to Max Roach and Joe Albany.

JON NIELSON, second trumpet, 21, without-the-"h" Jon has been tooting trumpet for seven years . . . a combo



Hollywood—Earle Spencer urging his men on, at a dance date here recently. The newly reorganized Spencer band is profiled in adjoining columns.

man before joining Earle. Likes playing chance "to go." Also likes it because with a band where the soloists get a rest in outfit like progressive music.

Diz, of course, is top man in his book . . . likes to listen to Bird Parker.

TONY FACCIUTO, first trumpet, 23, married and he and wife have one child, 1 year old. He got his start in Follansbee, W. Va., high school . . . had an army band of his own and met and wed his wife in Vienna. Spends his spare time dabbling in photography . . . likes to take home movies. Other hobby is baseball. Played with Paul Marin ork before joining Earle. Ambition is to play lead trumpet in top bands, with an eye also cocked toward studio work.

BOB CROCKER, third trumpet, 21, doubles on piano, is the man with the big power in trumpet section . . . likes Diz . . . started his own local band in L. A. . . he also would only like to work as a steady musician.

JERRY MUNSON, fourth trumpet, 21, worked a while with Ansil Hill crew . . . a native of Astoria, Ore., and has been playing trumpet for eight years. Likes Charlie Parker as instrumentalist and Diz as top m

his instrum records.

DICK KENNEY studied ce plays it as duettes, I Bothwell, Hindemith years . . . and has serves to a of faith in and believe come to

EARLE 27, joined in Toledo once was Young is Think is Harris . . . and claim best band CARL ARY a 12-year also doubl marine coi

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ALVIN STOLLER Teacher—Artist, N.Y.C.

JACK SPERLING with TEX BENEKE

ALVIN STOLLER Teacher—Artist, N.Y.C.

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his instrument. Hobby is listening to records.

DICK KENNEY, 24, first trombone, has studied cello for six years and still plays it as hobby. A native of Massachusetts, he's worked with Johnny Bothwell... likes bop... thinks Hindemith best. Been playing trom 11 years... married. He thinks Earle's band has great musical ideas and deserves to make the grade... has a lot of faith in the modern style of the band and believes the public eventually will come to accept it.

EARL HAMBLIN, third trombone, 27, joined the band recently... born in Toledo... previous band experience was in service outfits... Lester Young is his favorite instrumentalist. Thinks best man on trombone is Bill Harris... likes to play golf as hobby and claims Diz and Herman have best bands.

CARL ARVIDSON, second trombone, 24, a 12-year man on the trombone, Carl also doubles on violin. Played with the marine corps band in the service. join-



Earle Spencer

ing Earle in April this year. Thinks the band's Dick Kenney is best on his instrument. Just would like to be a good sideman... thinks the band is bound to go places... soloists good. His hobbies are softball and golf.

JESS HARRIS, bass, 21, born in Kansas City, Kan., he's been a bassman for four years... had played with no previous bands before coming to Spencer. He would like to be able to play well in any kind of music and be a great musician... has no hobbies.

NEIL CUNNINGHAM, piano, 23, would like to study to be an economist. He's played with George Auld, Al Donahue and likes Diz, Bird, and Albany. He's for Count Basie's band as a favorite and likes Albany on the piano. His hobby is playing pinocle.

FRANK ISOLA, drums, 23, married, has one child, 1 year old... a Detroit, he's played drums 11 years and has worked with Bobby Sherwood. Main hobby is listening to records... likes Don Lamond.

PAUL NEILSON, arranger, 19, studying with Paul Creston in L.A., he plays trumpet and piano... also composes. He'd like to work in radio, movies, or teach college music theory.

WILLIAM GILLET, 28, arranger, plays piano and works in radio and studios. Wife's name is Sally... have two children... hobby: music.

TONI AUBIN, 20, singer, worked with husband in Ohio before joining Spencer. Can take Sarah, Billie, or Ella in equal doses as quite good. Thinks Earle has one of greatest names in country today... enjoys listening to Bird records.

DICK SCHUMM, business manager, LEFTY GREGG, 22, bandboy.



Frank Isola

Lester To Close

Philadelphia—Lester Young and his orchestra wind up their current engagement at the Emerson cafe here October 2.

Gais Leaves Rex; Scores In Swiss Combo

Zurich, Switzerland—Don Gais is another North American musician who has found the fields of European jazz a little greener than those in his native land. Pianist Gais came over to the Continent in October with the Rex Stewart combo, played through Sweden, Denmark, France, Belgium with the crew, topping the tour off with the Nice International Jazz festival last March.

New Combo Job

Then he cut out on his own and hooked up with Eddy Brunner's combo currently packing them in at Corso lounge here. In his short stay here so far, he's caught the fancy of musicians and jazz fans alike with a rather amazing technique.

He will be remembered at the Nice festival for his piano-stoolless rendition of Earl Hines' Boogie on the St. Louis Blues with a touch of Chopin and a solo of Sophisticated Lady.

Cuts Records

Born and reared in Niagara Falls, Don cut several records before leaving for Sweden with Stewart's outfit. Among these were several originals (he's also a talented arranger-composer-lyricist), Let's Try It, Please Tell Me Why, and You'll Be Mine.

His style has been influenced a little by some of his favorite pianists, including Art Tatum, King Cole, Erroll Garner, and Canadian Oscar Peterson. But at 29, after having started a study of the classics at the age of 12, Gais' style is a highly personal one.

—Jonny Simmen

Bing's Aired Due For Fund Raiser

Vancouver, B. C.—Bing Crosby will broadcast his air show from the Exhibition Forum tonight (22). Show is to be shared with a special program for a building fund.

Spike Jones and his Musical Depression crew finish their 11-day stand at the Cave supper club tonight. It's been strictly standing room only.

Frankie Laine left the city limp after his show at the Palomar during the last two weeks. Saturday sessions for the saddle shoe set had a lineup more than two blocks long two hours before the doors opened.

—Marke Paize

Leonard Recalled To Nitery In Pittsburgh

Pittsburgh—Jack Leonard, who first gained fame a decade ago as the younger singer with Tommy Dorsey's original orchestra, hit the jackpot during his recent engagement at the Club Copa here and has been recalled for a return engagement in late October.

In the meantime, he winds up a two-week stand in Philadelphia this week and goes on a tour, en route here, that will include New Brunswick, N. J., the Triton in Rochester, N. Y., Syracuse, N. Y., and the Chase hotel, St. Louis.

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**MOVIE MUSIC**

**'Easter Parade' Product Of Thorough Teamwork**

By CHARLES EMGE

Hollywood—Filmusicals, even the supercolossal technicolor filmusicals, rarely interest us because they almost always fall into variations of the same old pattern. This doesn't prevent us from recognizing a good one when we see it, and *Easter Parade* is a good one. It would have to be to justify the cost, around \$2,000,000, of which an estimated \$500,000 was spent on the musical portions.

That doesn't include Irving Berlin's price for the use of his songs, old and new.

The success of a picture of this type depends largely on coherence between the music and story elements. To get an idea of how this was achieved so well in *Easter Parade*, we had a talk with Johnny (Body and Soul) Green, officially credited as the over-all music director.



Charlie

Johnny, who is now at Warner Brothers where he will handle the music direction on their forthcoming Danny Kaye picture, crossed me up a bit by telling me that he "really had very little to do" with the music in *Easter Parade*.

He "just conducted the recording orchestra and sort of co-ordinated things," he said. (In *Hollywood* it is customary to grab all credit possible, particularly where music is concerned.)

**A 'Team Job'**

"Scoring a picture like *Easter Parade*," said Johnny, "is strictly a team job, and we had a great team."

"You might say it included Irving Berlin, who took an active part in the production; Arthur Freed, a truly music-minded producer; Roger Edens, Freed's right-hand man, who planned most of the musical sequences, and the arrangers, Leo Arnaud, Conrad Salinger, Van Cleave, and Robert Tucker (vocals)."

**The Job Starts**

"Our job started with the first rehearsals by Fred Astaire, Judy Garland, and Ann Miller of their song and dance numbers. An arranger sits in on the rehearsals and makes notes of musical ideas formulated during the rehearsals."

"These ideas are incorporated in the final arrangement used when the music is recorded. The product is heard with the picture and is what the performer works from in a play-back when the scene is shot."

"I think Freed, who does not insist on having all the prerecording completed before he starts shooting, has a good system, for there is less time lapse between the recording session and filming the scene."

"This makes it easier for the singer or dancer to produce that seeming spontaneity that marks all performances in *Easter Parade*. A good example is seen in Judy's *Better Luck Next Time* song in which she all but breaks into tears as she sings."

"Even so, it takes a really great performer to do a job of that kind, working before the camera to a play-back of a song she recorded weeks before in the unemotional surroundings of the sound-stage."

**Dance Routines Tracked**

Putting the sound and visual tracks of dance routines together is quite a trick, particularly the complicated tap routines by Astaire and Miss Miller. The entire routine, after being worked out in a long series of rehearsals, is pre-recorded with the studio orchestra.

However, no attempt is made to get the sound of the taps at this session, for the important thing is to get the music properly recorded. When the dance is photographed the dancer works to a play-back of this music.

**Watches and Taps**

Later the dancer watches the picture on the screen and records the tap

sounds on a separate track while listening to the orchestral sound track via ear phones connected to an overhead wiring system that permits sufficient freedom of movement.

Astaire's *Drum Crazy* number, in which he dances and plays on various percussion instruments, is one of the most interesting and difficult things he has done.

The sound-track was prerecorded in its entirety with a large portion of the drum sounds produced by MGM drummer Frankie Carlson, though some of the drumming, such as that on the toy drums seen in the picture, actually was recorded by Astaire. You can tell by the way he handles the sticks that they were not strange to him.

**Slow Motion Stunt**

We asked Green how he got the music to fit the action in Astaire's slow-motion dance. (If this has been done before, I haven't seen it.)

"Oh, that," said Johnny, "was just a matter of figuring out the mathematical ratio between the slow-motion and the conventional camera and arranging the music to fit."

"Of course, during the recording I conducted to the beat of a click track (heard via ear phones) timed to the slow-motion speed. All the same it was the first time since I've been in the music business that I felt I was getting any good out of that Harvard education."

**Ex-Capitol Disc PR Chief Opens Office**

Hollywood—Daniel E. Anderson, who resigned as public relations director for Capitol Records, Inc., to establish his own firm, has opened offices of his new organization, PR, Inc., at 204 South Beverly drive, Beverly Hills, Calif.

As president of the firm, Anderson is joined by Charles H. Newton, vice president, his former associate at Capitol and more recently advance man for the Stan Kenton orchestra.

While PR, Inc., will operate in both commercial and industrial fields, its activities in the career division will be geared for individuals in the entertainment world.

PR, Inc., will not solicit personal management accounts, Anderson said, but will enter that phase only when clients of public relations activities are without management to which the career building plans may be linked.

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

**Meet Miss D.**



Baltimore—The fabulous Miss Danna, appearing at the Charles club here, has a history that would make (or is) a press agent's dream. We're not going to repeat all of it, but it includes studying for opera, writing for movie magazines, being Frank Sinatra's protegee, appearing at New York's Three Deuces and Leon & Eddie's and Hollywood's Billy Berg's, and so on. And she's just 21 years old!



(Letters of Inquiry and comment on motion picture musicians, should be addressed to Charles Emge, 1030 W. 65th St., Los Angeles, 44.)

Hollywood—Money making opportunities for musicians, other than the staff or men who always will have the main field here pretty much to themselves, is seen in the trend to increase production of short subjects, which will lean heavily on music.

There is even a belief in many quarters that double feature bills are on their way out and that the natural replacement will be musical features running from two to four reels in length.

**Band Shorts Set**

Universal-International seems to be getting set for such a market with inclusion of 13 shorts featuring name bands (as yet unsigned) and a series of audience participation shorts called *Sing and Be Happy*.

Paramount has a flock of musical attractions such as Margaret Whiting, King Cole Trio, and Ethel Smith under commitments with indications they will be used in musical shorts and that this phase of the firm's operations will be transferred to New York, which will give Local 802 boys a chance to pick up a little movie money.

**New Dope on Ballroom**

Here's the latest on Columbia's opus about the platter chatter men, *Make Believe Ballroom*. Jimmy Dorsey has been added to list of bandmen for playing-acting roles. The lineup now has Jimmy, Ray McKinley, Charlie Barnet,

Jan Garber, Gene Krupa, and Pee Wee Hunt.

However, plans to have each one appear with his own band have been switched. The bands are out, and the front men will do solo stints only and probably will be combined as a "band of leaders" in one number.

**Movie Music Men Quiz**

Adeline Hanson, Hollywood music scribe and radio's only gal platter spinner in this locality (KWIK, Sundays 12:30-1 p.m.) is doing interviews with motion picture music men on her show.

Among those heard or set for early appearances were Darrell Calker, who turned out that interesting *Swing Symphony* series for Lantz cartoon pictures; Andrew Previn, young (19) MGM music director; Ann Ronnell and others. Idea has proven of such interest that networks are nibbling at the show.

Andy Russell and his old friend Gus Arnheim, onetime bandleader with whom Andy made his entry into the music business as a drummer, are in confab with idea of producing a movie together with Andy as star and Gus as producer.

**Ex-Arranger Produces**

Herschel Gilbert, former dance band arranger (Harry James) is handling musical arrangements on Arthur Dreifuss'

**Peggy, Eberle Reopen Theater**

Hartford, Conn.—This city's 4,000-seat motion picture and stage bill theater reopened this month, following a summer shutdown for redecoration. The theater operates on a weekend policy (Friday through Sunday) only. Opening bill included Peggy Lee and Ray Eberle's orchestra.

Bob Halprin, Hartford ork leader, and his boys are home after a summer of playing for summer hotels in the Hartford area.

Jack Teagarden was featured in a recent jazz concert at the Red Coach Inn, Middletown, Conn. Despite hot weather, the crowd kept him going until 2:30 a.m., long past official closing time.

—I. Milton Widen

first picture as an independent producer. Pic is a Gloria Jean starrer titled *Old-Fashioned Girl*.

Note to correspondents of this column: we're glad to get and answer letters regarding movie music, but please do not write for information on song writing and selling songs. Read *How to Write and Sell a Song Hit* (Preston Hall, publishers).



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### ON THE SUNSET VINE

## Masters Bandsmen Give Injured Vocalist Loot

By EDDIE RONAN

Hollywood—The guys in the Frankie Masters band showed true goodfellowship last month when they gave all the money taken in on a Long Beach one-ner to Tommy Traynor, vocalist who joined the band only last May, and who last month was injured seriously in an auto accident here. The Masters men turned salaries and complete take for the date into a pool to cover Traynor's hospital costs. Traynor fractured several ribs, suf-

fered severe internal injuries and a cut arm that necessitated 14 stitches.

Traynor, who formerly was with Jan Garber, hopes to leave the Methodist hospital here sometime this month to

join the band at the Palace hotel, San Francisco, where the band opened September 17 for six weeks.

Carolyn Grey, who during recent months has been getting a movie debut prepping, took her talents into Slapsy Maxie's late last month for a limited engagement. . . . Saxist Barbara Nelson with Rolly Bundock on bass and Margie Worth on accordion can be heard currently at the Rendezvous, Huntington Park. . . . Singer Dick Haymes recently flew in from NYC with his mother.

At press time he was talking radio shows with Bullets Durgom, his manager.

Clover records' Earl Schuller is circling the country, plugging the firm's *Duo Boogie*. . . . Dorothy Shay hung an attendance at the Coconut Grove that won't be batted down for some time. . . . Pianist Frank Patchen has dropped from the Vivien Garry trio.

#### Ginny Simms Opens

Ginny Simms, backed by the Billy MacDonald band, unshuttered the new

Thunderbird hotel, Las Vegas, the first of the month. . . . Palladium op Maurice Cohen on the mend following a serious operation at the Cedars of Lebanon hospital here last month. . . . Patti Dugan replaced Marjorie Hughes in the Frankie Carle band before the crew left town to debut in Denver.

Format change on the Jack Smith show calls for dumping the guest policy, with Martha Tilton and the Clark Sisters filling in. Miss Tilton will work Mondays and Thursdays and the Clarks, Tuesdays and Fridays, with Smith soloing Wednesdays with the Frank DeVol orchestra.

#### Benay Tour Mapped

Mercury has mapped a midwest tour for Benay Venuta to plug her new album. . . . Frances Wayne closed last week at the Red Feather and Monday (20) switched to the Club Moderne, Long Beach. . . . The Alice Hall trio currently is at the Say When club, San Francisco.

Disc jockey Gene Norman returns this

week from a three-week motor trip across the country during which time he wire-recorded interviews with jazzites in major areas. He's blueprinting a Pasadena concert for Frankie Laine, October 7. . . . Discovery records, new firm established by Albert Marx, former Musicraft exec, has announced its first release—Phil Moore's *Concerto for Trombone*, featuring a large band fronted by Moore and the soloing of Murray McEachern. Firm, which has Dick Bock heading promotion, is looking for a pressing plant in the east.

Johnny Giles takes his 12-piece band across the land to play for a series of Miss Drive-In contests. . . . Matt Dennis is showcasing his piano and vocals at the Circus room of the Ambassador, Santa Monica. . . . Ted Weems, making his first coast appearance in seven years, unfolds his crew at the Aragon ballroom, Ocean Park, October 8, for an indefinite run.

#### To Direct Lamour Music

Henry Russell will direct the music for Dorothy Lamour's Sealtest airer, marking his seventh NBC directing chore. . . . Joe Bigelow will direct and produce the Spike Jones-Dorothy Shay ether effort for Coca-Cola. . . . A young Cleveland singer and onetime bowling pin-setter, Bill Fiorelli, has been signed for the Bob Hope fall show. He'll work with Doris Day.

#### Debut with Skelton

The Four Nights, vocal group, debuted at press time with the Red Skelton show on NBC. Dave Rose conducts. . . . Song writer Johnny Clark broke his foot recently and will hobble about on a cast for a spell. . . . Eden Abbez, penner of *Nature Boy*, will have his own fall show over KMPC here, touting health and philosophy. . . . Benny Carter swings northward with his seven-piece crew to open at the new San Francisco Cafe Society Uptown tomorrow night (23).

The Bachelors have been held over at the Last Frontier, Las Vegas. . . . Singer Bob Johnstone handed notice to Shep Fields rather than take a cut. He will turn eastward later this month to look for a New York stint. . . . Artie Wayne in a package with the Williams Sisters this week is at the Club Moderne, Long Beach, and will open at the Fairmont, San Francisco, October 3.

Jo Stafford, Johnny Mercer, and the Pied Pipers two weeks ago were featured on the 2,000th program of *Command Performance* for the AFRS.

#### Sherwood Headliner

Bobby Sherwood and his crew are headlined in the new show, *Rose the Roof*, which opened last Friday at the Tivoli theater, San Francisco, with Chili Williams, the Wicre brothers, and others. . . . Dizzy Gillespie, after completing a successful run of clubs (he packed them in at Billy Berg's) and theaters, heads east with his first stop in Denver. . . . The Jubilaires followed Dizzy into Berg's.

Art Wenzel is the first union band to play the former Meadowbrook, now Zucca's opera house, since the spot cleared with the union. . . . Jimmy Dorsey puts the skids to the Dorsey brothers feud when he opens at brother Tommy's Casino Gardens October 1 for a weekend stint to be followed by later dates.

Charlie Barnet, ignoring his own report that he'd merge with Harry James and Gene Krupa, broke up his band, sold his house, put his Doll House on a tentative market and at press time had priced a 93-day tramp steamer cruise. . . . The Modernaires, currently heard on the *Campbell Club 15*, have switched from GAC to MCA, according to contracts signed the first of the month by the unit's manager Tom Sheib.

#### Vine Grumbings

Grumbings can be heard along Vine street since Columbia released an eight-side album of Benny Goodman discs with Peggy Lee equally billed as vocalist. Both are now Capitol artists.

Ralph Peer has opened an office in Vienna—his 52nd, spread around the globe. . . . Muzzy Marcelhino band will work the weekend (24-25) at the Pasadena civic. . . . Roberta Lee has been held over as vocalist at Charley Foy's in the valley. . . . Blonde Vicki Zimmers, pianist-singer-wife of George Lynch, former half owner of NYC's Kelly's Stables, now heard nightly at the Doll House. The Lynchs have decided to make California their home.

#### It's Bowman Of Roost

New York—The recent story on the Royal Roost and its success with bop incorrectly listed the maitre de as Jimmy Thompson when it really is Jimmy Bowman.

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# Stick To Lipton's Tea For Parties!

While the most recent Hollywood "dope raid" did not involve personalities in the music business, it did establish certain facts which should be held up as a warning to those musicians and vocalists who believe that it is smart to light up.

The policemen who arrested Robert Mitchum, Lila Leeds, and another couple for smoking marijuana stated they had the actor under surveillance for eight months and that they had been watching Miss Leeds for six months.

How they could observe these two smokers for these periods of time without discovering and arresting any of the rats who are pushing the stuff remains unexplained. Miss Leeds, for example, said she had purchased 12 sticks for \$10 the week before the raid. Who and where is the character who sold them to her?

We do not condone the use of marijuana, which legally is classed as a narcotic, although there are doubts as to whether it has been established as such medically. For that matter, we are just as hotly against the use of benzedrine, nembulol, any of the barbiturates, or even alcohol to an excess.

We do fail to see, however, how the spectacular arrest of a couple of marijuana users to the accompaniment of lurid headlines in the sensational daily press can be of any value in stamping out the nasty traffic when the peddlers, wholesalers, growers, and other higher-ups in this detestable racket are not hauled in, too. Those are the boys who keep the hay burning.

The eight and six months spent respectively in "observing" Mitchum and Miss Leeds in order to catch them in the act would seem to indicate that the officers were more concerned with newspaper headlines than with a serious effort to halt an obnoxious traffic.

That's where the warning lies, you band leaders, prominent musicians, and singers whose names are familiar enough to the public to make lovely headlines. Stick strictly to Arthur Godfrey's brand of genuine tea, Lipton's, for your parties and stay out of the newspapers!

As an authority on the subject, Mezz Mezzrow, once observed: "The one thing that's really wrong with marijuana is that it's AGAINST THE LAW!"

# RAGTIME MARCHES ON

### NEW NUMBERS

**BROWN**—A son, Lawrence Paulin, to Mr. and Mrs. Larry Brown, August 30 in Atlanta. Dad is a singer on WSB.

**COOLEY**—A son, Donnell Clyde Jr. (7 lbs. 11 oz.), to Mr. and Mrs. Spade Cooley, August 31 in Hollywood. Dad is oboe band leader; mom is former singer.

**DIXON**—A daughter, Mary Pamela, to Mr. and Mrs. Paul Dixon, August 14 in Cincinnati. Dad is WCPO disc jockey.

**ELMER**—Twin sons (7 lbs. each) to Mr. and Mrs. Ziggy Elmer, September 1 in Hollywood. Dad is trombonist with the Harry James band.

**LOSCH**—A daughter (6 lbs. 6 oz.) to Mr. and Mrs. Jules Losch, August 29 in Hollywood. Dad is coast rep for Santy-Joy music.

**ROECKER**—A son, Millard Crane, to Mr. and Mrs. Eddie Roecker, August 18 in Camden, N. J. Dad is Mutual net singer.

**COOKE**—A daughter, Leslie Anne (7 lbs. 8 oz.), to Mr. and Mrs. Archie Cooke, August 27 in Chicago. Mom is former Al Overend singer Patty Shay.

**JARVIS**—A son to Mr. and Mrs. Al Jarvis, August 22 in Hollywood. Dad is disc jockey.

**JEROME**—A son, Jerry Jr., to Mr. and Mrs. Jerry Jerome, August 24 in New York. Dad is band leader; mom is former Washington, D.C., singer, Eve Lane.

**KENYON**—A daughter, Susan Jo-Mae (7 lbs. 4 oz.), to Mr. and Mrs. Ray Kenyon, September 2 in Chicago. Dad is former pianist with Ted Lewis and Bob Chester and arranger with Frankie Masters and Henry Busse; mom is sister of ex-Casa Loman, Gil Parks.

**ROSEN**—A daughter to Mr. and Mrs. Dave Rosen, August 18 in Pittsburgh. Dad is band manager.

**WEEMS**—A son to Mr. and Mrs. Bob Weems, August 9 in Chicago. Dad heads Concert Presentations.

### TIED NOTES

**LEONARD-RYAN**—Jack Leonard, singer, and Edna Ryan, August 19 in Freeport, Long Island, N. Y.

**MANNING-MACARI**—Patrick Manning and Laura Macari, theater and night club singer, August 23 in Dublin, Ireland.

**PORT-SMITH**—Tommy Port, radio singer, and Marilyn Smith, August 28 in Chicago.

**SHUGART-DAY**—Kelly Shugart, back for Local 47, and Myrl Day, August 21 in San Francisco.

**SWIRSKY-HALPERN**—Harry Swirsky and Lee Halpern, Leeds music secretary, September 1 in Hollywood.

**APPERSON-LANEY**—Bill Apperson, drummer with Danny Ferguson, and Ann Laney, July 27 in Dallas.

**EARNHART-HALBROOK**—Myron Earnhart, singer formerly with Horace Heidt and now teaching voice, and Hilda Halbrot, pianist-vocalist and teacher, August 19 in Chicago.

**JACKSON-WOODRUFF**—Paul Jackson, commentator on WSNY's *This Is Jazz* program and record columnist, and Louise Woodruff, tele actress, July 31 in Schenectady, N. Y.

**MURPHY-MELINDER**—Norman Murfee to June Melender, organist, August 22 in San Francisco.

**STROBLE-HOFFMAN**—Joe Burton Stroble, of the Joe Burton trio, and Rita Hoffman, June 6 in New York.

### FINAL BAR

**BYRNE**—Kay Byrne, 33, radio and night club singer, August 24 in Rye, N. Y.

**CATALANO**—Luigi, 46, violinist, recently in Woodland, Calif.

**CHASE**—William B. Chase, 76, onetime music critic for the *New York Times*, August 26 in Whitefield, N. H.

**FRABE**—Milton L. Frabe, 46, musician and composer, August 20 in Syracuse, N. Y.

**SILVER**—George Silver, 47, former band leader and union official, July 22 in Uniontown, Pa.

**STATON**—Harry M. Staton, 78, musician and composer, August 21 in North Wales, Pa.

**WINTERITZ**—Felix Winteritz, 76, concert violinist and teacher, August 20 in Boston.

**BRADLEY**—Oscar Bradley, 66, musical comedy and radio conductor, August 31 in Norwalk, Conn.

**MARSHARD**—Jack Marshard, 39, band leader and booking agent, September 6 in Mills, Mass.

**SPEAKS**—Oley Speaks, 74, singer and composer, August 27 in New York.

**STONEHAM**—Arthur (Billy) Stoneham, 68, music publisher's rep, last with Vanguard music, August 26 in Chicago.

## CHORDS AND DISCORDS

# We Have Wheel Chair—Trade For Soft Casket

### We're Masochists, Too

Hollywood

To the Editors:  
You old guys on *Down Beat* have one foot in the musical grave (and I don't mean groove). When the doctors tape you up for a night out to dig some music, where do you peddle your wheel chairs? Don't tell us—we know!

You wheel around to hear some of your aging cronies of the golden (tarnished now) '30s. Sure, your old chums were great in those days and *Down Beat* did a tremendous job bringing them to the attention of the outside world. But get off it!

The Dorseys, Shaws, Goodmans, Hermans, Barnets, Savitts, Krupas, Crossbys, and the like had great bands years ago, mind you, years ago. But, today they're has-beens! We young musicians are getting tired of seeing you guys drag them out of the mothballs and splash them, issue after issue, throughout the pages of the *Beat*.

It's like my old man forever expounding over his pigs feet and beer about what a great fighter Jack Dempsey was when I know he couldn't last a round with some of the young, flashy, unheralded heavyweights of today. That goes for Joe Louis, too.

Take off your blinders, you guys. The rising suns of the new world won't hurt your bloodshot, watery eyes! Look around! There's thousands of young, promising musicians who could use the same treatment you gave your old pals of the '30s. Get with it.

If you're too far gone (and I don't mean crazy, which means cool), why not have Publisher Burrs retire you to the Home for Aged *Down Beat* Writers? You're through. Replacement? Tell him to contact me. I can blow Underwood rings around you washed-up bums.

Young Danny Baxter

### This Guy Gonzales

New York

To the Editors:  
I am a musician and have been a listener to the new idiom in modern music for the past six years. In your last (July 28) issue one of your writers gave credit to Dizzy and Charlie Parker for creating the new sayings such as "real crazy," "that's cool," and "doin' the voice." I personally know that Babs Gonzales was the first to use such expressions and also he introduced the berets and long bop bow ties.

Here's a guy who is definitely responsible for bringing bop to John Q. Public through his ability to commercialize it in his bop singing style.

I caught his quartet last week in Boston, and I can say it was the swiftest group of its kind. I never have seen a review on him in your magazine, but I'm sure hundreds of your readers would like to know the history of this talented young musician, com-

poser, and booking agent, September 6 in Mills, Mass.

**SPEAKS**—Oley Speaks, 74, singer and composer, August 27 in New York.

**STONEHAM**—Arthur (Billy) Stoneham, 68, music publisher's rep, last with Vanguard music, August 26 in Chicago.

poser, and stylist.  
I think Dizzy and Charlie Parker are two of the world's best instrumentalists, but I also think this guy Gonzales is just as creative, and you'd be giving a wonderful guy a much deserved break by writing a story about him.  
Gus Johnson

### Apologies To Allen

Jamaica, L. I.

To the Editors:  
Hey—get your staff out of the 52nd Street "Dop belt" long enough to find out what's going on with the 95 per cent of the musicians who make up the part of the industry that pays its own way!

For instance, for weeks you've been listing the Barclay Allen orchestra under "combos," although it seems that 13 pieces is just a little large for a combo. Maybe you're confusing his band with the Rhythm Four which made a lot of preban recordings now being released by Capitol. The Rhythm Four still is with him, as the rhythm section of his current band.

With the band spending the summer at the Chase hotel, St. Louis, Barclay is broadcasting on both CBS and Mutual and has a series of six Saturday afternoon Treasury shows on top of these. He is just about the hottest new band in the country after only a few months in the business.

We know it's too much to expect *Beat* to give a commercial band anything but a sneer of contempt, but I prophesy that the Allen band will be going strong when people are asking, "What ever happened to that guy who used to play that weird trumpet and wore a goatee and beret?"  
Jean Ruth Carr

### Army Still Swinging

Columbus, Ohio

To the Editors:  
I would like to suggest that *Down Beat* let musicians know what army musicians are doing. Some professional musicians, including Lionel Hampton and Gene Krupa, have played with our swing band. They seemed to like our band, and we would like to let the rest of the people know what we are doing.

We do have a lot of professional musicians who have played with a lot of professional bands before coming into the army. I do hope this matter will be looked into at once.

T/4 Marion Mosley Jr.,  
Lockbourne Air Force Base

### From Right To Left

New York

To the Editors:  
In Arabic-speaking countries, writing is read from the right to left instead of the English left to right. It would be impractical, even impossible to read music from left to right when one has to read Arabic from right to left; in other words, a musician would have to read opposite sides of a music sheet at (Modulate to Page 11)

## REEDS GILBERT



by Eddie Ronan

# THE HOT BOX

## 'Jax' Bringing Jazz To Carleton College, Minn.

By GEORGE HOEFER

Chicago—Jazz has arrived—at Carleton college, Northfield, Minn. This fall the students of this college are to be treated to a regular lecture series on jazz. The lecturer will be the well-known jazz writer and researcher, John (Jax) Lucas, formerly on

the *Down Beat* staff, who has joined the department of English at Carleton. Lucas recently received his PhD in English literature from the University of Chicago.

There will be five lectures in all, one hour each, with the bulk of the time occupied by playing examples of the various kinds of hot music—13 records to every lecture—that is, 40 minutes of music and 20 minutes of talk.

The first lecture will be on folk-songs, the second blues, the third ragtime and march, the fourth jazz, the fifth swing.

Lucas will present five representative composers: Thomas A. Dorsey, W. C. Handy, Scott, Joplin, Jelly Roll Morton, and Duke Ellington. He has made a worthy selection of 13 records under each category.

There is not room here to list the records, although we wish we could, for it is an interesting and comprehensive jazz record library. Lucas has endeavored to use sides on contemporary labels that are available today.

For the most part, they can be obtained in any jazz record shop. If any collectors would like a copy of the list, write John Lucas at the department of



George

English, Carleton college, Northfield, Minn.

**MISCELLANY:** A new jazz magazine has been received from England. It is called the *Discophile* with editorial offices at 64 Romford street, Barkings, Essex, England. The mag is published and edited by Derek Collier at the above address.

### Wilber, Luter Stories

Contains articles on Bob Wilber, Transcription Jazz, and discographical information on Claude Luter, the New Orleans Owls, and the Velvet Tone 7000-V series. There is not a piece by Ralph Venables.

**NEW DIXIELAND LABEL:** Globe agencies, 55 West 42nd street, New York, 18, have released a single Dixie plate on the Paradox label. The band is known as the Stuyvesant Stompers and is made up of Jerry Blumberg, cornet; Eph Resnick, trombone; Joe Muany, clarinet; Dick Wellstood, piano, and Irv Kratka, drums.

The group presents their version of the number made famous by Burl Ives—*Blue Tail Fly*—and the Uncle Tomish composition known as *Shine*.

Blumberg and Wellstood formerly were with the original Bob Wilber Wildcats. The record was cut in 1947 and shows spirit but plenty of roughness.

**DISCOGRAPHY:** Irving L. Jacobs has written that an Ellington discog-

raphy is in preparation by Duke specialists in both the States and England. The main work has been drawn up by three British collectors, Jeff Aldam, Charles Fox, and Eric Tonks. Solo routines for every side will be included. American collectors contributing include Charlie Mitchell, Emerson Parker, and Ken Hulsizer.

### Will Trade Ellingtons

Jacobs added he is prepared to trade an "E-Plus" copy of *Three Little Words* by the Philadelphia Melodians on Parlophone 883 for a copy of *The Mooche* on Velvet Tone or *Divas*, or *Six or Seven Times* by the Six Jolly Jesters on white Vocalion. All records involved in this deal are by Duke Ellington.

**COLLECTOR'S CATALOGUE:** Ulrich M. Weiss (24B) Marne-Holst, Suederstr, 25, British zone, Germany. Desires to correspond with an American be-bop fan regarding the new style.

Richard P. Hubbard, 5964 Highland View drive, Sylvania, Ohio. A devotee of pure jazz who would like to exchange correspondence with an 18-year-old jazz fan.

Arthur Cooke, 32, Chatsworth road, Rock Ferry, Birkenhead, Cheshire, England. Interested in swing and dance music. Wants to exchange records with a pen pal.

Alexander G. Moritz, 5, Charlotte place, Norwood, South Australia, Australia. Wishes to write to a student of American music, jazz, swing, and large bands with a view toward trading records.

## CHORDS AND DISCORDS

(Jumped from Page 10)

the same time.

Since it is necessary for the Arabic musicians to read classical music and American arrangements for dance bands, these musicians have to at times read their music, and write it, from right to left as illustrated in the enclosed copy. Among the farmers and middle class,

native songs based on the minor scales are most popular. The richer class, however, after being associated with Europeans and Americans, take after American "jazz." Unfortunately, jazz to them is any American music, from Guy Lombardo to Count Basie.

It will be some time before a lot of the people in the Middle East appreciate and understand jazz. Those who do follow American music closely prefer Harry James, Claude Thornhill, King Cole, the Condon groups, and Dizzy Gillespie.

Robert Marshall

(Ed. Note: Marshall is a native of the Middle East and a student in this country. We are sorry that space does not permit the reproduction of the example of music he sent us.)

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## Philly Harlem Jazzery Pulls In Palefaces

Philadelphia—Mort Emerson's Sunset grill, first of the Harlem niteries to switch to hot jazz, is kicking out stronger than ever this year.

Offering jazz in its purest form and as a result attracting paleface patronage, Emerson has a strong followup for Earl Bostic, who started the season. Next in line are Arnett Cobb, Eddie Vinson, Lester Young, and "Bull Moose" Jackson.

### Illinois to Return

Illinois Jacquet, who opened the dance promotion season on Labor day at Elate ballroom, is slated to come back later in the season for a concert showing along with Sarah Vaughan.

Gene Williams, former Claude Thornhill warbler still fronting a band of his own at the Click, boasts two top sidemen, both local musicians, in pianist Jimmy Lyons, who squatted at the Steinway for four years with Fred Warling, and trumpeter Alex Fila, who schooled with Glenn Miller and Benny Goodman.

The jazz concert season got off to an early start with Stan Kenton, who played to an overflow last February, taking two days (September 15 and 16) to house all the fans at the Academy of Music. He's due back in town in November for a week at the Click.

### Moves Downtown

Mickey Familant, long a fixture on the Swan club bandstand in north Philly, moved into town to take over the music stand at the New Look niterie... Jimmy Tisdale, his band built around his alto sax, reopened the weekly Tuesday night proms at Reynolds hall.

Bassist Stan Gaines left Baggy Hardiman's Kings to return to his home in Saginaw, Mich. The Al Russell trio also was looking for a new bass slapper to fill the spot vacated by Joe Davis following its summer stand at the Lamba club in Atlantic City, N. J.

## Kilroy In Sweden; He's Singing There

Stockholm—Kilroy is here! Perhaps it isn't the same one who received billing wherever GIs appeared during World War II, but he's doing okay with that tag in Swedish music circles.

A singer working with pianist Jimmy Woodie, who's made a quartet of movies here, is set for six originals on Cupol, the label on which Chubby Jackson played recently and, on October 23, is slated for a recital at the local concert hall.

Kilroy, whose first name is Kosto, says he hails from Chicago. He gained local fame with his revival of the old Swedish tune, *Shunk en Slant Till en Gammal Speleman*.

# Veteran Pianist Bean Keeps Up With The Times

By Sharon A. Pease

Chicago—For another of our series of repeat columns we have chosen Floyd Bean, whose initial column appeared in *Down Beat*, March 1, 1940. The veteran pianist is currently heading his own trio at the Club Riviera here.

Associated with him are drummer Claude (Hey Hey) Humphreys and the sensational young clarinetist Rudy Ross. They do a sparkling job on all styles from Dixieland to bop and are attracting an enthusiastic audience that includes many ambitious young musicians who drop in regularly to hear the latest in modern stylings.

### Shows Progress

Bean, now 44 years old, is a perfect example of a well-schooled musician who has kept up to date and contributed to progressive musical trends. Here is a condensed biographical sketch:

Native of Grinnell, Iowa . . . Studied piano for five years while in grammar school. . . Shifted to drums and began working dance dates as a percussionist while still in knee pants. . . Interest in piano revived when 17. . . Developed a dance style and landed a job with the Hawkeye Melody Boys. . . Unit eventually located at Linwood inn near Davenport, Iowa. . . There he met the late Bix Beiderbecke, who often sat in, at the piano, and helped Floyd with further development of his style. . . Played with various midwest bands (1922-32). . . Worked a year at radio station WOC Davenport. . . Moved to Chicago in 1933 and, in addition to having various groups of his



Bean

own, has worked with bands fronted by Eddie Neibauer, Jimmy McPartland, Wingy Manone, Bob Crosby, Eddy Howard, Lawrence Welk, Boyd Raeburn, Eddie Stone, and Jess Stacy. . . Has turned down numerous offers from other name bands because of his reluctance to travel.

In addition to being an accomplished pianist, Floyd is also a competent arranger and has scored for many top-flight bands. His unique arrangements have been an important contribution toward the success of his trio.

### Own Composition

As a style example, Floyd has chosen one of his original compositions titled *New Era at the Riviera*. The illustrated example may be used as a piano

solo or a trio arrangement by adding the clarinet part and ad lib drums.

The four-measure introduction illustrates an effective style that Bean's trio often uses through an entire chorus—the clarinet takes the lead which forms a perfect fifth with the piano treble. The piano bass is voiced a 10th under the treble. All parts are in concerted rhythm.

The principal and secondary themes (first and second sections) are examples of the popular block chord technique. The melody (top note of the right hand) is doubled in the left hand. Clarinet plays melody in unison with treble piano part.

The harmonic foundation of this style is purposely simplified because rhythmic dissonance is the outstanding factor, and a complex harmonic structure would detract from its value. The first and second measures of the second section (bridge) have an interesting application of the flatted fifth (F-7). It is used here as an augmentation with the natural upward resolution.

(Mail for Sharon Pease should be sent to his teaching studios, suite 715, Lyon & Healy Bldg., Chicago, 4, Ill.)

# Guard Dance Remotes Set

New York—The current campaign by the radio networks to push live music was given another hypo this month when CBS inaugurated a regular weekly series of pickups from various national guard dances Saturday nights, 11:15-11:45 p.m., EDST.

Paul Whiteman launched the series, playing with a band at the 71st Infantry armory here, with subsequent shows bringing in Louis Prima, Eddy Duchin, Freddy Martin, Skitch Henderson, and other top names from different parts of the country.

Ray Heatherton, himself a former leader, goes along as traveling emcee and guest vocalist.

# Macs Add Man, Cross Channel



London—The Merry Macs, who used to get a new girl singer periodically, now have a new male member in their midst. He's Britisher Clive Erard, top. Others in the photo are: Ted, Mary, and Judd McMichael. Mary is Judd's wife. The Macs, having completed their tour of England, were to try the Continent next.

Medium tempo

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# DIGGIN' the DISCS with Tom

## BAND JAZZ

### Woody Herman

My Pal Gonzales  
P.S., I Love You

Strictly speaking, neither of these is a jazz side since the first is about 50 per cent vocal by Woody and the second is about 75 per cent Mary Ann McCall. But it would be downright uncharitable to put Woody in with this month's collection of "Dance" and a misrepresentation, too, because there is some wonderful jazz to be heard on the first side.

Gonzales as a tune is a bit of whimsy coauthored by Woody about the pal who stole his wife, money, and whisky.

As a novelty it's not bad though Woody sounds as though he were sorry it hadn't been written up a tone, particularly in the release where he is really stretching for the low ones. But the heck with that.

The important thing about this side is that between vocals there is some band ensemble that will put a choke in your throat it sounds so much like the old Herd. In fact in some ways it's almost better. The brass gets a tighter sound, and Don Lamond's excursions into heavily accented rhythmic asides are more of a distinguishing characteristic of the new band.

Woody predicted late last year that this was to be essentially a bop band and in the few releases to date he has

lived up to that forecast to a "T." There is bop all the way through here—in the intro, the backgrounds, the 16th-note unison saxes immediately after the vocal, and in the brief alto and baritone solos.

And it's not synthesized bop either. It hears like it came right out of Minton's only it's a cleaner kind by necessity of big band application. The flip is a better side both vocally and tunefully, for Mary Ann sings the Mercer tune extremely well, but it is almost entirely a vocal save for Woody's brief appearance in the bridge of the out chorus.

And now if Columbia only will favor us with a few straight instrumentals. (Columbia 38289).

### Dizzy Gillespie

Manteca  
Cool Breeze

Unfortunately I've never heard the mighty Diz in the flesh though from what I've read and heard on wax of his big band the quality thereof seems to depend on the time of day, who happens to be playing in the band, how many rehearsals there were, and a few other variables. What develops as a result of these factors can be either very good or mediocre.

Well, anyhow, when they cut these two the signs of the zodiac must have been in complete agreement because they are an elegant coupling, showing off both Diz and his big band to the best possible advantage. Both are completely instrumental save for a bop vocal on the A side. This *Manteca* is the one that breaks up the show while Diz is doing theaters, and the report is understandable because it's a thrilling arrangement and spots some fluent Diz.

Both use the Afro-Cuban rhythmic pattern that he has done so much with of late, and the combination of this type of beat and bop figures and orchestration is dynamite. *Manteca* has a rhythm section opener and builds one section on another gradually until Diz enters in a splash of technique, after which the rhythm has it alone for a few bars before the ensemble which works brass against saxes and vice versa.

The band figures in support of the tenor chorus figuratively are hair raising. *Breeze* opens with a sax unison atop a tram choir which then is augmented by the rest of the section. Diz and Kenny Hagood split vocal bop phrases through the following chorus and the one thereafter, for the Gillespie trumpet is the fluid, driving variety with lustrous ideas and surety of execution in the difficult passages.

It's the kind of inspired Diz you like to hear. The only weak part of the side is the alto chorus which doesn't quite jell and is unflatteringly spotlighted by the spaces left in a jerky rhythm pattern. (Victor 20-3023).

### Stan Kenton

Willow, Weep for Me  
Bongo Riff

If I hadn't heard Stan play Bongo

## Symbol Key

- ♪♪♪♪ Tops
- ♪♪♪ Tasty
- ♪♪ Tepid
- ♪ Tedious

at the Shafer lake one-riter reviewed elsewhere in this issue, there would have been nothing but satisfaction felt for the waxed performance. But Rugolo's original got such enthusiastic interpretation on that job that the record, good as it is, came as something of an anticlimax.

*Bongo*, of course, is a score designed to set off the nimble fingers and startling rhythm patterns of bongoist Jack Costanza and in that it succeeds in a lively manner. He does have a feeling for the calculus of rhythm that is to be both admired and studied for content. Talk about rudiments. He just rewrote the book.

*Willow* is from the original Kenton album of a couple of years ago and sounds just as four-notish now as it did then. June sings the fine tune in a phrased style that could have sounded affected and flat had she not done it so well. And the arrangement with its moving chord planes and energetic change of pace was one of the really slick things in that slick album. (Capitol 15179).

## DANCE

### Jan August

Yours Is My Heart Alone  
Dark Eyes

Of all the guys who play piano in the society vein—commercial is the word—August is surely one of the most accomplished. He has a touch that many concert pianists would be more than proud of, and although he gets a little pretentious at times most of his stuff is in good taste and with a clarity of expression. *Heart* is that kind of side.

*Dark Eyes* gets novelty treatment first as a rumba, then a Russian dance, then a samba. If there are still a few taverns without television, this should do a rushing business at their juke. (Mercury 5175).

### José Melis

Pasion Oriental  
Carmen Boogie

Somebody at Mercury is crazy for society piano and as a result these two simultaneous releases offer an interesting comparison of styles. Melis undoubtedly can play as many 64ths a minute, but he doesn't yet have the delicate touch that sets August apart from his contemporaries.

*Pasion* is a somewhat muddy side,

but the fault may be more with the recording than the performance. *Carmen* is on the order of the now infamous *Bumble Boogie* and shows off the expert left-handed marksmanship of young José. You never can tell about a side like this. It may be No. 1 before you can say "Jack Fina." (Mercury 5167).

### Xavier Cugat

Play the Players  
Lonely Rancho

Neither of these makes the pretense of being any more than pleasant Latin Americana and as a result they are a couple of nonrepulsive, fairly musical sides. Bob Graham's baritone on the *Playera* beguine, and the French horn lead over a mess of strings in the second chorus gets a more than respectable sound. *Rancho* is a south-of-the-border waltz with a vocal by the trio whose reproduction, incidentally, is somewhat murky. (Columbia 38288).

### Freddy Martin

Solitaire  
My Destiny

*Solitaire* is a harmless batch of medium-tempoed dinner music, all instrumental and with liberal dashes of Barclay Allen's piano every four measures or so.

Clyde Rogers sings the Tobias-Alderson sweetie in his sincere resonant style, and there is a smartly scored woodwind background to help him along with his chore. Like the way the arranger uses oboe independent of the other reeds. (Victor 20-3018).

### Orrin Tucker

Little Girl  
The Moon Is Always Bigger on Saturday Night

Tucker has smartened up his band backings somewhat since that fateful day a number of years ago when he started doing *Girl*, but he hasn't done a thing for his wavy baritone voice or his mammy-style way of using it.

*Saturday* (how do you suppose they ever got the full title on the sheet music cover?) is also sung by Orrin and "The Body Guards" (you can write in your own gag here ..... ) but the tune is, oh, so square. (Mercury 5165).

### Jan Garber

How Could I Know?  
Bella Bella Maria

It's a constant study in incongruity to hear the avowed Lombardings of Garber emanating from the speaker while the pleasantly purple label of Capitol whirls merrily along. Capitol, mind you, has Weston, DeVol, Sam Donahue, Benny Carter, Eddie Miller, Benny Goodman, Herbie Haymer, Ray Linn, and more forward looking guys than perhaps any other record company in the business.

It does add a degree of versatility, however, if you want to look at it that way—and they do play the pants off a college medley. (See last issue.) Both *Know* and *Bella* are ballads sung by Tim Reardon, and they're Garber styled pre-1943 and post-1946. (Capitol 15181).

### Phil Moore Four

Lazy Lady Boogie  
As Time Goes By

Phil, who doubles in styles both sweet and hot, doesn't come through particularly well on either in this disc. *Boogie*, as the title would indicate, is a novelty romp with only mildly amusing lyrics. This he does in the Louis Jordan manner—half shout, half talk, and a fablette (Modulate to Page 14)



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# DIGGIN' the DISCS

(Jumped from Page 13)

loused in for laughs here and there. Time he does like Nat Cole, but his deficiencies of tone are too much of a handicap at this drag tempo. (Victor 20-3046).

### Dick Jurgens

*♪ Morria' on the Farm*  
*♪ Holy Cow, You've Done It Now*  
Farm is either a reissue or a holdover from some time ago since Buddy Moreno sings it in his most earnest bucolic style replete with cow moos, cock-a-doodles, and what not. *Holy* is a novelty also with an Al Galante vocal. (Columbia 38285).

### Sammy Kaye

*♪ The Chick Song*  
*♪ Here Comes the Milkman*  
A publicity blurb which accompanied some of Victor's current releases says that Sammy shoots golf in the low 70s. This makes for a warm feeling between the two of us. His music, however, does nothing of the sort. *Chick* and *Milkman* are a couple of typical efforts with the Kaydets and the Glee club sharing the onerous honors. Either one of these could get to be horribly popular. (Victor 20-3017).

### Art Kassel

*♪ Let's Get Married*  
*♪ A Thousand and Sixty Acres*  
Mercury's candidate for the Lombardo league does get the maximum cooperation from the company's recording engineers, and if you are addicted to the simpler things in music, Art's hotel style is certainly well presented on these two. *Married* is writ in part by the leader and sung by Gloria Hart who probably looks as fetching as her picture while doing it. *Acres* is best by trios—vocal and sax. (Mercury 51681).

### Louis Prima

*♪ All of Me*  
*♪ Sweet Nothings*  
There is just enough touch of Louis' big tone on both sides after the vocals to indicate that he could or can play acceptable jazz if it weren't for his preoccupation with clowning. But what the heck—you always can jam at home on Sunday afternoons. *All* is a gag side with the band shouting silly stuff in back of Louis' vocal, and there are a couple of fair giggles if you listen closely. *Nothings* is a meaningless tune sung well enough by Cathy Allen. (Victor 20-3034).

## VOCAL

### Curt Massey

*♪ Ab, But It Happens*  
*♪ Down Among the Sheltering Palms*  
If you've ever caught the ranch style novelty vocal style of Louise Massey's Westerners, you'll have a hard time reconciling the silky ballad voice of brother Curt, who was graduated from them some years ago.  
He sings a sincere, trickless style and his full-bodied vocal fluency is well demonstrated on the tuneful *Happens*. The low rating on *Palms* is due principally to the tune. Rafael Mendez, who can play more trumpet out of his left nostril than most horn men can out of their mouths, directs the band—probably between sets on the movie studio lots. (Coast 8038).

### Jesse Price

*♪ Baby, Let's Be Friends*  
*♪ My Baby Done Left Me*  
K.C. stickman Jesse Price fronts a tight little combination including Norvo on vibes, Dexter Gordon on tenor and Ray Linn on trumpet. *Friends* is a blues, 12-bar variety, with boppish inclinations. Tenor, trumpet, and guitar, Barney Kessel again, all get dual choruses in between the shout vocals of Jesse, who sounds a little as though he were shouting from behind his drums. The band gets a good beat going on *Left*, another vocal-instrumental. Piano is fair, tenor better. (Capitol 15138).

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## Billy Charms Friend, Boosts Fund



New York—One of the littles "Roosters" gets an autographed record from Billy Eckstine in exchange for a contribution to the Damon Runyon Cancer fund, plus a smile she won't forget. This went on for three days, when Eckstine and Charlie Ventura were appearing at the Royal Roost recently. If any customer appeared hesitant, Billy's line was, "How about a collector's item—take Charlie Ventura's disc with my autograph on it." Discs used as lure were Ventura's *East of Suez* and Eckstine's *Sophisticated Lady*.

### Buddy Clark

*♪ I'd Rather Be Sorry*  
*♪ The Night Has a Thousand Eyes*  
Buddy, without the other three members of the barber shop boys, unattractively grace notes his lonely way through the unadulterated schmaltz of *Sorry*—and he should be for ever having recorded the tune.  
The pretty beguine *Thousand*, however, is right down his alley, and he vocals it more resourcefully except for a few lapses of intonation and a gurgle on the word "bright" early on the side. (Columbia 38263).

### Derry Falligant

*♪ Cool Water*  
*♪ Auf Wiedersehen, My Dear*  
These are pleasant, unpretentious troubadour-style vocals by the big-toned Falligant. Neither Sinatra or Crosby are being threatened by the release of the coupling, but for that type of stylist he's a standout. (MGM 10256).

### Doris Day

*♪ It's You or No One*  
*♪ I'm in Love*  
*It's You* gets three notes strictly on the basis of the mechanically perfect record I heard over the air because my copy is muddy and out of phase. Doris does sing it well though, and the tune is pretty. Buddy Clark lends an assist on the repetitious *Love* with the easiest lyrics ever written. (Columbia 38290).

### Dinning Sisters

*♪ You're a Character, Dew*  
*♪ Makin' Love Mountain Style*  
The Beat was never what you would call impressed by girl trios, but this one is probably the best around, and the *Character* tune is a cute novelty. *Mountain* is an awful way to debut on wax (if it is a debut) the topnotch talents of the Art Van Damme quintet, who back the Dinnings, but in even in this hillbilly setting you can catch a glimpse of the light, tight flair for jazz it possesses. Here's hoping there is more of

the Van Damme's on the way. Or try catching them on NBC sustainers. They're great. (Capitol 15173).

### Marion Hutton

*♪ Borscht*  
*♪ He Says, She Says*  
Two not very funny novelty vocals by the ebullient Marion Hutton, either of which could hit the jukes hard. The boys at Lindy's would be the most apt to appreciate *Borscht* while almost anyone outside of us cats might take a shine to the breathless *Says*. Sonny Burke's backing is, fah, fah too good for this sort of thing. (MGM 10252).

### John Paris

*♪ Talking to Myself About You*  
*♪ My Fair Lady*  
The recent import, John Paris, has a mite of difficulty with both the language and the necessity of singing on pitch, but the latter easily may be due largely to the former. (Are you with me?) Anyhow, he has a commendable conception and may do well after those first session shakes. He's a baritone, a sort of robust version of Jean Sablon or thereabouts. (Victor 20-2992).

### Jo Stafford

*♪ Baby, Won't You Please Come Home?*  
*♪ Trouble in Mind*  
Jo gets real good support from a Weston gang bolstered by the addition of trumpeter Ray Linn and tenorist Herb Haymer to his stringless studio group. That's Linn playing cup muted fill-ins on the first chorus.  
What a shame it is not to get to hear more from so competent a jazz man as he and Haymer, both of whom have retired more or less to the comfortable surroundings of the Capitol studios. Haymer's chorus is tasty, but you can tell that the honeymoon is over. *Trouble* is a western flavored lament with a smattering of the blues. Guitar alternately duos and supports Jo. (Capitol 15171).

### T-Bone Walker

*♪ Midnight Blues*  
*♪ Plain Old Down Home Blues*  
The indestructible T-Bone can turn these out a gross at a time, and they all sound identical in their 12-bar shout blues format. *Plain* is very badly recorded. (Black and White 127).

### Benny Goodman and Peggy Lee

*My Little Cousin*  
*Not Mine*  
*Let's Do It*  
*Where or When*  
*On the Sunny Side of the Street*  
*The Way You Look Tonight*  
*Winter Weather*  
*Somebody Nobody Loves*  
Album rating—*♪♪*

Those who are prone to criticize some of Peggy's current efforts and hearken back to the good old days with Benny "when she was really singing" should have to play this album over 50 times as a penance.

It's not bad. In fact it's quite good in spots, but it is dramatic proof that the Peggy Lee of today is a more assured, more poised, more enthusiastic, and better singer in every way than she was in the early 40s. These, of course, are a collection of sides she made with the King—some with the full band and some with the sextet, and it makes a cozy package even though you'll find it duplicates some in your collection if you cared at all for Goodman.

Cousin is one of the weakest tunes here, but in it Peggy comes closest to her present assurance of style. *Not* is also a full band and sounds like a not-so-good Sauter score and a very ordinary Peggy. There are brief solos by McGarity of the blatt tram and Benny. *Where* and *Tonight* are both sextet sides with celeste tinkling its lonely way behind the vocal—and *that* was a mistake. *Winter*, if you're collecting early American Art Lund, is priceless because he shares the vocals with Miss Lee. And speaking of contrasts compare this example of him with most any of his recent MGMs. (Columbia album C-170).

### Frank Sinatra

*♪ Kiss Me Again*  
*♪ My Melancholy Baby*

These were cut, I believe, when Frankie boy was singing like he meant it, with the surety of attack and phrasing that came from trying hard and really wanting to sound good. It's practically impossible for anyone to keep the edge of enthusiasm perpetually sharp, especially when you have to turn it on and off a score of times a week. But it was sides like these that made Sinatra so popular, and they are testimony to the fact that he richly deserved it. *Kiss* has a gorgeous score by Stordahl, and get that Sinatra smacking those high ones like a musically star and sounding wonderful doing it.

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heater, but the Voice tightens a little toward the end of the first chorus in his changing of pace. (Columbia 38287).

**Vic Damone**

**||| Lillets**  
**||| The Night Has a Thousand Eyes**

We hadn't had this in the office more than a couple of days when the jocks started playing *Lillets* like mad and so, fortified with that knowledge, we may as well predict that a hit is in the making. How safe can you get?

It's a bouncy novelty with infectious sort of attitude even though there's nothing particularly original in it. *Thousand*, in our humble opinion, is the best thing that young Vic has done to date. His opening chorus is strongly phrased and with a virility of attack that should make his singing teacher a happy man indeed, for if he continues to improve at this rate, there is no ceiling on his musical potential. (Mercury 5170).

**Dennis Day**

**||| I Love You**  
**||| I'd Love to Live in Loveland**

Jack Benny's boy has shown almost as much improvement in his singing as he has in his portrayal of bewildered young men. *Love* isn't recommended for be-bop enthusiasts, but it's good, unaffected Irish tenor singing. The quartet that takes it away from him in

*Loveland* is a first rate one, whoever it is. (Victor 20-3015).

**Dinah Shore**

**||| Daddy-O**  
**||| Buttons and Bows**

Dinah never could be considered the logical successor to Beanie Smith, but she does a blues tune in a commendably workmanlike manner for commercial consumption. And those fine backgrounds of Sonny Burke seem to have inspired her to sing it out like she never did in the past. *Buttons* is happy valley stuff from a new Bob Hope picture with Dinah and the Happy Valley Boys. (Columbia 38284).

**Frankie Laine**

**||| Thanks for You**  
**||| Singing the Blues**

*Thanks* is a slow ballad that fits Frankie's style like the paper on the wall, and you can say as much for the arrangement, too, which ties in equally well. *Singing* gets essentially the same treatment but somehow doesn't quite get with it until the last 16 where Frankie finally comes to life. The clarinet with guitar interruptions in between vocals is a mite garbled. (Mercury 5174).

**Connee Boswell**

**Underneath the Arches**  
**It's All My Fault**

You can't say much for the accompaniment but these sides cut by Connee back in 1933 show that she more than could hold her own with girl singers of the ballad variety any time up to and including now. *Arches* is the old hobo song, and *Fault* is a sweet one of theseabouts.

The absence of a rating is intentional, for it naturally would be unfair to try to evaluate them with today's yardstick. Columbia says that the Dorsey brothers played the date—Tommy with trumpet. Go on! (Columbia 38298).

**Nellie Lutcher**

**||| My Little Boy**  
**||| Alexander's Ragtime Band**

Nellie jerks a tear or two with her *Little Boy* side, which she wrote, and in which she has more enunciation trouble en route I listened to the two bars before the bridge four times and never could hear what she was saying. *Alexander's* is more in her line and she sings and scats it in an entertaining manner with her usual good rhythm section in support. (Capitol 15180).

**Frances Langford**

**||| You Belong to My Heart**  
**||| May I Still Hold You?**

Folks who tune in on the Bob Hope show for things other than Hope will like Miss Langford's work on both these sides. *Heart* is a beguine, and *You* gets semirhythmic handling with a choice Earle Hagen score. (Mercury 5183).

**Exotic Kaahues A Little Less So**



Chicago—The Mary Kaye trio, which caused quite a stir at the Cairo lounge on the northside, went into the Orchid lounge in Springfield, Ill. Mary, who has brother Norman on bass, changed the name of the unit from Kaahue to Kaye before going into the Jai-Alai club in Columbus, Ohio, after a long stint in and around New York. You know those Ohioans!

**Sure—Any Time**

New York—Chippie Hill, blues shouter at Jimmy Ryan's, recalls sending her elderly mother \$100 "to help out at home" a few weeks ago. The mother acknowledged the donation with a note reading, "Thanks for the loose change."

**Viviane Greene Trio**

**||| Boulegged Boogie**  
**||| He's the Man**

Miss Greene, who is a sort of female Louis Jordan, specializes in just that type of novelty with a rhythm section, an excessive vibrato and a deft right hand which she uses only occasionally. Both these are originals in the blues pattern. (Mercury 8098).

**John Laurenz**

**||| Just One More Chance**  
**||| Hair of Gold**

Laurenz' inadequacies are more of interpretation than anything else, for he has most of the equipment with the exception of a pleasing style. If someone only would have a long heart to heart talk with him about that seemingly irresistible urge of his to lend every other note like a Crosby in his cups, it would help tremendously.

Dick Maltby's backing on *Chance* is

a polished scoring as are practically all he does. *Gold* is the hillbilly novelty. (Mercury 5172).

**CONCERT**

**Erna Sack**  
**Sings Strauss and Lehar**

**Voices of Spring**  
**No One Loves You as I Do**  
**My Dear Marquis**  
**I'll Play the Innocent Country Maid**  
**Gold and Silver**  
**The Beautiful Blue Danube**  
Album rating—|||

These are some of the masters that John Hammond brought back from Czechoslovakia, and there is much to be found on them that was worth going after, for Erna is some shakes as a coloratura soprano.

In fact, she has a range that would scare even Buddy Childers, C above C it says in the album notes, and there is an octave B flat in *Danube* to prove it—almost. In addition to her range, she's also a brilliant interpreter of the light, pretty things that Strauss and Lehar turned out by the bushelful. The German Opera House orchestra and chorus lend a most able hand in the presentation of these melodies. Try these on mother and dad. They'll be gassed. We guarantee it. (Mercury album DM-18).

**Ray Turner**

**Selections from Chopin**  
**Etude Opus 25, No. 1 in A Flat Major**  
**Prelude Opus 28, No. 7 in A Major**  
**Polka Opus 64, No. 2 in C Sharp Minor**  
**Butterfly Opus 25, No. 9 in G Flat Major**  
**Minute Waltz Opus 64, No. 1 in D Flat Major**  
**Chopin Valse in E Minor**  
**Prelude Opus 28, No. 6 in B Minor**  
**Etude Opus 25, No. 2 in F Minor**  
**Revolutionary Etude Opus 10, No. 12 in C Minor**  
Album rating—|||

You probably wouldn't know Ray Turner from Adam's off ox, but Capitol tells us moviegoers that we've heard him more than any other living pianist because he is the gent who plays all the concert piano licks for concert-happy Paramount studios.

It was a terrible shock to hear, for example, that Robert Alda really didn't play the 88 in Warner Brothers' *Rhap-*

**AFM, Film Firms Keep Old Pacts**

New York—After a week's budding behind closed doors, the AFM and the major motion picture producers settled contractual problems by agreeing to continue for the following year on the policy already in existence.

Following adjournment of the session, the union said, "Existing contractual relations between the American Federation of Musicians and major motion picture studios are to be extended for one year from August 31, 1948, without change under agreements reached shortly before midnight August 26 between AFM and Paramount, 20th Century-Fox, RKO, Republic, Warner Brothers, Universal, and Columbia pictures.

"The American Federation of Musicians reserves the right to reopen the contract at any time upon 60 days' notice."

With wages, hours, and working conditions remaining unchanged James C. Petrillo, who presided over the session for the union, said he was taking cognizance temporarily of existing economic conditions, both at home and abroad, in the motion picture industry.

*sody in Blue*. We'll give you three guesses who it was.

Anyhow, this is an interesting album. For one thing it spots a lot of Chopin that you don't hear every other hour on the hour. Turner is an apt performer, and what's even more important, he has a real feeling for Chopin. There are a couple that he might have done over like the familiar *Minute Waltz* which he plays at such a fast tempo that he misses a few on the way, but he immediately offers proof positive that he was only kidding by playing the finger-twisting *Butterfly* almost flawlessly. (Capitol album CC-97).

**Shostakovich**

**Seven Children's Pieces**  
**Three Fantastic Dances, Op. 5**  
**Polka from the Golden Age, Op. 22**  
**Eight Preludes from Op. 34**  
Album rating—|||

Just about the time you begin to think some of our American progressivists are doing unusual things with music—of which no one else has even scratched the surface—you run smack dab into the work of a real modernist. Like Shostakovich, for instance.

Those who, like this reviewer, have thought of him principally as a composer of long, ponderous compositions will be due for an eye opening with this collection of miniatures none of which is over a minute or two long. And when you stop to consider that many of them were written while he was in his teens and a piano virtuoso in his own right, his colossal stature in music becomes more apparent. For my own tastes, his works are far too abstract, and I suspect that precious few American children would sit through more than a couple of his *Seven Children's Pieces* without asking to be excused.

Nevertheless, the form is there and the authenticity of having them played by Mr. S. himself is an important feature of the album. These four sides were recorded in Czechoslovakia in 1946 and are another set selected from the wide tastes and experience of John Hammond. (Mercury album DM-12).

San Francisco—Local 6 AFM will be hosts to the 1949 AFM convention June 5-9 here.

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HOLLYWOOD TELE-SCOPE

TV Seen Movies' Death, But Life For Musicians

By HAL HOLLY

Hollywood—Among musicians and others who have been eying the rapid growth of television there are many who believe the new medium, instead of reducing the employment of musicians (as AFM tops have felt in the case of records, radio, and sound pictures) eventually will increase interest in live entertainment and thereby create more jobs.

Argument of those who hold to this school of thought, admittedly based on long-range thinking, is that the motion picture theater as we know it today is definitely due to become a thing of the past. Movies will be seen and heard in the home via television.

Separate Programs

The kid stuff will be shown early in the evening. (This idea came from Ronald Reagan, Screen Actors guild chief). Movies for adults, no longer aimed at mass audiences, will be shown after the youngsters are in bed and will be much improved.

There won't be any point to getting out the family jalopy and bucking a lot of traffic to get downtown or anywhere else to see a movie.

Operators of theaters will have to put on live entertainment to attract interest. The revival of something like old-time vaudeville (especially as a training ground for video performers) isn't too farfetched.

The Hollywood Blackouts, nothing but a vaudeville show sparked by Ken Murray, has been running here for eight years and is still sold out weeks in advance.

Should Push This

There is already a marked increase in public interest in live entertainment, and if the musicians' union had a public relations department, it would be working to push this interest into a real boom.

Supplies TV Music

Dick Peterson (piano, bass, two saxes, trumpet, vibes, guitar, two fiddles via doubles in a six-piece unit) is applying music for Martin Murray Television productions.

First of the series, titled Music of Audible Illusion, was shot at the Mocambo, Hollywood nitery. Peterson and his group, currently at the Red Feather here, will be featured visually in six of the shorts and will sound-track the others. Eighteen are planned.

Larry Finley planned to launch his television productions with 16 mm. short in which actress Rita Johnson will do visual role in playlet based on song, Mais Oui, Cheri, Fins, by Bob Ecton and Barbara Wright. Leonard Sues in charge of music for Finley productions.

(All recording for television pictures, still under AFM ban at this writing, was done by paying musicians regular movie recording scale and agreeing to withhold pictures from commercial sale until union clearance is granted.)

Mitchell Featured

First musical program from new television KFI-TV, presented during experimental period (station makes official debut October 6) featured organist Bob Mitchell (you've heard his boys choir in movies), guitarist Buddy Jobe, harpist Betsy Mills, and singer Paul Owens. Group was expected to be a regular KFI-TV feature.

One of the biggest teleshows staged here to date was 1 1/2-hour presentation celebrating tie-up between KTSL and Los Angeles Examiner. Harry Zimmerman banded 24-piece orchestra around Hank Stern's Don Lee-KHJ staff group. Helen Forrest headlined singers, which

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2 Spots Keep Salt Lake City On The Jump

Salt Lake City—Two local spots have been responsible for the summer season here being one of the best in a long time, both from dancing and listening standpoints.

The Coconut Grove ballroom this week has Xavier Cugat, who follows Harry James. Previous to James such bands as Will Osborne's, Jimmy Zito's, Art Mooney's, Buddy Rich's, and Henry Busse's played there.

At the Lagoon, groups with differing styles—from Shep Fields and Red Nichols to Stan Kenton—have been offered. Negotiations are under way for rebuilding Jerry Jones' Randevu, and a new management is seen for the Coconut Grove ballroom. Unlike a lot of band leaders who are

turning disc jockeys, local jock Al Collins is organizing a dance band to be made up of some of the best local talent available. The band is slated to support some of the guest artists scheduled for a fall series of jazz concerts. Nichols, Zito, Matty Matlock, and Fud Livingston recently appeared on Collins' air show. —Billy Reese

200,000 Watts For Munich Radio Station

Munich, Germany—The July 28 issue of Down Beat incorrectly stated the AFN - Munich - Stuttgart radio station, carrying the disc jockey Ralph Moffatt's program, had power of 20,000 watts. Correct wattage of the combined Stuttgart-Munich station is 200,000, with each station operating on 100,000 watts.

also included Johnnie Johnston and Evelyn Knight.

Fio Rito Replaced

Felix De Cola replaced Ted Fio Rito as solo pianist on KTLA's Tune Tilles, a regular weekly show (7:30 p. m., Mondays).

TELEVISION NEWS

Musicians Eye Merger Proposal Of Four A's

New York—There has been much interest among theater, radio, and motion picture performers of late concerning the proposed merger of the four A's (Associated Actors and Artists of America) for television purposes. Though outwardly such a move primarily

If the merger doesn't come through, it may mean even more members of name bands will be required to join one or more of these unions than is necessary at present.

Morgan TV Scores

In recent weeks, the most impressive venture into television by members of the music world was made by Russ Morgan, who bowed in with a single stint on the Ed Sullivan show, scored heavily, was acclaimed by all the critics as a definite television personality, and made a fast repeat as a guest on the new Kyle MacDonnell Girl About Town program on NBC-TV.

Another musical discovery is Helen Ryan, a newcomer from Cleveland, who bowed in as a visiting songstress on NBC's Musical Miniatures program.

So well did she click on her initial screening that Helen was retained as a regular feature on the weekly stanza.

Bob Stanton (Haymes) doing a singing-emcee job on the same show scored well and is definitely "in" the new field. Working at the piano, on which he accompanies himself, he shows unusual composure and a relaxed manner that isn't easy to master when one is working in the limitations of TV single shots.

Bill Harrington, former Alvin Roy vocalist, looks like a comer with his showings on the new WJZ video outlet.

Breaks Monotony

A good looking Irishman, he scores well with a pleasant manner as a singer and breaks up the monotony of just watching a performer by inserting some action at the piano, which he plays well. He also accompanies himself on the accordion. Versatility means a lot in this new field.

The Ink Spots, who have scored in just about every other phase of the entertainment field, are readying their own television package, a 15-minute series to be run semiweekly. —jag

As it stands now, band vocalists must belong to several unions if they are active in a majority of the outlets used by top dance orks, just as must the sidemen and leaders who also must keep AFM cards.

The American Guild of Variety Artists requires memberships be taken out by all band vocalists working ballrooms and theaters and all leaders and sidemen who double as comics, specialty artists, or singers. Leaders need not join if they only make straight announcements.

AGVA also requires complete signing of bands, such as novelty orks, which replace floor shows in night clubs.

Another Union

In addition to this, the same performers are required to join the American Federation of Radio Artists if the band gets a radio commercial.

Like AGVA, AFRA does not require band leaders to join up if they only do intro lines occasionally, but if they assume the role of announcer, master of ceremonies, conduct their own shows, or go in for regular roles, as Phil Harris does on the Benny show, they'll nail 'em.

If there's much ensemble singing, such as with Sammy Kaye's Kaydets or Johnny Long's ork with its patter background vocals, they might come around with membership blanks.

Guid Steps In

Then, when the band makes a movie, the Screen Actors' guild steps in with a similar set of rules.

Television brings another problem to these members of the music business, just as it does to actors, radio, theatrical, and motion picture.

Should the merger of the four A's materialize, it will mean a great saving to quite a group of name bandsmen.

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Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; r—roadhouse; pc—private club; NYC—New York City; Hwd—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glazer); 745 Fifth Ave., NYC; FB—Fraser Bros. Corp., 75 E. Wacker Dr., Chicago; MC—McCabe, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCA—Musical Corp., 1619 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MHO—Harold F. Oslay, 8848 Sunset Blvd., W.M.A.—William Morris Agency, 880 Bldg., NYC; U.A.—Universal Attractions, 347 Madison Ave., NYC; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hwd.

Anthony, Ray (Howard) Washington, D.C., Out 9/23, t; (Deshler-Wallick) Columbus, O., 9/27-10/24, h; (Palace) Youngstown, O., 11/1-5, t; Argueso (Youngs Gap) Parkville, N.Y., Out 10/3, h; Averre, Dick (Gibson) Cincinnati, h; Back, Will (Troceder) Henderson, Ky., Out 9/23, nc; (Carnival) Minneapolis, 9/30-10/13, nc; Banks, Dave (The Pit) Jackson, Tenn., nc; Barne (Shoreham) Washington, D.C., h; Barnett, Charlie (On Tour) MCA; Barton, Blue (Lavern-on-the-Green) NYC, 10/13-19, r; Bass, Count (Royal Roost) NYC, Out 9/29, nc; Bass, Bob (Radisson) Minneapolis, h; Becker, Denny (Rocket Club) Ft. Worth, Tex., Out 10/4, nc; Benke, Tex (King Philip) Wrentham, Mass., 9/22-25, b; Bestor, Don (On Tour) ABC; Berkeley, Bob (Melody Mill) Chicago, b; Bishop, Billy (Bismarck) Chicago, Out 10/4, h; (Carnival) Minneapolis, 10/18-11/74, nc; Blue, Bobby (Crystal Inn) Bakersfield, Calif., nc; Bobick, Baron (Legion) Perth Amboy, N.J., b; Bolton, Vaughn (N.C.O.) Fort Riley, Kan., Out 10/2, h; Bohnic, Russ (Lions-Elford) Chicago, b; Brown, Les (On Tour) MCA; Burkhardt, Jay (Via Lago) Chicago, Mondays, b; Byrre, Henry (Roosevelt) New Orleans, Out 9/28, h; (Rose Bowl) WMA; Calloway, Cab (Blanco's Cotton Club) San Francisco, Out 10/4, nc; (Last Frontier) Las Vegas, 10/8-21, h; (Moderne) Long Beach, Calif., 10/27-11/9, nc; Carle, Frankie (Riverside) Milwaukee, 9/23-29, t; (Rivoli) Toledo, 10/7-10, t; (Palace) Youngstown, O., 10/11-13, t; (Buffalo) Buffalo, 10/15-21, t; Carlyn, Tommy (Trianon) Chicago, Out 10/17, h; Carroll, Bob (Cross Roads) Miles City, Mont., h; Cavanaugh, Dave (Last Frontier) Las Vegas, Out 10/7, h; Cavallaro, Carmen (Paramount) NYC, Out 9/28, t; Chambers, Virgil (Kaliko Kat) Wichita, nc; Claridge, Gay (Martinique) Chicago, r; Clarke, Buddy (El Morocco) Montreal, nc; Clinton, Larry (On Tour) GAC; Cogan, Norman (Lrin) Atlantic City, Out 10/15, h; Coleman, Emil (Beverly) New Orleans, Out 12/8, cc; Collan, Bob (Sunbyside) Long Island City, N.Y., b; Comfari, Earl (Ritz-Carlton) NYC, h; Cornea, Eric (Rose Bowl) Springfield, Ill., Out 9/27, cc; Courtney, Del (Ambassador) L.A., Out 10/3, b; (Trianon) Chicago, 10/19-11/8, h; Ceter, Tommy (Hi-Hat) Lowell, Mass., nc; Cisescu, Gene (Rainbow Terrace) Philadelphia, b; Cugat, Xavier (New Yorker) NYC, Out 10/6, h; Davidson, Trump (Palace Pier) Toronto, b; DeVito, Buddy (Troceder) Evansville, Ind., 9/24-30, nc; Donahue, Al (Totem Pole) Auburndale, Mass., b; Donahue, Sam (On Tour) GAC; Dorsey, Tommy (On Tour) MCA; Drake, Charles (Colony) East Cape Girardeau, Ill., nc; Duchin, Eddy (Waldorf-Astoria) NYC, In 9/30 h; Duffy, George (Statler) Boston, In 10/1, h; Dunningham, Sonny (Roosevelt) New Orleans, 9/29-10/28, h; Dunn, Michael (Mayflower) Washington, DC., Out 10/14, h; D'Varga (Mocambo) Hwd., nc; Ebeling, Bill (Woodlawn Villa) Kauonaga Lake, N.Y., Out 10/4, h; Eberle, Ray (Roseland) NYC, 9/23-10/20, b; Edwards, Jack (Wardman Park) Washington, D.C., b; Ellington, Duke (On Tour) WMA; Everett, Jack (Oaks) Winona, Minn., Out 9/23, nc; Faust, Mearl (Kasse's) Toledo, nc; Featherstone, Jimmy (Oh Henry) Chicago, b; Ferguson, Danny (Robert Driscoll) Corpus Christi, h; Fields, Herbie (Silhouette) Chicago, Out 10/25, nc; Fields, Shep (On Tour) GAC; Fikes, Dick (Westwood) Little Rock, Ark., nc; Fina, Jack (Waldorf-Astoria) NYC, Out 9/29, h; Fitzpatrick, Eddie (Mapes) Reno, h; Foster, Chuck (Peabody) Memphis, 9/27-10/31, h; Fotine, Larry (Sunset) Almonson, N.J., b; Fulton, Jack (Chicago) Chicago, t; Garner, Jan (Biltmore) L.A., h; Gillespie, Dizzy (Royal Roost) NYC, In 9/30, nc; Glidden, Jerry (Congress) Chicago, h; Grant, Bob (Versailles) NYC, nc; Gray, Chauncey (El Morocco) NYC, nc; Greig, Wayne (Lake Club) Springfield, Ill., 10/15-11/4, nc; Harold, Lou (Bal Tabarin) NYC, nc; Harold, Larry (Carnival) Minneapolis, Out 9/29, nc; Harris, Ken (Heidelberg) Jackson, Miss., h; Harrison, Cass (Wardman Park) Washington, D.C., h; Harshbarger (On Tour) MG; Hayes, Carlton (Rice) Houston, Tex., h; Hayes, Sherman (On Tour) MCA; Hays, Billy (Bowery) Philadelphia, nc; Herbek, Ray (Blue Moon) Wichita, 10/1-10, nc; (Muehlenbach) Kansas City, 10/13-11/9, h; Herman, Woody (Orpheum) Omaha, 9/24-30, t; (Riverside) Milwaukee, 10/7-13, t; Hisey, Buddy (On Tour) GAC; Howard, Eddy (Argon) Chicago, Out 10/7, h;

Valdes, Miguelito (Balinse Room) Galveston, Out 10/4, h; (Carnival) Minneapolis, 10/14-27, ac; Vann, Garwood (St. Anthony) San Antonio, Out 10/27, h; Verna, Jack (C R Club) Philadelphia, nc; Vincent, Lee (Sans Souci) Wilkes-Barre, Pa., b; Waldman, Herman (Adolphus) Dallas, h; Wall, Mickey (Brownsburg) Montreal, h; Walter, Verne (Ruggles) Ruggles Beach, O., Out 9/25, b; Wamer, Art (Leon & Eddie's) NYC, nc; Wasps, Buddy (Jefferson) St. Louis, Out 10/14, h; Warren, Bill (Continental) Kansas City, h; Wasson, Hal (Riviera) Corpus Christi, nc; Wayne, Buddy (Coliseum) Benid, Ill., Out 10/30, h; Wayne, Phil (Carlton) Washington, D.C., h; Weems, Ted (Argon) Ocean Park, Calif., h; Welk, Lawrence (Corn Palace) Mitchell, S.D., Out 9/25, b; Wheeler, Man (On Tour) MCA; Williams, Al (Moonlight) Buffalo, N.Y., nc; Williams, Griff (Palmer House) Chicago, h; Wilson, Dick (Coe Rouge) NYC, nc; Worth, Whitey (Post Lodge) Larchmont, N.Y., nc; Yankovic, Frank (Village Born) NYC, In 10/30, nc; Young, Glenn (Statler) St. Louis, h; Zarow, Ralph (KCBC) Des Moines, Ia.

Herron, Joel (Plaza) NYC, h; Herth Trio, Milt (Syracuse) Syracuse, N.Y., h; Hodes, Art (Jimmy Ryan's) NYC, nc; Huygas, Frank (Schuler) Grand Haven, Mich., h; Ingle, Red (Zamboanga) L.A., nc; Ink Spots (On Tour) MG; Jackson, Clarence (Glass Hat) Boston, nc; Jacquet, Illinois (Kosy) NYC, Out 9/22, t; Jazz At The Philharmonic (Ciro's) Philadelphia, nc; Johnson, Bill (Marlin) Keansburg, N.J., h; Jordan, Louis (Apollo) NYC, Out 9/31, t; (Royal) Baltimore, 10/1-7, t; King Trio, Bob (Di Prima) Highland, N.Y., h; Lande, Jules (Ambassador) NYC, h; Layne, Lesse (Lincoln) Midland Beach, N.J., h; Lewis, Sabby (Downbeat) Boston, nc; Lewis, Tommy (Esquire) Wichita, nc; Little, Austin (Paramount) Centralia, Ill., nc; Martin, Dave (Cafe Society) NYC, nc; McGuire, Betty (Holiday) Springfield, Ill., nc; Melodairs (Marina) Miami, r; Mills Brothers (Palomar) Vancouver, B.C., 9/22-10/24, nc; Monte, Mark (St. Moritz) NYC, h; Mooney, Joe (Sandy's) Paterson, N.J., Out 9/25, cc; (Park Plaza) St. Louis, In 10/4, h; Moore's Three Blazers, Johnny (On Tour) WMA; Morgan, Duke (Pleasure Club) Lake Charles, La., nc; Moseley, Snub (Club 78) NYC, nc; Mueller, Dutch (Spaw) Nokomis, Ill., nc; Neyer, Gene (Windmill) Natchez, Miss., nc; Nichols, Red (Hangover) L.A., nc; O'Brien & Evans Due (Grove) Stretator, Ill., cl; Odom Quartet, King (Ruban Bleu) NYC, nc; Panehito (Versailles) NYC, nc; Pardue, Clinton (Village Barn) Augusta, Ga., nc; Paris, Norman (Ruban Bleu) NYC, nc; Pecora, Sanio (Tregle's Dreamland) New Orleans, nc; Peterson, Charlie (New Yorker) NYC, Sunday, h; Pillado, Jose (Hi-Leah) Atlantic City, nc; Quintones (Lido) South Bend, Ill., cl; Ramirez, Ram (Village Vanguard) NYC, nc; Red Caps (Martini) Wildwood, N.J., nc; Rhodes Trio, Benny (Ros-Ed) Okaoh, Wis., nc; Koble Trio, Chet (Argyle) Chicago, nc; Rogers, Dick (Last Frontier) Las Vegas, h; Rose, Hillary (Diamond Mirror) Lawrence, Mass., nc; Roth Trio, Don (Continental) Kansas City, Mo., h; Savage Quartet, Johnny (Hi-Lite) Oklahoma City, nc; Scheider Trio, Jerry (Central) Alden, N.Y., h; Scheraga, Quintet, Frankie (Magnaolia) Ft. Worth, Fla., nc; Schmidt Quartet, Johnny (Billie Berg's) Hwd., nc; Scott, Raymond (Edison) NYC, h; Scott Trio, Stu (Tom & Jerry) Buffalo, N.Y., Out 10/7, nc; Shaw, Milt (St. Regia) NYC, h; Silhouettes (Flamingo) Las Vegas, h; Smith Trio, Floyd (DuSable) Chicago, cl; Smoothies (Park Central) NYC, h; Spanner, Muggsy (Blue Note) Chicago, 10/11-17, nc; Stewart, Slam (Tia Juana) Cleveland, nc; Stuart, Al (Checkerboard) Norfolk, Va., nc; Surt Trio, Leonard (El Rancho Vegas) Las Vegas, Out 10/26, h;

San Diego Biz Off—Saved By Only 3 Clubs

San Diego, Calif.—With the exception of three clubs, business here is off. Only spots doing better than average business are Sherman's, Club Royal, and the Mississippi room of Hotel Imig Manor. Dale Cross and his eight-piece group closed at Sherman's September 15. Name of the new band coming in had not been determined. The Cross unit previously had played the Hollywood Roosevelt. After closing at this spot, Cross was to take his band to the Chase hotel in St. Louis. Larry Bramer is vocalist.

Fuller's Hangout

Three blocks up the street from Sherman's is the Club Royal. The Royal has been Walter Fuller's hangout for more than two years now. Mary Louise sings with the group while Mary Velasco plays intermission piano. The group will be at the club indefinitely. Personnel has Adam Cato, piano; Preston Coleman, bass; Charles Blackwell, drums; Gene Porter, tenor, and Fuller, trumpet. Fuller's group has six sides being released by Atlas records next week.

Starting last month before an opening night crowd that included Harry James and wife Betty Grable, and Helen Forrest, Ted Fio Rito has been doing sensational biz ever since at the Mississippi room of Hotel Imig Manor. Band is packed in for six weeks with options. Business almost has doubled since advent of Fio Rito. Featured vocally with the band is Joy Lane. Band has two air shots weekly over ABC.

Fio Rito Personnel

Personnel has Larry Foster, drums; Dale Mullins, bass; Gene Barringer, trumpet; Harrison Carlisle, Willie Martinez, Murray Wald, Ellis Gutsky, saxes; Red Varner, guitar; John Bordin, accordion, and Fio Rito, piano. Pacific square, wartime home of big name bands in this area, might as well be closed for all the business it does. Les Brown booked in September 18, with Frankie Laine scheduled for October 9.

—Jack Bahl

Combos

Abbey, Leon (Harry's) Chicago, cl; Alessi Trio, Don (Eliott) Boston, cl; Allen, Red (Brass Ball) Chicago, Out 9/26, cl; Anderson, Cat (Howard) Washington, D.C., Out 9/23, t; Armstrong, Louis (Oriental) Chicago, 9/23-10/6, t; Arturo, Arturo (Crest) NYC, nc; Arvelo, Pepito (St. Regis) NYC, h; Arvin Trio, Mel (Music Box) Minneapolis, h; Athans, Paul (Berghoff) Ft. Wayne, Ind., nc; Bagby, Doc (Circle Inn) Chester, Pa., cl; Bal-Blue Three (El Adobe) Bakersfield, Calif., nc; Banks, Billy (Diamond Horseshoe) NYC, nc; Beech, Sidney (Jazz Ltd.) Chicago, nc; Benorice, Steve (Dubonnet) Newark, N.J., nc; Bert, Mischa (Waldorf-Astoria) NYC, h; Boyd, Don (Holiday Inn) Flushing, L.I., nc; Brenner Trio, Flip (Casa Madrid) Hyannis, Mass., nc; Brown, Drex (Blue Spruce) Colorado Springs, Colo., r; Brown, Hilarid (Guy) Springfield, O., h; Burton, Joe (Angel) Santa Barbara, Calif., Out 9/23, t; Cavannah Trio, Page (Blue Note) Chicago, 9/20-10/10, nc; Christensen Trio, Chris (Beverly Hills) Newport, Ky., cc; Cobb, Arnett (Howard) Washington, D.C., Out 9/23, t; Cody-Deems-Wiggins (Crown Propeller) Chicago, cl; Cole Trio, King (Red Feather) L.A., Out 10/5, nc; (RCO) Dayton, 10/21-27, t; Collier, Fred (Chelsea) Atlantic City, h; Conn, Irving (Savoy Plaza) NYC, h; Corber, Gene (Don's) Danville, Ill., r; Core Trio, Doc (College Inn) Dayton, O., nc; Curbelo, Jose (Havana-Madrid) NYC, h; Daffy-Dilla (Top O'F the Town) Mt. Vernon, Ill., nc; Dailey Trio, Duke (Flame) NYC, nc; Dally, Pete (Eddie Spivak's) Hwd., nc; Damer, Todd (Royal Roost) NYC, nc; Dante Trio (Club 86) Geneva, N.Y., nc; Dardanelle Trio (Sherman) Chicago, h; Davis, Johnny Seat (Capitol) Chicago, cl; Debutones (Ring Club) Missoula, Mont., nc; Decker Trio, Chip (Village Barn) Boston, nc; Dell Trio (Piccadilly) NYC, h; Dengler, John (Stroudsmoor) Stroudsburg, Pa., h; De Paris, Wilbur (Child's Paramount) NYC, nc; Dodds Quintet, Danny (Indian Lounge) Chicago, cl; Downs Trio, Evelyn (Ringside) NYC, nc; Durao, Michael (Copacabana) NYC, nc; Ekstrand Trio, Ray (Den) Rego Park, N.Y., nc; Esposito, Niek (Forest Park) St. Louis, h; Filane's Chordones (Cavendish) Montreal, nc; Finner, Freddie (LaKotta) Milwaukee, Out 10/10, r; Five Blue Flames (Powelton) Philadelphia, nc; Fodor, Jerry (Club 87) Muncie, Ind., nc; Foltz, Terry, Mickey (Roc-Mar) Schenectady, N.Y.; Foster, Len (Strata) Martin, Tenn., nc; Four Clefs (Lloyd's) Newark, N.J., Out 10/8, h; Four Costars (Nitecap) Prescott, Ariz., nc; Four Jokers (Tally-Ho) Avonlon, Catalina Ia., nc; Four Music Makers (Chelsea) Atlantic City; Four Notes of Rhythm (Duffy's) Nantasket Beach, Mass., nc; Four Shades of Rhythm (Woody's) Cleveland, cl; Four Sharps (Bambu Hut) Ontario, Calif., nc; Four Toes (Hatter) Park Central NYC, h; Four Tunes (On Tour) MG; Four Varitones (Frenchy's) Okauchee, Wis., cl; Funsters Quartet (Augie's) Minneapolis, nc; Gall Trio, Ron (Knotty Klub) Munsing, Mich., nc; Gilbert, Paul (On Tour) MG; Gillette, Gene (Melodee) L.A., nc; Gilbert, Jerry (Elms) Excelsior Springs, Mo., h; Gonzalez, Leon (Ralph's) Chicago, cl; Gray, Phil (Turnpike) Hempstead, L.I., nc; Greco, Buddy (Hamilton) Hagerstown, Md., h; Grover, Barry (Jimmy's Glass Bar) Wilkes-Barre, Pa., nc; Guarnieri, Johnny (Claremont Inn) NYC, nc; Hackett, Bobby (Niek's) NYC, nc; Harmonicats (Roxxy) NYC, Out 9/22, t; Harold, Lou (Bal Tabarin) NYC, nc; Harrison, Cass (Wardman Park) Washington, D.C., h;

Raleigh Room Opens

New York—The Raleigh room of the Warwick hotel was reopened last week, after a shuttering for the hot weather, with Jan August and his augmented unit and singers Gene Marvey and Ann Hathaway as the initial attractions. Entertainment starts at 10 p.m.

Scott Replaces

New York—Raymond Scott and his quintet snagged the replacement for the Lum n' Abner radio program, sharing billing with comic Herb Shriner. The new show begins Monday (27) five times weekly over CBS at 6:30 p. m., EST.

Off To Buffalo

Chicago—After closing a two-week engagement here at the Oriental theater, Jerry Wayne has moved to Buffalo, N. Y., to open at the Town casino September 29.

Jackson, Calvin (Cafe Society) NYC, nc; Kay, Beatrice (Cona) El Cerrito, Calif., nc; Kelly, John (Dorset) NYC, h; Kirk, James (Park Avenue) NYC, r; Laine, Frankie (Fairmont) San Francisco, 9/21-10/3, h; Langford, Frances (Glenn Rendaless) Newport, Ky., nc; Lee, Julia (Million Dollar) L.A., In 9/28, t; Leslie, Jean (Bradley's) NYC, nc; Lutcher, Nellie (Cafe Society) NYC, nc; Lyman, Tommy (Leslie House) NYC, Out 11/15, nc; Mercer, Mabel (Tony Roma's) NYC, nc; Mercer, Beverly (Coe Rouge) NYC, nc; Pearce, Johnny (Henry Hudson) NYC, h; Read, Kemp (Piccadilly) Providence, R.I., nc; Reilly, Betty (Capital) NYC, t; Remaley, Sally (Crescent) Hobart, Ind., Out 12/1, nc; Rickson, George (Gamecock) NYC, r; Ross, Dorothy (Bagatelle) NYC, nc; Rynn, George (Barbizon Plaza) NYC, h; Shearing, George (Three Deuces) NYC, nc; Starr, Kay (Show Boat) Milwaukee, 10/9-22, nc; (Palomar) Vancouver, B.C., 10/25-11/7, nc; Steele, Eddie (Cerutti) NYC, nc; Steele, Roger (London Chop House) Detroit, nc; Sutton, Ralph (Condoo's) NYC, nc; Tait, Norene (Little Casino) NYC, nc; Tucker, Sophie (Ches Pares) Chicago, Out 10/28, nc; Thompson, Johnny (Penthouse) NYC, nc; Vaughan, Sarah (On Tour) MG; Walter, Cy (Drake) NYC, h; Walzer, Oscar (Penthouse) NYC, nc; Webb, Jilla (Cafe James) NYC, nc; Wyatt, Bob (Himmans) Hartside, N.Y., h;

Singles

Ammons, Albert (Bee Hive) Chicago, nc; Bailey, Fera (Tia Juana) Cleveland, 9/17-30, nc; Boyd, Carroll (Encore) NYC, nc; Carless, Dorothy (Cafe James) NYC, nc; Carroll, Barbara (Lenox Lounge) NYC, cl; Churchhill, Savannah (On Tour) MG; Craig, Tony (Spivy's Roof) NYC, nc; Creeley, Les (Drake) NYC, h; Davis, Charlie (Doll House) Hwd., r; Donovan, Nancy (Versailles) NYC, r; Douglas, Michael (Bar of Music) Hwd., nc; Drake, Blue (London Chop House) Detroit, nc; Drew, Charley (Taft) NYC, h; Duncan, Hank (Nick's) NYC, nc; Fitzgerald, Elaine (Piccadilly) Providence, R.I., cl; Fitzgerald, Ella (Palladium) London, 9/27-10/24, t; Gant, Ceal (Manhattan) Newport, Ky.; Gershwinn, Judy (Ruban Bleu) NYC, nc; Gibson, Harry (The Hipster (Actors') San Francisco, nc; Harden, Harry (Armando's) NYC, nc; Hill, Chippie (Jimmy Ryan's) NYC, nc; Howard, Louisa (Ruban Bleu) NYC, nc; Hunter, Ivory Joe (Apollo) NYC, In 10/8, h;

# ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—This column will be devoted to voicing five saxophones. There are several ways to voice the saxes (or five clarinets), and we'll describe each theoretically and with examples. Method No. 1—octaves—the two altos are voiced on the top note and the tenors and baritone on the bottom note.

### Example 1

Musical notation for Example 1. It shows three staves: Alto, Tenors (TENS), and Baritone (BARIT). The Alto staff has a treble clef and a key signature of one sharp (F#). The Tenors and Baritone staff has a bass clef. The music consists of a four-note chord in the Alto part, which is repeated in the Tenors and Baritone parts, illustrating the 'octaves' method.

Method No. 2—straight down voicing—in which the melody is doubled on the bottom of the four-note chord, and the saxes play the chord straight down.

### Example 2

Musical notation for Example 2. It shows two staves: Alto and Tenors (TENS). The Alto staff has a treble clef and a key signature of one sharp (F#). The Tenors staff has a bass clef. The music consists of a four-note chord in the Alto part, which is repeated in the Tenors part, illustrating the 'straight down voicing' method.

Method No. 3—open harmony style—the chord is voiced in strict open harmony and then voiced straight down with the melody doubled. In this fashion, the baritone plays a harmony part rather than the melody.

### Example 3

Musical notation for Example 3. It shows three staves: Alto, Tenors (TENS), and Baritone (BARIT). The Alto staff has a treble clef and a key signature of one sharp (F#). The Tenors and Baritone staff has a bass clef. The music consists of a four-note chord in the Alto part, which is repeated in the Tenors and Baritone parts, illustrating the 'open harmony style' method.

Method No. 4—the five-note chord method—a five-note chord is written, each note in the chord being different. No note is doubled.

### Example 4

Musical notation for Example 4. It shows three staves: Alto, Tenors (TENS), and Baritone (BARIT). The Alto staff has a treble clef and a key signature of one sharp (F#). The Tenors and Baritone staff has a bass clef. The music consists of a five-note chord in the Alto part, which is repeated in the Tenors and Baritone parts, illustrating the 'five-note chord method'.

Method No. 5—contrary motion style—the baritone sax is written in contrary motion to the lead alto.

### Example 5

Musical notation for Example 5. It shows three staves: Alto, Tenors (TENS), and Baritone (BARIT). The Alto staff has a treble clef and a key signature of one sharp (F#). The Tenors and Baritone staff has a bass clef. The music consists of a five-note chord in the Alto part, which is repeated in the Tenors and Baritone parts, illustrating the 'contrary motion style' method.

Send your questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York, 19. Send self-addressed, stamped envelope for personal reply. In a November column, we will devote all the space to answering them. Our parting thought: Try to keep thirds and sevenths off the bottom of large band voicings.

# Names 'Give' In Montreal

Montreal—This month's appearance of the Freddy Martin and Skitch Henderson bands brought the total up to eight of name bands that have played this town during the past two months. This is something of a record, for until this year, we could count on two fingers the number of bands to play here during a whole year. The Marion Mercer trio, now on a short jaunt through eastern United States, will return soon. An outstand-

ing group, it features Park Johnson, bass; Buddy Cooper, guitar, and Mercer, vibes, piano, accordion. Vocals by Betty Joe Baker.

The Teddy Brannon trio playing a return engagement at Ciro's. . . . Bill Dadson's quintet now at the Circus lounge of the Astor grill. . . . Bix Belair back into the Roseland ballroom for the winter season.

Ray Dawe at the Palais D'Ore and Russ Meredith at Danceland are the big three of the ballroom bands for the coming season. . . . Bob Hopkins and his band set up at the Canadian legion for the winter. Ditto Johnny Holmes at Victoria hall and Blake Sewell at the Ritz Carlton hotel. —deacon

# SWINGIN' THE GOLDEN GATE McVea Finally Getting Break; Reopens Club

By RALPH J. GLEASON

San Francisco—Jack McVea, whose band is beginning to get the breaks it deserves, opens tomorrow night (23) at the Burma club on Golden Gate avenue for four weeks, bringing music back to the spot for the first time since last winter when Nick Esposito's long run ended. Joe Tenner, who led the original California Ramblers, opens his Cafe Society Uptown tomorrow night with Benny Carter's big band and Josh White as attractions.

Tenner's club is on the site of the old Harold Blackshear spot, dark since last December, and will put a top night club on Fillmore street for the first time in nine months.

### Carter for 4 Weeks

Carter is booked for four weeks and Josh for two, with the talent to follow still undecided.

Dorothy Donegan opened September 2 at the Lasio with Saunders King's band, and Frankie Laine opened last night at the Fairmont hotel on Nob Hill for two weeks.

This last event is something all San Francisco's entertainment field is talking about. The big question that is to be settled any minute now, is whether Frankie can bring some business into what has been, for so very long, a dead field.

### Bad Investments

The San Francisco hotels mostly have written off their supper room and name band investments. The Fairmont is making a bid to pick up some loot by booking Frankie, whose sensational run at the Ambassador in Los Angeles, if duplicated here, will set local cafe society on its ear.

If anyone can bring in the crowds, it's Frankie, judging by past performances. His two other runs here (the Burma club and the Paramount early last fall) were very successful in view of the fact that it was just at the beginning of his surge to popularity.

Walt Nobriga's highly arranged four-man combo in Fairmont's Cirque 1000 gathering nibbles from Hollywood video and agency scouts. . . . Joan Shepherd, Oakland Theater club's new singing owner, "previewing" new Capitol record album—her forte, using records for musical backdrop while broadcasting.

BAY AREA FOG: Leomine Gray and the Hunter Gray trio now at the

# Nitery Names Set For N.O. Showing

New Orleans—The big names of night club entertainment have begun to hit New Orleans now that the plush gambling spots outside the city limits have begun to vie for tourist trade.

The Beverly Country club, currently featuring Harry Richman, plans to bring in Mitzi Green, Dorothy Shay, Sophie Tucker, Hildegard, and others. Emil Coleman's ork will furnish music for the next 12 weeks and he will be followed by Ernie Heckscher and Nat Brandwynne.

### Key for Dolly

Songstress Kay Starr opened at the Club Oasis September 13 for an undetermined stay. She replaces Dolly Dawn. . . . The Blue room of the Roosevelt hotel will bring in Sonny Dunham to replace Henry Busse on September 29.

Roosevelt management boasts it has the only place in the world that has five bands playing continuously. Other outfits are those of Albert Kirst, Danny Deane, Germain Del Toro, and Leon Kerner, all typical hotel bands.

The musical situation in the French Quarter is lousy. Only spot of note featuring music alone is the Club Slipper where Roy Brown and his hip band blow nightly.

Collectors will be interested to know that Big Eye Louis Nelson still is playing. The fabulous clarinetist, now 67, is in his ninth year at a neighborhood bistro on Franklin avenue known as Luthgen's place. With Big Eye are three other old musicians who, at least, give it a good try.

It's jazz on the radio—WTFS presents its swing trio several times during the day on sustainers for a total air time of one hour. The trio, headed by 88er Ogden Lafaye, has Irving Fazola, clarinet, and Pat Cooke, bass. —Nick Gagliano

# Memphis Gets Jazz Break

Memphis—A new talent policy has been instituted at the Town House that should please local jazz lovers. First in a line of well-known national and area performers was Kay Starr, in for a too short two-nite stand early this month.

Localites Jamea and her sextet are the current attraction, and Chet Bundy's ork is scheduled in on October 4.

Don Ragon's 12-piece band, currently at the Hotel Claridge, is on its first Memphis visit. Ragon followed Bobby Byrne and will in turn vacate in favor of Freddy Nagel who brings his band back here later this month.

Chuck Foster's band, fresh from a run at Virginia Beach, will take over at Hotel Peabody September 27. . . . Kenny Sargent, long a favorite ballad man with the Casa Loma band, now handles two disc jockey shows over WHHM. Kenny sometimes sings along with canned arrangements. . . . Memphis now has a nationwide radio spot which emanates from the Peabody four times weekly. The policy started with Dean Hudson and continued with Elliot Lawrence, George Towne, and now Don Reid. Reid also is doing a couple of Treasury bandstand stints from the Memphis nitery. —Tom, Leon

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# More Than Just Beer In Sudsville

Milwaukee—Considerably more than just beer may be found in Milwaukee these days.

Since the middle of the summer, a couple of clubs in the city have been bringing in some jazz bands, finding it rather profitable. Anita O'Day, June Christy, Roy Eldridge, Illinois Jacquet, Herbie Fields, the Winding-Ammons-Stewart group all played here.

Now that the fall season has opened, these clubs are keeping up the jazz policy. Most recently Billy Eckstine and the Jimmy McPartland crew played at the Showboat, followed by Dizzy Gillespie and his band.

Beginning Saturday (25), Vido Musso, of Kenton fame, and baritone Herb Jeffries will move into the Showboat. Due in the future are Kay Starr, King Cole Trio, Nellie Lutcher, Sarah Vaughan, and Ella Fitzgerald.

Other spots booking jazz talent will be the Continental Theater club and the Stage Door.

—John Osmundsen

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# Capsule Comments

New York—Alvy West and his little band played a little show before a little audience in the comparatively little Strand in little old New York. The radio giveaway stint, *Winner Takes All*, didn't attract the capacity crowds we'd expected, at least on the night caught, early in the engagement, but did entertain in highly diverting fashion those who did show.

As for Alvy, his handful of musicians was buried in among the scenery and props, but came through in usual top fashion with the three numbers it was called up to do. The band opened with two numbers, *Temptation* and *Papa's Tune*, then delivered the third, an original rumba, before the radio folks took over.

The three tunes were excellently presented, as far as music is concerned, though the band was not shown off to best advantage on the big stage. Its other chores, accompanying *Winner* vocalist Carol Ames and supplying contest music meant nothing.

New York—Jerry Colonna, who used to be just about one of the finest trombone players around town, came back for a personal appearance at the Roxy theater. He forgot to bring his slip horn, but he brought that fine Italian tenor voice of his and, with it, scared the record breaking heat wave right out of town.

Frances Langford, headlining the same bill, sang veddy neatly indeed, then acted coy with hubby Jon Hall, who wound up joining her in a vocal duet.

Chicago—The Oriental theater, caught for its two-week anniversary show with bookings fouled, managed to toss together a rather pleasing stage offering, including Carl Sands' orchestra, singer Monica Lewis, and the Page Cavanaugh trio.

The program, no heavyweight, didn't bring the house down at any time, at least during the performance we attended. Chief sufferer was the soft-singing Cavanaugh trio whose tightly knit, fast-moving, Cole-like style loses something of its night club intimacy back in the second balcony.

Monica's excellent treatment of *Tree in the Meadow*, which "I introduced and recently recorded and am happy to see is becoming a hit" brought her back for the breathless *It's Magic* by which few good singers do wrong. Monica didn't do wrong by it either.

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## Oley Speaks Dies

New York—Oley Speaks, 74, composer of such hits as *Road to Mandalay*, *Sylvia*, and *When the Boys Come Marching Home*, died here recently. An uncle of Margaret Speaks, concert and radio singer, he was a former director of ASCAP.

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