

Haymer An 'Unacclaimed Great'

By GEORGE HOFFER

Another instrument, the tenor saxophone of Herb Haymer, is gone from the inner circle of unacclaimed greats in jazz music. Unlike Goodman, Armstrong, Teagarden, and other instrumentalists who have led their own bands to fame, the men in the inner circle, like Fazola and Haymer, are famous to musician-only. Herbie Haymer possessed all the attributes of a

musician's musician. Haymer's unique musical talent made him equally at home in a jam session or in the reed section

of a large orchestra playing a sweet arrangement. He was able to improvise a series of hot choruses of dynamic intensity or play beautifully intoned phrases.

His fine ear, chord sense, inherent beat, and originality permitted him a rich style. A noteworthy economy of notes further (Modulate to Page 13)

Kay Asks \$50,000 From Bop City Ops

By JOHN S. WILSON

New York—Monte Kay, whose introduction of bop and accompanying gimmicks at the Royal Roost helped change that spot from a struggling chicken joint to an operation so successful its policies were imitated across the country, is preparing to bring suit for \$50,000 against the operators of Bop City for allegedly easing him out of his interest in the new local bop mecca.

Ralph Watkins, one of the operators of Bop City, says Kay was let out because there wasn't anything for him to do at the spot. Kay claims he and disc jockey Symphony Sid Torin had an oral agreement with Ralph Watkins, whereby they would share a 15 per cent interest in the club and would each receive \$200 a week salary. Kay was to handle booking and production, while Symphony Sid took care of the uncee chores and plugged the spot on his radio program. By the terms of the deal, neither of them was required to put any money into the club, according to Kay.

That's All

Ten days after Bop City opened, Kay was called into a meeting by four of the co-owners of the spot—Watkins, Bill Faden, John Prausky, and Paul Schlosser—and was told he was through.

"Is the place closing?" Kay asked. "No," he says he was told. "You're just closing."

Kay asked what was going to be done about his agreement.

"You didn't put anything into the place," he claims he was told. "You've got no claim against us."

Watkins says that during the month of preparatory work before Bop City opened and following the opening, Kay contributed little or nothing to the operation. According to Watkins, it was at his urging that the other partners agreed to bring Kay into the Bop City picture. But when his partners later pointed out that Kay wasn't pulling his weight, he had to admit they were right. This led to Kay's dismissal.

Lean On Me

Earlier Kay had attempted to get a written contract from Watkins' lawyer, Saul S. Goldman, but failed to press the point when, he says, Watkins assured him that "you can count on me for your share." Kay received his salary for the 10 days he worked for Bop City after it opened. Symphony Sid has stayed on with the club on salary.

Kay and Sid first brought bop to the Roost a little more than a year ago. The Roost—then operated by Watkins, who has since withdrawn, and Billy and Arthur Faden—had been a clicken-in-the-basket joint which had tried rumba bands and corn outfits with little success. Kay and Sid had been putting on bop concerts at Town Hall, the Fraternal (Modulate to Page 19)

Fire Wrecks Monroe Bus

New York—Vaughn Monroe's band suffered losses estimated at \$30,000 when its bus went up in flames near Clarksburg, W. Va., on April 28. No one was injured.

Losses consisted mostly of clothing and the bus itself. Band's library, carried in the bus, was salvaged.

Monroe and his outfit were traveling from Richmond, Va., to a theater date at Morgantown, W. Va., when the brakes caught fire. The bus was stopped and the bandsmen tried to put the fire out, but it soon reached the gas tank and the entire bus went up. They chartered a school bus in Clarksburg to take them on to Morgantown.

Saved Instruments

Sidemen were wearing their uniforms at the time, since they were scheduled for an afternoon show in Morgantown, and they wanted to save time by not changing at the theater. As a result, band was able to go on ok, although most of their personal clothing was lost in the fire. Their instruments were traveling in another bus.

Couple of days later Claude Thornhill's bus crashed into a truck near Erie, Pa. Only person injured was the bus driver.

Sonny Dunham Files Bankruptcy Petition

New York—Sonny Dunham filed a petition in bankruptcy in Brooklyn Federal court on April 29 listing debts amounting to \$69,612 and assets of \$847.

Among the debts declared by Dunham are \$15,500 to Carlos Gastel, \$15,000 to M. Harold Higgins of the Bloomfield bank of New Jersey, \$7,000 to Warren Pearl, \$2,500 to GAC, \$1,600 to Grady Watts, and \$1,500 to Frankie Carle.

Dee To Palisades

New York—Johnny Dee and his orchestra, featuring Randy Richards as vocalist, will open a two-week engagement at Palisades park on May 28. The band recently cut four sides for the Regent label.

Freddy Miller Cuts

New York—Freddy Miller and his new band waxed a couple of sides for Hi-Tone, including a Dixie arrangement of *Row, Row, Row*.

Starr, Venuti On The Cover

Lovely Kay Starr and her first boss, Joe Venuti, fiddle around on the cover of this issue. Reunion was held in the ABC network studios in Hollywood, when the violinist was a guest on one of the vocalist's broadcasts, *Starring Kay Starr*. Venuti discovered the attractive singer in Memphis 10 years ago and gave Kay her first job. After four months of marriage, Kay recently separated from her husband, Howard Stanley.

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Shaw Hits Back At Critics

New York—Artie Shaw took the opportunity of a guest appearance on Leonard Feather's *Jazz at Its Best* program (WMGM) late in April to crack back at some of the critical blasts unleashed at him as a result of his appearance at Bop City with a crew of 40 longhairs.

According to Artie, his audiences were not as apathetic as the press had indicated.

"I went into Bop City to find out some things," Artie said. "I wanted to find out how a typical audience would react to music which is not the usual kind of fare found in a night club."

Improved

"The first night was a mess. But once we got over the initial hurdle, they seemed to react pretty spontaneously. In fact, the last two or three nights there was practically a concert hall air."

Among the things Shaw found out was that he made a mistake in programming some of his more subtle numbers.

"But at the same time," he commented, "some of the most subtle things—Debussy's *Dances*, for instance—went over very well. For the most part they seemed to like the bang-up, noisy stuff or the very quiet stuff. Things that were in between they didn't get."

Wrong Idea

One thing which misled his audiences, Artie said, was what he termed a deliberate attempt on the part of the Bop City management to foster the idea that he was coming in with a symphonic orchestra. The original plan, he said, had been to list in the ads the names of the composers to be played as a means of offsetting the symphonic jazz idea.

Feather suggested possibly this had not been done because the management feared it might scare off potential customers.

"I can't argue with the economics of the thing," Shaw commented. "I'm just interested in music."

He said he didn't intend to keep together his longhair crew or any band.

No Business

"Keeping an orchestra together means business," he said, "and I'm not interested in business."

Although he had nothing to say about the critical attacks on his musicianship, he teed off on the cracks that had been made at him because of his politics. In particular

(Modulate to Page 19)

Makes Sense

Chicago—King and DeLuxe records don't seem to be worried by all the fuss raised over 33½ and 45 rpm records. Their recent release told dealers not to get frantic, because the discery does not feel:

• The juke box operator anticipates changing within the next few years.

• That the owners of windup phonos will be looking for windup 33½ and 45 players.

NYC's Strand May Drop Stage Shows

New York—Possibility that bands will lose one of their better Broadway showcases looms in the threat of the Strand theater to abandon stage shows this summer. If the move is made, it will probably happen around July 1. Theater executives are not saying whether the change of policy will be permanent.

During the 10 years that it has been using name bands, the theater has occasionally dropped the show for a few weeks at a time. It's claimed that it made more money on these straight picture weeks because of the big cut in the nut. Only other Broadway houses currently using bands are the Paramount and the Capitol.

Anthony Gets First Big Gotham Booking

New York—Stater hotel's Cafe Rouge has its band lineup practically set through next November. Ray Anthony, getting his first big Manhattan showcasing, follows the current Dick Jurgens on June 27 for a five-week stint.

Henry Busse is pencilled in for six weeks starting Aug. 1, marking his first local appearance in several years. Jimmy Dorsey, who played the spot in March, is a possibility to return in September and Vaughn Monroe moves in in October for a month.

Morris Cleans House

New York—The William Morris agency has gotten one step closer to the elimination of its band department with the release of Raymond Scott. Scott is scheduled to move over to GAC. Morris still is trying to work out a satisfactory arrangement for dropping Duke Ellington and Charlie Spivak, its principal remaining band properties.

Birthday Week



New York—Song was *Happy Birthday*, and it was equally applicable to Lionel Hampton and Duke Ellington. Both celebrated their birthdays during the week of April 25, when Lionel headlined the stage show at the Strand theater here, and the Duke dittoed at the Paramount.

Baby Dodds III

Chicago—Baby Dodds was not expected to return to his job with Miff Mole's Bee Hive band, it was learned at press time. Dodds reportedly had a stroke which temporarily paralyzed his right side. He was in New York for a brief visit when taken ill, and is still there convalescing.

Fran Joins 'Girls'

New York—Fran Warren is making her first stage appearance in *As the Girls Go*, the musical comedy starring Bobby Clark. Fran took over the ingenue role from Betty Jane Watson early in May.

Barnet's Horns Range High And From Far Away



New York—Charlie Barnet's "international" trumpet section, lines up as follows, left to right: John Howell, who played with Bill Russo's band in Chicago; Ray Wetzel, last with Stan Kenton; Doc Severin-

son; Maynard Ferguson, a Canadian, and Rolf Ericson, who was born in Sweden. Barnet's band is on a tour of one-niters in the east before opening at the Surf club in Virginia Beach, Va., on June 10.

Take It From Lara, Tra La

New York—First steps toward a reciprocal agreement whereby Mexican composers can collect American royalties on their songs, and vice versa for American composers in Mexico, are being sounded out by Agustin Lara, one of Mexico's top songsmiths. Lara, in the State for a week's engagement at New York's Puerto Rico theater, finished a 20-year contract with Southern music last spring which brought him only pennies.

This despite the fact he has had several numbers which have been worldwide hits, among them *Granada*, *You Belong to My Heart*, and *Strangers in the Dark* (*Noche de Ronda*). At one time when *You Belong to My Heart* was a steady resident on the hit parade, his American royalties for a three-month period were \$27.

American composers, according to Lara, would profit by a reciprocal pact, since they now get no royalties when their songs are played in Mexico.

Co-operation?

Lara figures the solution might be a deal between ASCAP and its Mexican equivalent, *Sociedad Mexicana de Autores, Compositores y Editores Musicales* (SMACEM).

SMACEM, formed three years ago, is not yet in a position to pull much weight, since, as Lara says, "artists are not business men" and most Mexican composers are still under tight, long-term contracts to American publishers. ASCAP's current regulations are that foreign composers can join the society if they drop out of any similar group in their native countries.

American songs, Lara says, are not being played as much in Mexico today as they were 10 years ago. Principal reason for this is the great increase in the number of Mexican song writers, who are providing more native material for Mexicans to listen to.

Mexicans practically never see American jazz stars, he reports, because they haven't got the money to pay for them. The only American who has built a reputation there is Everett Hoagland, who has stayed south of the border for years with a Mexican band.

No Bop Yet

Bop hasn't penetrated Mexico yet, but Lara expects it to be welcomed once Mexicans become aware of it.

"In Mexico there is a particular disposition for new things," Lara says, "and when bop arrives they will take to it right away."

In addition to his songwriting, Lara is a movie actor and runs the Capri, one of Mexico City's top night clubs, where his own band plays. Like many of the early jazzmen, Lara started his career as a pianist in a sporting house.

Great Education

"It was a great education for a song writer," he says. "It was good, because I had to translate through music certain satisfactions that people need."

Despite the 650 songs to his



Agustin Lara

credit, Lara can't write music. He records his songs and has them copied. Since he isn't a trained musician, he feels competent to lead a band only when it's playing his own tunes. Thus, in his night club, his tunes get constant plugging by his band. Asked whose band was currently the most popular in Mexico, Lara replied without hesitation:

"Agustin Lara's." —*will*

Ingle To Hang On To Non-802ers

New York—Red Ingle has postponed plans to replace the non-802 members of his band with local tooters. Idea originally came up when he lost out on some radio and TV spots because his crew was not completely 802.

Since then two of his non-802ers, drummer Jack Cooper and guitarist Hayden Causey, have left voluntarily, Cooper to return to the coast and Causey to join Harry James. They were replaced by Danny Prine and Frank Marino, both 802, leaving only three non-802 members in the band.

Ingle now plans to keep his crew intact on local dates so that his non-802ers can work toward their local cards, replacing them only on radio and TV shots with 802 men.

Majestic Masters Up For Sale By Mercury

New York—Mercury records has offered 500 Majestic masters for sale or for lease on a royalty basis. These are the masters Mercury picked up at auction last fall.

Only things Mercury is keeping are sides by Eddy Howard, Alfred Newman, Noro Morales, and a few by Louis Prima, Georgia Gibbs, Bob Hannon, and Rose Murphy. Sides being offered include masters by Ray McKinley, George Olsen, and Al Trace.

To Sleep, Perchance To Dream

New York—April 24 found the Broadway columnists reaching desperately for material. Scribbled W. Winchell:

"Flip Phillips, featured sax soloist at Bop City, tootles on a solid-gold sax which cost him (he reports) 9Gs."

WW was apparently dubious about the cost of this glittering instrument, but how come he didn't wonder what sort of derrick Flip uses to hold it up, what kind of tone he can get out of it or how he keeps it from melting in a hot night club?

Same day, same Winchell: "Although the Royal Roost clicks big with its revue, they will shutter Berlesday nights henceforth. Too much competition."

Look, Winch

For the benefit of non-Times-Squares, Berlesday is Tuesday, specifically, from 8 to 9 p.m. First show at the Roost is 10:30, which, as any dope can plainly see, creates a big conflict. Plain fact is that Tuesday is the Roost's night off, but working Berle into the story makes it a Winchell item.

Same day, from Danton Walker,

the man of distinction: "Not since the early Sinatra days has the Paramount theater been so mobbed as during Billy Eckstine's current engagement. Some fans have even taken nearby hotel rooms so they can be first in the lineup when the box office opens."

Back Again

Not since the early Sinatra days has this sort of fantasy been turning up in type.

Interesting coincidence is that the subjects of all three items, Bop City, the Royal Roost, and Billy Eckstine, retain the same firm of press agents, Messrs. Hall, Weber, and O'Rourke. As can be seen, this team puts a lot of imagination into its work.

Capitol Revives Its Cheaper Red Label

New York—Capitol records, one of the first companies to follow up Columbia's recent price cut with a blast against slightly. It is reviving its 60 cent red label.

This, says Cap, is not a price reduction. Most of its output will continue to be on the 75 cent purple label. Bringing back the cheaper label, it says, will merely afford an opportunity to market some of its minor pop, hillbilly, and blues material at a lower price.

"Words, words, words." — W. Shakespeare, *Hamlet*.

Victor Cops A Beat On Columbia Waxing

New York—Columbia execs enjoying a deep burn at the manner in which Victor took the play away from them on the *Riders in the Sky*. Number was discovered by Burl Ives who recorded it for Columbia, which figured it as a scoop.

Instead, Victor came out practically simultaneously with a Vaughn Monroe version, almost a carbon copy of Ives' except for Real Gone Vaughn's inimitable singing style, and plugged it into hit proportions. Since then Decca issued another facsimile by Bing Crosby and the Ives platter has been shunted into also-ran position.

Look Out! Hampton's Readying Funny Hats

New York—To the trenches, men! Lionel Hampton is preparing for the Era of Funny Hats. He's not only preparing—he can't wait until it gets here so he can have his boys tossing custard pies at each other. "Television," predicts the hammer virtuoso, "will turn the band business into show business."

"It will kill the emphasis on music and put it on production numbers, novelties, and crooners." You'd think this would be disturbing to a guy who is essentially a musician. But not Hamp. He's just aching to cut up before the cameras. His only beef against television is that, right now, its limited camera and screen range can't take anything bigger than a seven or eight-piece combo.

Meanwhile, he's getting ready for the day when video can take a full band. He's getting faster readers in his band.

You Gotta Read

"You've got to read fast for television," he says. "because there's less rehearsal time and they're always changing things. I need people who respond quickly. I need men who are willing to move—men who can be developed as comics and novelties."

While he beats his vibes nowadays, he's dreaming up production numbers for the future.

"I'm not saying music will die when television really gets going," he says. "The funny hats are going to dominate, but there will still be a place for great musicians. For instance, if I had a TV show, I'd program a selection by a male singer, a vibe specialty, one thing that was good musically, and a novelty number."

Plain and Simple

To get anything across to the public, according to Hamp, it has to be all fun and it has to have simplicity. That, he says, is why his band has a beat that you can hardly help noticing. That, he also says, is why bands will have to woo vast television audiences of varying musical mentality with funny hats.

That, he even further says, is why bop is a going proposition only in such gathering places of esoterics as New York and Hollywood.

"They've got to get the high airs out of bop," he explains. "They've got to tease the people with it." —*will*

Covington Bops

New York—Warren Covington, former Bob Crosby trombone who is now playing and singing on CBS, has formed a bop quartet which plays fill-ins between Covington's broadcasts. Group has Mike Colicchio on piano; Al Caiola, guitar, and Specs Powell, drums. Dick Gabbe is grooming the quartet for a television shot, with Warren acting as emcee.

—Nick Gagliano

James' Itinerary

New York—Harry James, currently on an eastern tour of one-acters, continues the trek through the end of May. Remainder of his dates: May 20, Albany, N. Y.; May 21, Shrewsbury, Mass.; May 22, New London, Conn.; May 23, Utica, N. Y.; May 24, Albany, N. Y.; May 27, Jersey City, N. J., and May 28-30, Atlantic City.

Another Old Jazz Great Passes Away

New Orleans—Another of the oldtime jazz greats died here, when trumpeter Henry (Kid) Rena passed away April 25 after a five-year illness.

Rena was known chiefly for his boyhood association with Louis Armstrong when both were budding trumpeters during their detention at the Waifs' home, in New Orleans, many years ago.

He never left New Orleans. However, he received national recognition in 1940, when his trumpet work was recorded for the first and only time by Delta records, in an eight-side album which featured, besides Rena, such legendary jazzmen as Big Eye Louie Nelson, Alphonse Picou, Albert Glenny, and Willie Santiago.

Check Signals

A couple of promoters got their signals crossed when each brought in a big-name attraction on the same night. Lou Gallo brought in Dizzy Gillespie for a concert recently, while the Mancuso boys brought in Illinois Jacquet for a dance the same night and a concert the following night. The attendance at both was hurt, with Dizzy's bash drawing 1,500 and Jacquet's pulling in less than 900. Both shows were enthusiastically received.

The Mancuso brothers are planning a slambang warmup to their June 24 King Cole concert by bringing in Gene Krupa's crew on June 21. . . . A national wine concern has signed a 52-week contract to sponsor the Dixieland Jamboree band on a local 30-minute radio show on WNOE. . . . Another French Quarter spot has turned to Dixie. Three Deuces has signed a combo including pianist Roy Zimmerman, trumpeter George Hartman, trombonist Julian Laine, and clarinetist Buji Centobie.

Just Discussing The Beat



Green Bay—Petite Adrienne, who recently concluded a long engagement at the Zanzabar club here as pianist and singer, was interviewed over WJPG by Jim Wesley, deejay who reads *Down Beat* to his listeners every other week. Adrienne and Jim discussed the *Beat* and its reviews, natch. (Press Gazette photo by Barbara Horner.)

Billy On Top; Plaque To Prove It



Hollywood—Top swoon-crooner of 1948 (or do you have another name for it), Billy Eckstine smiles over his plaque noting that honor in the *Down Beat* poll. Admirer is Bob McLaughlin, Los Angeles disc jockey, whose *Clubtime* ailer on KMPC is transcribed for rebroadcast on New York's WNEW and various other stations.

Can't Type Sabby Lewis; Plays Bit Of Everything

Reviewed at the Royal Roost, New York
Saxes—Dan Turner, tenor; Elwyn Fraser, alto; Bill Dorsey, baritone.
Trumpets—Eugene Calina, Macao Bryant (doubles trombone).
Rhythm—Al Morgan, bass; Joe Booker, drums.
Arrangers—Paul Broadnax, Elwyn Fraser.
Sabby Lewis—leader, piano.

By JOHN S. WILSON

New York—Sabby Lewis' eight-piece band can't be stuck into any particular musical pigeonhole very conveniently. And, so far as Sabby is concerned, this is quite intentional. "I don't want to be typed," he told the *Beat*. "I'm not a pianist, I'm not big enough for that."

Right now I'm trying to move with the bop trend in a commercial way. "I want to maintain as much of the commercial aspects as I can and still not be termed corny."

Result is a band which plays a little of everything—some modified bop, touches of swing, Jacquet gut numbers, and straight commercial stuff. Unusual aspect is that it does all these things well.

Notably on bop numbers, which so many small groups have beaten down to a succession of monotonous figures, Sabby's arrangers, Paul Broadnax and Elwyn Fraser, have come up with some bright, moving ideas which the band rips through with drive and *clat*, no less.

Ease and Polish

The band has ease and polish which lends finesse to their jump and swing numbers. Slow, commercial stuff, such as *Yesterdays*, is taken out of the usual rut with interesting background ideas somewhat in the Kenton vein.

Unfortunately, the group is practically buried at the Royal Roost. After backing three shows a night, they have time left for only one set of their own, which comes early in the evening, before the first show. But Sabby uses this short time to put as much of his crew's versatility on display as he can.

Band is given one spot on its own during the show in which they unfurl *The King*, one of their first records for Mercury, a Jacquet-styled screacher with Bill Dorsey, a good baritone, doing the climactic squealing and stamping. Commercially, it is probably what the situation requires, but it gives an inadequate impression of the band.

Group Work Best

Although solo spots are provided for practically everybody in the band, the crew impresses most with its group work, with Al Morgan on bass and John Booker, drums, providing a solid beat. Sabby, in his own solo spots, shows a light, tasteful touch, somewhat reminis-

Chopsticks?



Portland, Ore.—Two hardy perennials, Bill Basie and his traditional plaid shirt and checked jacket, and *Beat* correspondent Ted Hallock, right in there. Drummer Hallock interviewed the Count recently on his *Start The Music* program here, which is aired 2-4 p.m. weekdays on KPOJ.

Make It 'Tex' Basie If It Means More Money

Portland, Ore.—Count Basie says business is bad. So bad that "our band would readily adopt the four-string guitar and nasal twang if it meant getting a little more of that loot."

Basie does not dislike bop, even though his band does play little of it. As the Count says, "This is 1949. Next year won't be 1942."

"Anything that's new can't be all bad. Some of the musicians playing bop may be pleasing themselves first and the people second, but for that matter, that's what I'm doing every time I play the organ in a stage show. I'm still learning to play Hammond, and every time I play it, it's with my ear in mind first."

Amazed

Basie recorded four sides in L.A. for Victor, and, incidentally, was amazed when shown his *Piano Rhythms* album as it was pressed on 45 rpm discs. The Count had never seen the album, or any of the much-discussed slow-speed platters.

Quartet of RCA etchings includ-

Windy City Gets Added Blasts As Melloreney Slim Blows In

Chicago—The Slim Gaillard trio recently invaded this Windy city. Only it turned out to be a quartet. And two days late. Slim was scheduled to show up on a Monday night at the Blue Note. But with the spot closed Tuesdays, he probably thought it senseless to play for just one night, then take one off.

So he came to work Wednesday. But, in a burst of generosity, and evidently figuring he owed the Note some sets from Monday, he stayed on for a 1 1/2 hour first set.

This sort of disrupted the neat schedule that had been set up for the bill, what with Maxine Sullivan, Harry Belafonte, and the Doc Evans band ready and willing to take their turns.

Kindly

So, for the rest of his stay, the philanthropic Slim, not wanting to cause these folks all the trouble of trying to keep an orderly routine, kept on making a shambles of the timetable. When he got on, no one knew whether it would be for 10 minutes or two hours.

And about this trio—quartet business. The spot had booked a trio, but somewhere between Pittsburgh and Chicago, Slim found a conga drummer. This drummer, one Armando Parazo, from Ha-

vana, can't speak much more English than "Bacon and eggs, please."

So he just sits and grins at Slim admiringly as Gaillard talks about him, nodding his head violently as Slim turns and says, "That right?"

"Sets"

The Gaillard sets (productions is a better word. Everything the man does is a production) consist of:

● Gaillard on piano playing *Opera in Vout* (anything from *C Jam Blues* to *Daphnis and Chloe*).

● Gaillard on guitar playing *Groove Juice Special* (anything from *C Jam Blues* to *Daphnis and Chloe*).

● Gaillard on bongos playing anything (With his coat and shirt off.)

This was interspersed with Gaillard on microphone (usually for a longer time than Gaillard on piano, guitar, and bongos) telling patrons how to get to Gary, Ind., imitating an airplane, giving a vout, melloreney, groovy monologue on women's hats, and instructing customers as to which bar in the spot was most liberal with bourbon.

Gaillard also vocalized, along with leading the audience in group singing.

You Guess

All this gave bassist Ernie Shepard and drummer Jesse Price (the one you've heard about, but his name never is mentioned) little time to do much but keep a beat. With Slim, this is not easy, no one seems to know what's going to happen next, especially Gaillard.

That was the rest of the personnel at presstime. But by the time you read this he may have a full band, with Bunk Johnson on lead trumpet and Reginald Kell on third clarinet. Gaillard units are not noted for cohesiveness.

You never know about Slim.

Robbins Publishing Jazz Book Series

New York—Series of books on jazz are to be published by Jack Robbins. First in the group is *Inside Be-bop*, by Leonard Feather, now on the stands.

It will be followed by *Inside Jazz*, as told to Feather by Louis Armstrong; *Meet Mr. Ellington*, a series of pieces on the Duke; and some method books on bop.

ed *Brand New Dolly*, *Cheek To Cheek*, an instrumental; *Katy*, a Gerald Wilson original, featuring trumpeter Clark Terry and trombonist George Matthews, and *Old Manuscript*, a Don Redman original.

Basie intended to do a few guest TV shots in NYC, in June, using a small unit and playing organ. He displayed pride over his newest acquisition, drummer Butch Ballard.

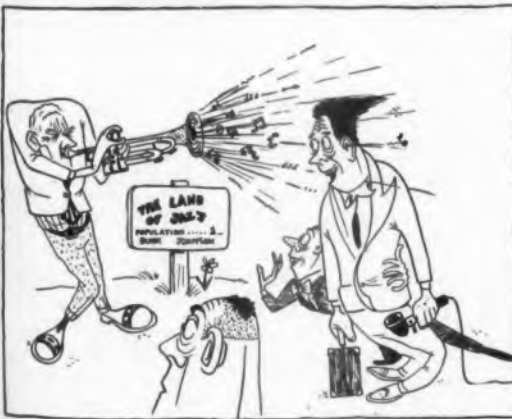
—Ted Hallock

And Louis?

Pittsburgh—New and interesting facts department. Advertisements for Louis Armstrong concert here recently billed Jack Teagarden as clarinetist and Barney Bigard as bass man.

Evolution Of Jazz

by J. Lee Anderson



I ● William Russell, jazz writer and collector, first became acquainted with Bunk Johnson while doing research for *Jazzmen*, the story of jazz pioneers, first established in 1939. In letters to Russell, Bunk was firm in his belief that, with new trumpet and teeth, he could still "stomp 'em down" with the beat. The necessary financial aid was secured, the "tools of trade" promptly dispatched and shortly afterwards, Bunk's friends received his recording of *Maple Leaf Rag* in appreciation. Three staunch devotees of N.O. music, Bill Colburn, Dave Stuart, and Gene Williams left for New Iberia to record Bunk. They found, rather than the "has been" they might have expected, a man still vigorous, physically and musically, at the age of 61.

II ● Bunk's first appearance outside of New Orleans in many years took place in 1943 at San Francisco's Museum of Art. Playing in a style reminiscent of Louis Armstrong (whom he claimed as an early pupil), Bunk was an immediate sensation. He remained in San Francisco over a year but finally returned to New Iberia discouraged over the lack of steady employment. He left home several times, however, for a long succession of recording dates, radio appearances, dances, and concerts throughout the country. Unfortunately many of his engagements, while generally sound musically, were financial fiascos due, in part, to poor publicity and promotional blunders. Bunk's most successful job was probably his long engagement at New York's Stuyvesant Casino.

III ● The rediscovery of Bunk Johnson made national news, not only in the jazz journals but in newspapers and leading magazines as well. . . . Never one to hide his light under a bushel, Bunk's many interviews made fascinating reading, but his recordings, made for a wide variety of labels, illustrate his claim to musical fame far better than does the printed page. . . . He brought a freshness and vitality to a style of music that, in recent years, has become hackneyed, faded, and sorely in need of a new Messiah. . . . Now retired and in declining health, Bunk remains an exception to the rule, "they never come back," a prime example of what can happen when the spirit is willing and the flesh likewise.

CHICAGO BAND BRIEFS

Worst Business In Years, Say Owners, Local Cats

By PAT HARRIS

Chicago—Musicians coming here from the east say job opportunities in Chicago are much better than, say, in New York. "Bookers will talk to you here," pianist Jimmy Dolan says, "while in New York even if they're your friends they brush you off." But neither local musicians nor club operators would be as cheerful. The constant question "how's business?" is now just a formality. Everyone knows it's the worst it's been in years.

Nicky Bliss, who has had the band at the Olde Cellar for seven years, reports that his men (cut recently from six to four) have to stagger their nights off, so that the full band plays only on Wednesdays, Fridays, and Saturdays. It's the first time that the place hasn't had a relief band.

The Bee Hive's Dixieland crew is without a trumpet player. Has been for months. What is a Dixie unit without a trumpet or cornet lead? Go to the Hive and find out.

A Clown Or Two

The Blue Note is bringing Slim Gaillard back for as long as he'll sell, and may add a clown (a good one, but still not jazz) to the show. "We've got to keep open," they say.

And when the Note says that, watch out!

The Note has been the only spot in town consistently featuring top jazz names. Others, with the exception of the Hi-Note, Jazz Ltd., and the Bee Hive, which have more-or-less resident bands and stars, have been letting the Note do all the booking—as it has been happy to do up to recently. They've been coasting along on local units and the semi-known groups which filter in quietly and leave the same way.

Dropped Altogether

Many operators have decided they won't even try that. The Band Box in the loop, where Boyd Raeburn's band came to prominence, has stopped music altogether, as has the loop's Capitol lounge. The Music Box on the southside also has dropped music, as has the northside Tailspin.

Blackhawk restaurant, where Bob Crosby's unit once jumped, is happy with its Art Kassel, Al Traces, and the current Texas-style (square dancing on Mondays) band of Bobby Peters.

The new outdoor dancing pavilion of the Martinique, rumored to have Jimmy Dorsey for the opener, will use Art Kassel, with Tony Pastor to follow.

A Good One

College Inn of the Sherman knows a good thing when it has

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Harry Learns



Chicago—Harry Belafonte, one of the freshest voices and personalities to hit this jazz-desolate town in a long time, was involved in the schedule shambles Slim Gaillard made of the Blue Note recently, and so couldn't be heard as often as many of the customers thought right and proper. Hope loomed when the management made a verbal agreement to bring ballad singer Belafonte back early in June—an agreement they rescinded abruptly during the last ten minutes of his stay at the Note. "Budget difficulties," they said.

Hayes Band Jobbing

Chicago—Sherman Hayes' band, now jobbing around town until Hayes is fully recovered from a recent illness, has the following personnel: trumpets—Tony Kalleth, Andy Marchese, Curt Ramsey; saxes—Rudy Ross, Art White, Duff McConnell, Eddie Martin; trombone—Eddie Lane; rhythm—Art White, bass; Mousie Alexander, drums; Wendell Tracy, piano. Dell Welcome (Mrs. Hayes) is featured singer.

'Admire Diz,' Claims Mole

Chicago—"I don't know what the hell he's playing, but I admire his technique." This from an honest Gillespie fan, one Miff Mole, who can be seen digging those bop cats on almost any Monday night around town. Miff was at Dizzy Gillespie's opening night at the Blue Note here.

"I admire Dizzy. He's got tremendous technique. Plays so clean," Miff said.

When it came to explaining what the band was doing, Miff's brow furrowed. "I don't know what chords they're using. When I play in F, I think of the F chord. What they're thinking of I can't imagine. I'll have to get one of them aside and ask him what chords he bases his playing on."

Couldn't Start

"And the melody—for all we know they may be playing *Sister Kate!* If I were to take a chorus I wouldn't know what note to start on. I studied harmony for four years, but this is . . ." here Miff looked bewildered. "Do you think I make a mistake in announcing a tune and then playing the melody?"

"When Charlie Ventura was here I listened very carefully," Miff reported. "Ventura doesn't get too far off the chord. I know what he's playing all the time. But those guys! If they would play the melody first—tell us what the tune is—then play like they're playing now, it would be easier to understand."

"But on my night off I'd rather listen to a bop band than to another Dixieland band. It's different."

—pat

Vagabond TV Spot Temporarily Sliced

Chicago—The Vagabonds vocal quartet, recently featured on the *Happy Pappy* ABC television show here, were taken off show after its second month, pending a change in format and time.

The WENR-TV stanza has a talent-search, variety theme, and is probably the only all-colored television show currently produced. It has been aired at 9:10 p.m. Fridays.

Disc jockey Jack L. Cooper took over for singer Ray (Pappy) Grant, who had acted as emcee. Jump Jackson's combo was scheduled to stay with the show.

With the ABC *Breakfast Club* for years, the Vagabonds had their own show on that network 14 months ago, when they left the station. They expect to be back on ABC radio staff, as well as TV, soon. Quartet members are John Jordan, Robert O'Neal, Norval Taborn, and Grant.

Hodes' Back Roomers Play Chicago Concert

Chicago—Art Hodes' Back Room boys—Wild Bill Davison, cornet; Pee Wee Russell, clarinet; Brad Gowans, trombone; Herb Ward, bass; Tony Spargo, drums, and Hodes, piano—were presented in a concert May 16 at the Silhouette here. Promotion was handled by John Schenck and Mary Battle.

Brownie McGhee and Mama and Jimmy Yancey were also on the program.

Schreiber On Road

Chicago—After nearly four years at the westside Byrd ballroom, recently renamed the Carl Schreiber club, band leader Schreiber and ork have pulled out to play one-nights and dance dates in the mid-west. Herman Paul and Mary Corliss are singers with the unit.

Your next copy of *Down Beat* will be the issue of June 17 on the newsstands June 3.

Russo, With Great Crew, Still Just Experimenting

Chicago—Bill Russo's *Experiment In Jazz* band, which almost blasted friends and the curious out of the hall at their first concert two years ago, gave another recently at Illinois Institute of Technology's open house. The experimentally

rough edges had been polished down to almost slick smoothness. Their performance was a triumph of precise drillwork.

For a band which set a record for low attendance at four dances held last winter at the Via Lago ballroom; which sent listeners quaking and quivering into the street whenever it put its collective lip to mouthpiece, the difference was almost unbelievable.

"I've changed my ideas a bit," says Russo.

He has also changed his band. Only trombonist Russo, singer Shelby Davis (Mrs. Russo), and one of the sidemen were in the original band of two years ago. Since then the turnover has included whole sections, from time to time, and individuals in a rate now slowed down to about one personnel change in three months.

Still Experimenting

It's still an experimental band. Local arrangers can still take their handiwork to Russo with a good chance that the number will get a going over. But of the 21 numbers played at the IIT program, seven were Russo originals, 12 Russo arrangements. They all were short and sweet.

We were repeatedly attacked by two thoughts while listening: First, that this is one corker of a dance band. Second, that if this material, played at dances, wouldn't make bop and progressive jazz (or whatever you want to call it) acceptable, nothing ever will.

Russo has a great band, and it is his maturing outlook that has made it so. But he doesn't seem at all sure that he wants to do anything with it but experiment further. The idea seems to be to arrange and re-arrange, rehearse and rehearse again, change a man here and a section there, and every eight months or so to appear in public, briefly, before retiring to continue the experiment.

A big, awkward man with the appearance of Tweedledum with a

(Modulate to Page 5)

Chin Up!



Chicago—A red-haired Texan—with an opera-trained soprano voice—was chosen "Miss Sharp Look of 1949," hence those open penknives! Choosing was done by officials of the Associated Cutlery Industries of America who celebrated a week recently. Margaret Phelan is in the show at the Palmer House, where she'll spike you with a high C if you don't look out.

Wiggins At Argyle

Chicago—Eddie Wiggins, reeds; Stanley Williams, drums; Curtis Ferguson, bass, and Sadik Hakim, piano, followed the George De Carl band at the Argyle lounge here early in May. Wiggins was recently at the Hi-Note, while Ferguson had his own trio at the Downbeat room on the southside. Hakim is former Lester Young and Jackie Paris bandsman.

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Jones Spikes Pump's Milder Brew



Chicago—Pump Room functionaries must have covered when Spike Jones appeared, even without his circus suit. The super-decorous room of the Ambassador is haven for former ODJB pianist Dave Le Winter, whose band, at the Pump for 3½ years, includes, behind Jones on the left, Tony Lofrano, drums; Jackie Hall, trumpet; Al Saber, bass and vocals (holding clarinet as gag); Vincent Micko, sax; Charles Kelezic, flute; Kenny LaBohn, tenor, and Le Winter, front and center. LaBohn was substiting for regular saxist Bill Uher, whose wife was having a baby. Fred Krueger photo.

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**STRICTLY
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by THE SQUARE

dead, also takes some precious and specious vocalists over the jumps in the old, original Frazier style. Kate Smith starts her 19th year in radio this month. . . . Art Hodes left the Riviera (NYC) and moved a block down Seventh avenue to the Village Grove. Willie the Lion replaced him with Pee Wee Russell's trio. . . . Cleve Reitz, Art Mooney trombonist, weds Norma Hoy this month in Billings, Mont. . . . rebuilding his band in Manhattan.

Hobby Sherwood band in Manhattan.
Jerry Winner, clarinet, lost with **Larry Clinton**, has replaced **Andy Fitzgerald** with **Joe Mooney**. . . . **The Carl Pooles** are expecting in June. He plays trumpet on the **NBC** staff. . . . **Mary Kaye** trio, with **Mary** on guitar, brother **Norman** on bass and **Frankie Ross**, accordion, cut first sides for **Columbia** in Hollywood. . . . **Evelyn Knight** goes into the **Plaza's Persian** room (NYC) in September.

Billy Eckstine gets \$3,500 for each of his three weeks at **Bob City** on Broadway starting May 26. . . . It's a string background for **Ella Fitzgerald** on her four latest **Decca** platters. . . . **Fred Robbins**, New York deejay, had his schnozzola bobbed. . . . **Frank Padden**, bass player with **Jimmy Featherstone**, popped the question to **Pollye Nelson** of Nashville and got an affirmative. . . . **Guy Lombardo** spent \$70,000 on his new restaurant, which opens next month in **Freeport, Long Island**.

Building across from the **Sherman**, which houses Chicago's **Billboard** office, is being wrecked to make space for a new bus station. Periodical moves to 188 West **Randolph**. . . . **Mike Reilly** is rounding up a band for a **Village Barn** (NYC) date late in May. **Sammy Young**, trumpet; **Bobby Scott**, clary, and **Phil Dooley**, drums, set so far. . . . **Roy Stevens** and a 21-piecer, with **Jack Carroll** as vocalist, open May 28 at the **Million Dollar Pier** in **Atlantic City** for a 15-week stint.

Ted Hallock, former **Beat** staffer, whose **Phyllis** expects in September, bought a new black cocker spaniel whose name is **Amy**, and a used automobile, which hasn't

Poll Cats Choosing Russo Band Motley Wingy Ork Experiments

(Jumped from Page 4)

Hollywood—**Wingy Manone**, who announced recently he is planning to do a series of combination lecture and concert dates with a "new sound" band, evolved from the standard Dixie combo with personnel selected by **Down Beat** readers, reports that on first returns, band lines up like this:

Jimmy Durante, portable organ; **Meredith Willson**, piccolo; **Jack Benny**, mandolin; **Spike Wallace**, tuba; **Phil Harris**, bass drum; **Rudy Vallee** soprano sax, and **Fred Allen**, banjo.

Wingy says he's also looking for an arranger, personal manager, press agent, and chief coat-catcher. Send your selection to **Poll Cats** department, Hollywood office of **Down Beat**. It must be post marked not later than 5 a.m.

been named because it is still running smoothly. . . . **Chuck Sweningsen**, another ex-staffer, is bicycling through the **British Isles** with a college pal.

Mexican general's mustache, **Russo** is getting a master's degree in English at **DePaul** university, and teaching arranging on the side. He probably doesn't want to leave the laboratory, musically speaking, for the field wherein bands are forced to support themselves and their members. Perhaps he's right.

Others Could Learn
But the intricate section work, with the appearance of great simplicity, the crisp brevity of each number, and its variations in mood and tone, the intelligent use of soloists, all are things which other band leaders could well note.

Lester Perry's tenor, **Bill Laskey's** alto, and **Hobart Dotson's** trumpet filled their solo spots flawlessly. **Shelby Davis** drew "ooohs" from the audience when she appeared, fooled them by being able to sing, too, though sometimes a little too deliberately. Notable arrangements displayed were **Halph Simmons' Idaho**, in which the brass "comes through in snowplow fashion;" **Mickey Simonetta's Moons The Moochs**, which starts with **Perry's** tenor in a pussy-footing mood and builds to a **Dotson** scream, then again drops back to a whisper; **Russo's own Facility**, with saxas coming on *ala Four Brothers* and some facile section interplay, and his *Ghost of A Chance*, an extremely well-put-together business, clean yet soft, not sharp, and overwhelmingly smooth.

Special mention should be made of **Simmons' Obsession**, which starts out with **Perry's** tenor backed by a trombone choir, then shifts to the string bass, and in turn to low-pitched saxes, muted trumpets, back to the tenor again, then piano against barely audible trombones, trumpets taking the theme up, answered by trombones, a word put in by the saxes before the tenor comes forth for a monologue, and the whole thing wrapped up with a final trombone chorus.

Members
In the band are: trumpets—**Wally Noller**, **Marty Marshack**, **Milt Margolia**, **Jack Skarda**, **Hobart Dotson**, **Will Shafer**; trombones—**Jim Georgeopoulos**, **Jerry Hendrickson**, **Ed Avia**, **Chuck Cochios**, **Russo**; saxes—**Bill Laskey**, **Ronnie Kolber**, **Lester Perry**, **Bill Lortie**, **Mauri Latouwers**, **Dan Hanby**; rhythm—**Don Osborne** (drums), **Lloyd Lifton** (piano), **Bob Lesher** (guitar), **Chuck Gramer** (bass). Others who have arrangements in the band library are **Bert Gershfield**, **Burrell Gluskin**, **Johnny Gordon**, **Ed Karleski**, and **Mauri Latouwers**.

Affair was announced by **George Hoefler** of the **Beat** staff.

We wouldn't be surprised to get an announcement any day now from **Stan Kenton**—something about picking up a baton again. . . . **Jimmy Dorsey** and **Columbia** records were still negotiating at press time. . . . **George Frazier** has a piece coming up in **Cosmopolitan** that declares bop is officially

Jordan To South

New York—**Louis Jordan** will take his **Tympany** five on a southern tour of one-niters beginning Sept. 28. He's set for 32 dates through Nov. 2. **Jordan's** guarantee for the tour amount to \$65,000.

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Freddy Gets Rex

Los Angeles—**Rex Dennis** has joined the **Freddy Martin** band as guitarist and top tenor with the **Martin Men**. **Dennis** was formerly with the **Twin Tones** in **Jan Garber's** band.



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Stravinsky, Bird, Vibes Gas Roach

Chicago—"Stravinsky gasses me," Max Roach said. "He really knows how to make the most of those instruments." He pulled green socks over slim brown feet, laced up a pair of brown shoes, and went over to a small vibraharp in his hotel room. "I've been playing this all day," he said. "I've got one at home; a friend here lent me this one."

He experimented with chords, ran through some scales a few times. "You know, they think it's easier to learn an instrument by yourself! That's a lot harder, really." Max wasn't speaking about his own study of the vibes; he had Freddy Albright as a teacher.

"My aunt taught my brother and me piano when I was about 8," Max said. "We lived at her house in Brooklyn for a while. She was an old maid, a real fanatic about the piano. My mother was a singer. Now she sings in a chorus for the little social things they have."

Max' vibes had the same antiseptic sound his drumming has, though such clear crispness normally is less a part of the drum sound than it is of vibes.

With the Bird

The spectacled, scholarly-looking Max was in town with the Charlie Parker band. They had just finished two weeks at the Pershing hotel's Beige room and were waiting for a dance date in Gary, Ind., which would start a string of one-nighters to take them back east.

"What would I like to do? I'd like to teach or write. I'd like most of all, to make some money."

Max, who never used the word bop—even when under pressure—doesn't like stereotyped phrases for types of music. "It's (jazz) all got four beats to a bar," he said, "and it started long ago, even before Dixieland. These cats would play for the chicks to dance—that's how they got the word jazz, from the way the girls danced—and jazz has been dance music ever since."

Webb Favorite

"Chick Webb was my favorite drummer. He died in 1939, when I was still pretty young, so I didn't get much chance to hear him. But he had a natural dance rhythm that was unerring."

"I like Krupa, too. He has constant rhythm and taste. Buddy Rich is often mostly noise. They're both showmen. No, I've never done anything like that—thrown my sticks in the air and made faces. I probably would if I had to; I'd work with a big band too, if I could make more money. A commercial band? Sure!"

By this time we were watching him eat a 6 p.m. breakfast in the corner Walgreen's. We wanted to know what he thought of contemporary jazz musicians and jazz in general, but he kept veering off to the Russian modernists, Villa-Lobos. Schoenberg's atonalism, and his enthusiasms were, like himself and his work, meticulous, ordered, and carefully reasoned.

The business of money a sideman makes recurred rather often. He likened it to the old feudal system. Serf Roach readily admitted Parker "has been working since 1939 and is just starting to make money, so you can't blame him for seeming like he's trying to get back at

the system." But it still costs Roach a lot of money to live on the road, support a wife in Brooklyn, and anticipate a baby in September.

Composition, Too

He would also like to study composition in Paris for six months or so, although he has no GI Bill to help him do it. "Anyone who has that opportunity (GI aid) and doesn't take advantage of it is a fool," Max said flatly. "But Villa-Lobos didn't get his master's degree until he was 45," he mused.

"I was born in Brooklyn in Jan., 1924, and I never thought of being anything but a professional musician. The drums are my instrument. But a drummer needs an understanding of harmony, chords, and so forth, so that he knows where to use the little embellishments that keep his work from becoming monotonous. He can't just stick them anywhere, as some drummers seem to think."

"In a small band, with just two horns, the drums must mesh with the piano to make a full sound. In a big radio band, for instance, the drum sound can be subdued, but not in a band like ours." Kenny Clarke's "millions of ideas" make him the greatest of present-day drummers, Max thought, although—without prompting—he unaccountably mentioned Baby Dodds' trick of blowing on the snare to make a roar during *Tiger Rag*, and praised Sid Catlett and Zutty Singleton.

After School

After he finished Boys' high school in Brooklyn, Max worked with Clark Monroe for several months, mostly on 52nd street, and then went with Benny Carter's band when he was about 18. J. J. Johnson was also in the band and about the same age, and the two have apparently some fine memories to share.

"I played with Count Basie too," Roach said, adding carefully that it was for one day, when he was about 16, at the Astor, when Jo Jones was ill. And for one day with Ellington at the Paramount about two years ago. The Carter job, however, lasted about a year, and then about two years with Gillespie, and seven or eight months with Coleman Hawkins—all of these periods intermixed, for a while with one band, then another, and back again.

He has played about 1½ years with Parker too, off and on. The only time he was without a job was for about six months when he had a nervous collapse ("we started with bands too young, went too fast") and went down to his grandmother's farm in Carolina where, in company with his cousins, he chopped wood. This was about the same time that Parker was relaxing at Camarillo on the west coast.

He Studied

Roach studied drums with a German teacher in Brooklyn for about three years, starting when he was 10 ("don't know why I've forgot-



By Michael Levin

New York—There's a small hashery around the corner from my office which sells Comoburgers for 35 cents, Crosbergers for 25 cents and Sinatras (frankfurters) for a dime. The fact that the main ingredients of these delicacies are in each case: (1) loads of cheese, (2) lots of ham, and (3) plenty of beef may give you some idea as to the proprietor's taste. He informed me bitterly that there hasn't been a decent singer since Bessie Smith.

Have you been to the circus lately, old man? 'Tis indeed the grandest girlie show you have seen in many a year. The performing animals, trapeze artists, and death-defying stuntmen finish a very poor last in competition against yards of Hollywood rowdy-dow, rather tasteless costuming, and enough pomp for a Busby Berkeley musical.

Of special interest is the music, grindingly pumped out by the Ringling Brothers Barnum and Bailey band under the cornet of Merle Adams. Now brother Adams should properly be leading a noisy aggregation. One would hardly expect a circus band to play quietly.

But then one hopes it would occasionally play in tune. But even this mild hope is dashed in the frantic cacophony induced by the presence of microphones perched daintily all around the bandstand. Great gravy to Betsy, they marched whole armies into battle with one bugle corps (unamplified) but to put a circus on in Madison Square Garden, a large brass band must be amplified. Now I am no anti-electronic purist, but how unutterably speaker-happy can you get?

The music for the four productions is quite horrible and the lyrics, "written" by producer John Murray Anderson, are even worse. When played in quaintly melodious burrage by this burpily ill-tuned outfit, with each mistake magnified to hideous proportions by an all-hearing amplifying system, it sounds like Lily Pons singing all the parts from *Rigoletto* with Andre Kostelanetz skillfully conducting the flames of a blowtorch to the soles of her feet.

Consider here a mild plea for a return to the old-fashioned circus two-beat. It goes better with animals, and less with girls, true, but isn't its most famous graduate

ten his name—know I have it written down at home"), and with various other teachers across the country. Charles Wilcoxon, Cozy Cole, and Kenny Clarke were others he studied with on drums, while the Eddie Barefield-Jimmy Mundy school was his headquarters for composition study.

But, like many newly-married persons (he married Mildred Wilkinson seven months ago) he would like to get a fairer break financially, although he doubts if he can upset what is a normal employer-employee relationship. He'd also like to continue playing with Parker ("He's the greatest; he does what no one else can do, and then adds something new all the time") and work toward a fuller understanding of music. "There's something to learn all the time," Max says.

And you also know he's impatient to get back to those vibes and to the writing he and trumpeter Kenny Dorham worked on most of the night before, for a recording session for the Roost's label when they get back to New York.

Harry James? Or wouldn't you call that a Bixed blessing?

In a record review seven years ago, this reviewer tossed off the statement that it would be only a short time before the various gentlemen utilizing piano concertos got around to one of the prettiest of them all—the Schumann *Concerto in A Minor*. I am pleased to report that I was wrong for seven years, but that Jose Melis finally straightened things around and will shortly have a Mercury record on the market with a 4/4 adaptation of the concerto. At least it's pleasant to know that Schumann is being rocked in the hands of a pianist with a fine technical background rather than such Murder, Inc. specialists as Freddy Martin and Eddy Duchin.

Readers of the New York tabloid newspapers last month were treated to the enchanting spectacle of blow-by-blow pictures of two strip-teasers ripping off each other's clothes over which one of them wore falsies. Broadway with its

usual cynicism wondered how it happened that the tab photos were there to catch the whole thing so neatly.

I am pleased to report that Andy Delmar cooked the whole thing up to publicize Bradley's, an outside night spot. Andrew was last mentioned in these pages as a musician with Herbie Fields, and before that as the leader of a good little trio working at another outside spot. He evidently makes more loot tooting someone else's horn.

Speaking of press agents, Walter Winchell mentioned *Down Beat's* editorial agent the Ronald Colemans' cracks about not mentioning musicians while eating, and chides the rag, saying "Oh come now, let's be adult!" Who wants to be a little? Prognostication we gladly leave to Mr. Winchell. We don't want the soothsayer concession, just the job playing drums outside the door. The work's more airy, we feel. Less chance of our interrupting anyone's dinner, more time to practice up on our Shostakovich and D&R marches.

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Sidney 'Page One' Say NY Scribes



New York—Voted a Page One award by the New York Newspaper Guild for "exceptional musicianship," longtime jazz headliner Sidney Bechet received the honor while guesting on the Eddie Condon NBC television *Floor Show* program. Singular soprano saxist Sidney, and singer Ella Fitzgerald, are shown with host Condon above.

Small School Boasts Two Top Orks

By BILL DALY

Aberdeen, S. D.—The small (750 students) college here, Northern State teachers, has a rather unusual distinction. It has two good dance bands on campus, one led by 19-year-old Johnny Cavacas, the other by Ray Palmer, veteran territory

bandman. Groups recently put on a battle of bands at an assembly program that provided lots of fun and good jazz.

Cavacas, a freshman, has been in music for a long time despite his tender years. By the time he was 13 he had played professional dance jobs. And within two more years was leading his high school dance band.

He then organized his own band and last fall the group enrolled just about en masse at Northern.

Busy

Ork plays college jobs, club dates, and ballrooms. Book is written largely by Jimmy Lockington, pianist now at school in Minneapolis, and Cavacas.

Trumpeter Tommy Gorsuch, who plays fine lead, has been with Phil Levant. Pianist Audrey Jahnel worked Chicago as a single last year. And Cavacas' kid brother Buzz, 15, plays drums.

The band is working on a deal to go east for a summer looking.

The Palmer ork, in contrast, is more of a polite swing crew. The members are older, almost all being war veterans, and come from

Beller Buys In

New York—Reed man Ray Beller has bought a half interest in the Rock Gardens restaurant, Willimantic, Conn. His quintet, featured there nightly, includes Bert Mayerson, bass; Tony Capezi, guitar; Don Hicks, drums; Don Sappern, piano, and Ray on alto, tenor, and clarinet. On Monday nights the group is augmented by Sid Winnick, Emil Terry, and Stan Aaronson, trumpets; Murray Gottfried, alto; and Margie Deane, formerly with Buddy Rich, vocals.

all over the country.

Outside Stuff

Hot trumpeter Maurice Glende is from Wisconsin, saxist Elby Coy from Pennsylvania, and former Gus Arnheim drummer, Pug Pilcher, is from Missouri.

The band plays territory dates around here, also some college jobs.

Both bands find jobs several days a week. That, besides attending classes and taking exams, is quite a grind. But the boys in the two groups seem to thrive on it.



Aberdeen—Johnny Cavacas, 19-year-old leader of a 10-piece crew at Northern State teachers college, blows hard during recent battle of bands at school assembly. Leader of the other band, Ray Palmer, looks on quizzically at the right. Figuring maybe it shouldn't be so tough to cut Cavacas?

Milwaukee College Crew Sells Kentonish Stylings

By SHIRLEY KLARNER

Milwaukee—Proud to state that his band is the only college group hereabouts to blow more than straight dance music, Jim Nichols, trumpeter and leader, has worked dates successfully in other cities as well as locally. The 19-piece orchestra is made up of students from Marquette university, State teachers college, and the University of Wisconsin.

As an added feature, the band, which was organized a year ago, presents a progressive jazz concert at each date. Included in the library, consisting of more than 30 Kenton and Rugolo arrangements, are several compositions by Eddie Sauter, Dizzy Gillespie, and some originals by Nichols.

The band blows largely a Kenton book during concerts, using things like *Collaboration*, *Elegy for Alto*, and *Theme to the West*.

On Tour

Last summer, Nichols and his crew worked a three-month location job at Zion National park lodge in Utah. They also played one-niters at the Rainbow Gardens in Cedar City, and the Grand Canyon lodge in Arizona before returning to Milwaukee last fall.

During the school year the band plays at nearby colleges and hotels. Members recently guested on the RCA television show on station WTMJ-TV.

Nichols' personnel: saxes—Bob Glitz, Bill Crowley, Jim Lijewski, Vincent Petta, Ron Manz; trombones—Bob Boehlein, Herb Draeger, Jim Koller, Jim Tiedjens; trumpets—Bob Wendland, Bill Williams, Bob Marshall, Nichols; rhythm—Jerry Schaefer, drums; Ken Fricker, bass; Tony La Porte, piano, and Jack Crowley, bongos. Vocals are by Mary Pollens and Garth Johnson.

Inspiration

Trombonist Boehlein thinks Kai Winding most tremendous, while tramist Draeger is inspired by Bill Harris. The flowing lead alto of Glitz is a definite asset. Likewise Bill Crowley's driving tenor.

Nichols plans to build a complete original library, which would further enable listeners to appreciate talent in the band. Several arrangements have already been written by Les Zahorick, former pianist with Eddie Getz. Jim would then like to tour, playing dance music as well as short concerts of progressive jazz and bop.

Andrews Sisters Nix 6-Week Europe Trip

New York—Scheduled six-week tour of Europe by the Andrews Sisters this summer has been called off. The girls' manager, Lou Levy, has decided it's too tough getting dough out of Europe and called the thing off.

They'll do a U. S. tour instead, starting at the Chicago theater June 16. The Roxy, N. Y., on July 1, and the Steel Pier, Atlantic City, on July 15, are set to follow.

Reynolds And 'New Sound' Leave Boston

Boston—After spending a whole month here in the Beantown, the Tommy Reynolds band waved goodbye and moved to Atlanta, Ga., for an eight-week engagement at the Ansley hotel. Moving out with the Reynolds band were its two new additions, Sonny Truitt and vocalist Rosalyn Wise.

Leader Reynolds will feature both Truitt and Rosalyn with his "new sounding" band, composed of young, talented New England musicians. Truitt's role in the band will be that of arranger, tenor saxist, trombonist, and vocalist.

Prior to joining Reynolds, he was a weekly feature at the Hi-Hat as pianist and trombonist.

AROUND TOWN: Al Vega band moved into the Red Roof in Revere as house band . . . Danny Kent rehearsing a large bop band for ballroom dates this summer . . . Petty lounge had Lips Page to start its jazz policy rolling.

Jimmy Tyler's combo will move to Atlantic City for the summer . . .

Sunday sessions still being held at the Savoy, Hi-Hat, and Fensgate hotel . . . Hi-Hat might try bop sessions for Sunday nights.

Edmond Hall held over at the Savoy with his all-star combo . . . Harry James played a string of one-niters in New England last month . . . Pete Chase band had a battle of music with Sam Donahue band at the Charleshurst in Salem.

—Ray Barron

Garry On Edell Discs

Hollywood—Singer-bassist and recently leader of her own trio, Vivien Garry is featured on six sides cut by the Eddy Edell Jr. trio on Superb. With tenorist Edell are Maurice Dieffenbach, piano; Frank Mooney, guitar, and Buddy Jones, bass.

New Kaye Exec

New York—John Hall, Sammy Kaye band manager for the last four years, has taken over the executive management of Kaye's New York office. He replaces Irving Chezar, who held that position for the last nine years.

Milwaukee Ops Overlook Local Talent For Names

Milwaukee—"Man, if only I had a steady gig!" This wish is fast becoming the oral riff most frequently used by local boppers. With nothing left but the pickings, they have been forced to dolefully subsist on a diet of infrequent one-niters

and occasional weekend dates. Milwaukee ops feel that the only local talent which draws is corn.

Name bop and pop outfits from other cities are welcomed warmly while local talent is left to support itself. Very often this same talent, departing from the home grounds for obvious reasons, has won favorable recognition elsewhere.

Jazz lovers should wake up to the fact that their lack of interest in local promotion is creating many disillusioned young musicians.

More Barn Ballads

Following the western trend, Bill Sloane has hidden any remnants of jazz under cowboy hats and plaid shirts. The Stage Door, may it rest in peace, is now Shorty's Corral, where patrons can expect saddle serenades every weekend. Sloane says he's making money for the first time since he bought the place.

Bob Paliafito, Continental op, managed to snag Billie Holiday, who previously sang here at jazz concerts only, for a three-day engagement. The Stuff Smith quartet accompanied her.

Booked into Fazio's Towne room May 1 for two weeks, the Page Cavanaugh trio plus Manuel de Sylva, was followed by Milt Herth.

Back Door Stuff

Playing weekends at Thelma's Back Door is the Jimmy Dudley trio, featuring Dudley, alto; Mamie Myrick, piano, and Otho Tinkersley, bass.

The Riverside theater has Benny Goodman in May 26 and Duke Ellington June 23 for one week each. . . . Organist Kay Sterling continues at the East Town. . . . Joe Reichman went into the Empire Room May 3 for two weeks.

—Shirley Klarner

New York—Frankie Yankovic breaking into the best-selling record brackets with a second recording—*Rosalinda Waltz*—on the heels of his top *Blue Skirt Waltz* waxing. *Rosalinda* written by Yankovic, Joe Trolli, John Pecon, and Richard Adler.

Theremins Yet!



New York—Elliot Lawrence's search for new sounds has led him to the theremin, which will whimper around the oboe and bassoon in his ballad backgrounds. Elliot has been taking lessons from Lucie Bigelow Rosen, shown with him above, who played the instrument on two recent Columbia discs cut by the band. Lawrence has now completed the course, however, and will handle the theremin in the future.

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MOVIE MUSIC

Second Film Hints Better Roles Planned For Doris

By CHARLES EMGE

Hollywood—Doris Day, who got off to a flying start in her first picture, *Romance on the High Seas*, moves up another notch in her second picture, *My Dream Is Yours*.

In this one, Doris drew the role of a young war widow with a youngster to look out for. Though it isn't exactly the kind of role on which Academy awards are won, it hints that a more important job might be in the offing for her—maybe in *Young Man With a Horn*.

There's nothing about her work in this picture to prove that she might not be up to it.

Dream is another variation on a familiar theme—a story of the rugged road entertainers usually travel while striving for the big break that brings stardom. This time it's in radio instead of the theater, and though it's strictly the slick side of the tale, minus the greasy cafes, shabby hotel rooms, and pungent plumbing that many a top star has known, it does have a few suggestions of how tough the big boys who are in can make it for the newcomers who are out.

Good Idea

For the most part, the musical numbers are fitted neatly into the continuity so that they punctuate the narrative. Sometimes they just fade out in the middle in order to let the story move along (a good idea, in our opinion).

Musical items include novelty treatments, with special lyrics by Ralph Blane, of *Lizit's First* (we wish it were the last) *Hungarian Rhapsody* and *Canadian Capers*; some Harry Warren hits of other years, *I'll String Along with You*, *Nagasaki*, and *You Must Have Been a Beautiful Baby*. Warren and Blane also turned out four new songs, but we leave the plugging of new songs to the song pluggers.

Jack Carson, as Doris' loyal, self-sacrificing agent is so good you can almost believe there might be such an agent.

Carle Good

Ada Leonard adds an authentic touch as leader of an all-girl radio orchestra. Frankie Carle comes in nicely in a featured bit part. Ada waves her baton and Frankie plays his piano with the visual support of Hollywood sideline musicians and the musical support of Ray Heindorf's Warner Brothers studio orchestra. No one should complain.

Much sleuthing on our part failed to uncover the name of Lee Bowman's ghost singer. The pic-



Hollywood—Doris Day plays a singer whose blossoming career is tended by honest Jack Carson, in her new movie, *My Dream Is Yours*. But his interest is not strictly professional. Can you blame him?

ture was made 1½ years ago, and all we could get was, "Why sure, that was—now let me see—I just can't seem to recall his name." Whoever he was, he was pretty good. Anyone got any guesses?

SOUND TRACK SIFTINGS

Columbia producer Ralph Staub, evidently intrigued by that firm's disc jockey picture, *Make Believe Ballroom* (due for general release around June 1), is preparing a 10-minute short dealing with the platter chatter men for his *Screen Snapshot* series. . . . Freeman Davis, the "Brother Bones" of that *Sweet Georgia Brown* recording for Tempo, is coaching Bing Crosby for a sequence in Paramount's forthcoming production, *Riding High*, in which Brother Bing will do a bone clacking number. The actual clacking, we gather, will be recorded by Davis (wonder if a bones clacker has to be a member of the AFM?)

Ethel Waters took time off from her concert and night club work to do her first straight (non-singing) film role in *Pinky*, in the making by Darryl Zanuck at 20th-Fox. It's one of several movies in which Hollywood promises to deal boldly with what too many people still refer to as "the Negro problem." . . . Joe Lilley, the Paramount music man who worked out the music and gags for that "Middle Ages" ork in Crosby's *Connecticut Yankee*, turned out a musical satire on *Hamlet* for Betty Hutton to do in *Red, Hot, and Blue*, Frank Loesser collaborating.

Big Turnout And 3 Orks At AFM Ball

Sacramento — Local 12 AFM held their annual Musicians ball at Governor's hall this year to the largest turnout in history. Three bands alternating were Forrest Long, Buster Peart, and Eddie Halter.

The much discussed Long band provided the highlight of the evening. The reed section is outstanding, and vocals were strong with ex-Raeburn chirp Doris Dale sharing ballads with sax man Clyde Bell. Up tempos and novelties were handled nicely by Tom Kennv.

With the remodeling of the Clayton club into one of the plush spots in town, the suave stylings of Les Parker's band is in excellent taste. Band came direct from the Thunderbird in Las Vegas. . . . The Coasters, at the Capitol inn, headed by Don Guthrie, have had their option picked up. . . . Two local dance halls, the Rainbow Gardens and the Trianon, have followed the trend to folk dancing one night a week.

—Orlin Hammit

Newcomer Pens Hit Sings It On Disc, Too

Hollywood—Despite the fact it seems impossible for an unknown to crack the publishing business with a song, a newcomer slips over a major hit just often enough to keep the beginners from quitting.

Latest to hit the jackpot on his first published song is Stan Jones, a forest ranger from California's Death Valley, who came in from the wide open spaces to give America what will probably be its biggest hit of the year, *Riders in the Sky*.

After the song had been waxed for their respective plateries by Vaughn Monroe, Burl Ives, Bing Crosby, Peggy Lee, and other name singers, Mercury's Mitch Miller slipped over a scoop by signing Jones himself to vocal his number (he did words and music) for that label.

Laine Adds Drums

Hollywood — Frankie Laine, heretofore accompanied only by pianist Carl Fischer on niterly dates, added drummer Morey Feld to his music department on his opening at L.A.'s Cocoanut Grove. Laine said Feld will continue with him from here.

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Mickey Sits In With Smug Pennies



Hollywood—Mickey Rooney makes a quite creditable noise as a drummer with Red Nichols and his latter-day Pennies during time out while filming the Rooney-Stiefel production *Quicksand*. Red heads same group, which will be both seen and heard in the movie, at the Hangover club nightly. Joe Rushton is on bass sax; King Jackson, trombone; Revel Lynch, clarinet; Bob Hammack, piano, and Red, cornet. Rollie Culver is the regular drummer.

New Label Releases Two Sides By Bumps

Hollywood — John Blackburn, formerly with Exclusive, Black & White, and other coast record companies, has set up his own firm here to put out new label to be known as Selective.

First release featured a combo headed by tenor man Bumps Myers doing *Annie Laurie*, backed by an original titled *Bumpin' with Bumps*.

Former Heidt Saxist Organizes Dallas Ork

Dallas—Bill Tieber, former Horace Heidt saxist, more recently staff man at WGAR, Cleveland, and with Joe Reichman, has formed his own small band and opened at the Colony club, downtown here.

Band is strictly continental society style, catering to the tired business man with the buck, but has snagged the liveliest of the centrally located niteries to play

Phoenix Session Gets Full House

Phoenix — Local disc twirler, Sleepy Stein, presented *Jazz at the Auditorium* last month. Session was held in the Arizona State college auditorium and drew a capacity crowd.

Band consisted solely of local men, although some of them have been with name bands. Outstanding in the group were altoist Roscoe Weathers, trombonist Bill Kennedy, and guitar man Howard Roberts.

Vick Masters and his Dream Aires at the Silver Spur. . . . Dick Robinson's band at the Gilded Cage with funny hat routine that, for a change, is funny. . . . Four Deals still at the Baseline tavern after six months.

—Jackie Stewart

its first date. Tieber, who doubles on alto sax and violin, has Bob Clark on tenor; Bob Carnegie, trumpet; Walker Hancock, bass; Howard Hall, drums, and Gordon Gailey, piano.

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Los Angeles Band Briefs

Los Angeles—Roger Spiker (piano) and other former Freddy Martin men, including Clyde Rogers (sax & vocals), were set for May 9 opening at Slapsy Maxie's. Spiker fronting band as Roger Raye. Art Whiting set deal.

Ray Robbins (known as Ray Foster when he was vocalist with Al Donahue and others) did one-week stand at Aragon preceding May 17 opening of Paul Neighbors ork.

Tex Williams band now doing six nights a week at Riverside Rancho instead of four. Monday, off-night at spot, devoted to square dance instruction.

Chuck Foster into Biltmore Bowl May 26, as Jan Garber moves to Catalina Island for summer.

Russ Morgan, heading new band formed here couple of months ago, set for Palladium. Follows Lea Brown May 31.

Phil Ohman, heading eight-piece unit, back at Ciro's; replaced Jack Nye ork. Rene Touzet rumband held over.

D'Varga (pianist Johnny Anderson) into Larry Potter's Supper club, as swank Valley spot shifted spotlight from singers to instrumental attractions. With D'Varga are Chuck Trapani, Jim Kersbergen, Murray Wald, reeds; Tony Terran, trumpet, and Ernie Pickard, drums.

Johnny La Mont, with six-piece novelty combo, into Red Feather.

Benny Carter reading 18-piece band; dates to be set by Federal Artists.

Lee Young, with six men, was signed for Casbah starting May 10, opening date of Sarah Vaughan at spot.

Joe Venuti, like other oldtimers of the "jazz age," coming back into the limelight. King's, plushy Santa Monica boulevard eatery, broke out newspaper ads headed "FLASH" to announce his opening.

Johnny White trio (Johnny, vibes; Guy Scalise, guitar; Gene Englund, bass) the first musical

Oscar Cops One For '48 Coleisms



Hollywood—Oscar Moore, guitarist with brother Johnny's Three Blazers, shows Walter Heebner his Beat plaque for top place in the 1948 all-star band poll. Heebner is Hollywood recording director for RCA Victor. Oscar left the King Cole trio late last year and was replaced by Irving Ashby.

attraction at Rosemont cafe, new suburban spot.

KEYSPOT BANDS

- Aragon—Paul Neighbors
- Beverly Hills hotel—Ted Fio Rito
- Biltmore Bowl—Jan Garber, Chuck Foster
- opng 5/26.
- Casbah—Lee Young
- Casino Gardens—Paul Martin, Maryn Bogue
- Charley Fay's—Abhey Brown
- Ciro's—Phil Ohman, Rene Tounet
- Club 47—Zutty Singleton
- Cocanut Grove—Leighton Noble, Jack Finn
- opng 5/24
- Hangover club—Red Nichols
- King's restaurant—Joe Venuti
- Larry Potter's—D'Varga
- Moosebush—Eddie Oliver, Lattinette
- Monkey room—Pete Daily
- Palladium—Lee Brown, Russ Morgan
- opng 5/31
- Red Feather—Johnny La Mont
- Riverside Rancho—Tex Williams
- Rosemont cafe—Johnny White trio
- Royal room—Wingy Manona
- Zucca's—Lefty Johnson

Your next copy of *Down Beat* will be the issue of June 17 on the newstands June 3.

Rose Organizes Ork For Concerts, Dances

Hollywood—Dave Rose is organizing a studio-style ork here with which to play a series of college dances and concerts in coast cities. He plans to carry 33 musicians and two singers as part of regular unit, but for concert dates will add 15 to 20 men, secured in cities in which concerts take place.

First date set was for UCLA campus affair May 27. Charlie Price is orchestra manager. Tour is being handled by Federal Artists.

Boston—Edmond Hall's unit replaced that of Dixieland revivalist Bob Wilber at the Savoy ballroom here. Clarinetist Hall has former Jimmie Lunceford drummer Jimmy Crawford, ex-JATP pianist Ken Kersey, trombonist Vic Dickinson, trumpeter Johnny Windhurst, and bassist Johnny Field in his band.

THE HOLLYWOOD BEAT

'In The Flesh' Shows Get Push From Video Boom

By HAL HOLLY

Hollywood—A while back we observed, as have others, that the most important effect of television would be a revival of interest in live entertainment. Looking about us, we see many signs here that youngsters, who have grown up in almost complete ignorance of the living theater, feel a big urge to see and hear entertainment in the flesh.

For instance, operators of I.A.'s Million Dollar theater, who have kept stage shows alive here by playing name bands, have taken over the Forum theater, strictly films for years, and were searching for acts to build an opening show. The bill will be bolstered with a weekly television show originating on the stage on Saturday mornings.

Another Revitalization

Zucca's Opera House, the present name of the Culver City spot once famous as Sebastian's Cotton club (Lionel Hampton got his start there), has been revitalized by enterprising Harry Schooler, who is giving its customers hours of acts that range from lion tamers to coloraturas.

What's important from the musicians' standpoint is that it seems to have become a good steady job—something the place hadn't been for years. Lefty Johnson and his bandmen do an excellent job of doubling from show music to Dixie-flavored dance music.

'Blackouts' Busy as Ever

The astonishing success of Ken Murray's *Blackouts of 1949*, which started as the *Blackouts of 1941* at the El Capitan theater here and is still doing sellout business is, of course, an old story.

A collection of vaude acts old and new, held together by Murray's clowning, the show is now on its fourth ork conductor, Rene Williams. He, like his predecessors, Oscar Baum and Pryor Moore (both retired), moved up from the first fiddle stand. Carlton Kelsey, who lead the ork that opened the show, died during its fourth year.

There is no doubt that nitery operators here have lost faith in dance music as such to do business for them and are going heavily for entertainment.

Competition

Agents in the habit of booking name bands on college dance dates here are running into tough competition from Carol Wax, a local bandsman. For a similar or lower price than the kids might pay for a name, he gives them a big, studio type ork.

On a recent prom here, Wax headed a 26-piece unit that included eight fiddles and a harp—also gave them a name singer, Kay Starr, in the package (Watch this gimmick grow from here)....

Yes, in answer to several queries, that was the real Frank Remley whose picture was seen with Jack Benny's Beverly Hillbillies on Page 1 of the May 6 *Beat*. He was "written into" the Jack Benny air-show years ago as a gag, then the role of "Frank Remley" was assigned to radio actor Elliot Lewis, one reason being that Remley, who

Gamble On Louis Dance Pays Off

Corpus Christi—The Louis Armstrong All-Stars played a one-niter here at the Trocadero club recently that drew a dine and dance crowd of some 1,000. And the event turned out to be such a good job of dance band promotion it may be the key to opening the door to appearances by other top bands.

Management gambled on the unit but it paid off. Band was flown in from Arizona but, even at \$2.40 a person, the club was sold out three days in advance. And many were turned away.

From the opening *Where the Blues Were Born in New Orleans* to the last set, the dance floor was packed with studees, not dancers. And intermissions found musicians so mobbed for autographs they couldn't get off the stand.

This should prove something to local promoters—that name bands, properly presented, will sell.

—Jake Trussell

plays in the orks on both the Jack Benny and Phil Harris shows, can't get from his music rack to the mike and back fast enough for radio timing.

One of those know-it-all movie trade mags recently referred to Local 47's advancement fund as a "fund kept by Local 47, out of which coin is loaned a band leader when he wishes to organize a crew and needs a start." Now, wouldn't that be nice, if it were true.

The advancement fund is nothing more, nor less, than a fund by which musicians working club dates can get paid off the morning after by going to union headquarters and presenting a voucher, instead of waiting for the leader on the date to cash the check. If he is the kind who is slow on the payoff, the union's financial experts, not the musicians who worked for him, have to get after him.

In a quick rundown with guitarist Allan Reuss, we learned that he and six other members of the original Benny Goodman band that came here to the Palomar in 1935 (not '36, as we incorrectly noted recently) are now settled down here in Hollywood. They are: trumpeter Nate Kazebier; trombonists Joe Harris and Red Ballard; saxmen Dick Clark and Bill Depew, and pianist Jess Stacy.

Aftermath of a tragedy: the young woman who was driving the car that killed Herbie Haymer tried, via sleeping tablets, to commit suicide when she was served with a warrant charging her with criminal responsibility for the accident.



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That Hillbilly Threat Is Real

That hillbilly and western threat described in the last issue of *Down Beat* is not just conversation. The mountain music and the oaters' odes are just about pushing popular tunes, jazz, swing, be-bop and everything else right out of the picture.

What music publisher do you think is selling more sheet music today than any competitor? It is an outfit called Hill & Range, which on certain of its hits is outselling not only any other publisher, but any group of publishers. Its sheet sales on *Bouquet Of Roses*, for example, passed the 700,000 mark.

Phonograph records are the most effective factor in peddling this sheet music, although radio plugs help, too. Eddy Arnold's disc of *Bouquet* sold more than a million.

The firm's current plug, *Candy Kisses*, was cut 22 times, 14 of them on popular labels and eight on transcriptions. They have 30 recordings already lined up for their next tune, *Roomful of Roses*.

Makes you wonder whether to order a cowboy hat or start taking your yodeling lessons.

RAGTIME MARCHES ON

NEW NUMBERS

ALLEN—A daughter, Margie (8 lbs.), to Mr. and Mrs. Shorty Allen, recently in New York. Dad plays piano at the 181 club; mom sang, as Margie Napoleon, with Shorty's band.

BUCKLEY—A son, Robert Allen, to Mr. and Mrs. Emerson Buckley, March 27 in New York. Dad is associate music director of WOR; mom in Met soprano Mary Henderson.

BURKE—A daughter to Mr. and Mrs. Pat Burke, April 18 in Pittsburgh. Parents are the singing team of Pat and Sylvia.

JOHNSON—A daughter to Mr. and Mrs. Jerry Johnson, April 18 in New York. Dad is with Southern Music; mom is former singer Kitty Lane.

MALNECK—A daughter to Mr. and Mrs. Matty Malneck, April 19 in Hollywood. Dad is violinist-leader.

MARKE—A son, Lionel Vincent (7 lbs.), to Mr. and Mrs. Vincent Marke, April 1 in New York. Dad is press agent for Lionel Hampton.

SANDS—A son, C. Stephan (6 lbs. 13 1/2 oz.), to Mr. and Mrs. Carl Sands, April 16 in Chicago. Dad leads orchestra at the Oriental theater.

UBER—A daughter, Denise (7 lbs. 8 oz.), to Mr. and Mrs. Bill Uber, April 23 in Chicago. Dad plays also with Dave Le Wister's orchestra.

TIED NOTES

CRISARA-MAZUCHI—Ray Crisara, first trumpet with the NBC symphony, and Angela Mazuchl, May 19 in New York.

HOTCHKISS-MARTIN—Jens Hotchkiss, leader of the Silhouette trio, and Kay Martin, singer with the unit, April 8 in Los Angeles.

MYERS-SAUNDERS—Eddie Myers, musician, and Dell Saunders, singer formerly with Tommy Carlyn, March 29 in Pittsburgh.

NAULT-FLANDERS—Roger Nault, drummer with Ted Herbert, and Jean Flanders, singer with the same band, recently in Manchester, N. H.

ORLOFF-GORDON—Gene Orloff, concert master at WMGM, and Rene Gordon, April 29 in New York.

REINSCHILD-WHITE—Carl Reinschild, with Columbia records, and Carolyn White, April 15 in New York.

BULLO-DIMATTEO—Mario Rullo, tenor with Claude Thornhill for two years, and Gloria DiMatteo, May 14 in New York.

SOUIER-KNIGHT—Carl B. Souier and June Knight, radio singer, March 29 in Las Vegas.

FINAL BAR

BARNES—Stella Barnes, 46, MCA contract department head, April 16 in New York.

BELL—Emerson E. Bell, 57, singer once with the Southern Harmony Four, April 15 in Kansas City.

CARNEVALE—Luigi Carnevale, 39, composer and conductor of the Pennsylvania Philharmonic, April 16 in Washington, D. C.

CZERWONEY—Richard R. Czerwony, 62, violinist, conductor and teacher, April 16 in Chicago. He headed the Chicago Philharmonic for 20 years, and was head of the violin and orchestral departments at Lehigh University.

GRAY—Lou Gray, music director of Spotlite records and owner of Embassy records, April 24 in New York.

KRAHILL—George E. Krahill, 63, march composer, April 1 in Canton, O.

MORGAN—Mrs. Letitia E. Morgan, 82, piano instructor and choir leader, recently in Concord, N. H.

MEYER—Paul Meyer, 75, violinist, recently in Philadelphia.

MUTH—Billy Muth, 46, organist, April 16 in Fort Worth.

REBOCK—Mrs. Jack Rebock, 55, wife of some writer-orch leader Jack Rebock, April 15 in Bridgeport, Conn.

RENA—Henry (Kid) Rena, old-time trumpet player, April 25 in New Orleans.

SCHMITZ—Phillip Schmitz, musician and composer, April 6 in Atlantic City.

SPITALNY—Herman Spitalny, 66, violinist and uncle of Maurice and Phil Spitalny, April 22 in Cleveland.

STACCATORE—Patrick Staccatore (Jack LeMar), pianist and leader, April 11 in Bridgeport, Conn.

STEINERT—Leopold Steinert, 88, clarinetist and composer, March 30 in Los Angeles.

STEVENS—Kay Stevens, 26, night club singer whose real name is believed to be Kay Telefer, April 17 in plane crash near San Bernardino, Calif.

TIERNEY—Frank Tierney, 69, song and dance man, April 18 in Youngstown, Ohio.

TWOMBLY—Lennie C. Twombly, 72, band director, April 8 in Hill, N. H.

VESEY—Armand Vessey, 79, violinist and conductor and arranger for the Rita-Carlton orchestra from 1912 to 1945, March 31 in New York.

VERONA—Leonidas Verona, 84, viola with the New York Philharmonic-Symphony orchestra for 30 years, April 18 in New York.

WAGMAN—Mrs. Margaret Baumgarten, 60, wife of August Von Glahn, known professionally as Gus Van, April 11 in Forest Hills, N. Y.

CHORDS AND DISCORDS

Off Moment For Diz

Atlanta, Ga.

To the Editors: I don't know whether or not Stan Freeman (*Chords*, April 22) plays an instrument (he probably doesn't), but if he has listened to jazz and its performers at any length he must realize that even the best of them have their off days and moments.

Diz' work on *I Can't Get Started* (which is a master purchased by Columbia from the small Manor firm, and which was recorded and released by the latter company some four or five years ago) was made at a session in which Gillespie was in top form. *Salt Peanuts*, *Be-Bop*, and *Good Bait*, all of which were cut on this date, prove that Dizzy was blowing great trumpet at this session. But when it came time to record *Started*, he, probably because of fatigue, didn't quite make it.

What Dizzy had to play on this side (the arrangement itself), I am sure Freeman will concede if he appreciates good modern scoring, is wonderful. The full and dexterous use of the basic chords of the familiar tune the late-great Bunny Berigan made immortal mixed with original and tasteful variations, make this score an interesting and infectious one by any standards.

The way Dizzy plays here is somewhat of a disappointment to me, but what he plays is fine, and it sounds great when Dizzy's in form, which he was the night he played it here at a concert with his big band.

Freeman's insinuation that Dizzy is lacking in fundamentals, in short, that he is somewhat of a poor technician, an inferior musician, on the basis of his performance on *Started* is just plain stupid reasoning. Let the faraway and uninformed Stanley listen to Dizzy's *Blue N'Boogie* (Guild master on Musicraft) or *Anthropology* (Victor), or any of the Coleman Hawkins Apollo sides on which Dizzy plays, and finally, his choruses, ensemble and solo, on the above-mentioned Manor disc and Oscar Pettiford's *Somethin' For You* (Manor) which used the small group Dizzy led on *Started* as a nucleus for the band. Then let him say Dizzy Gillespie isn't an almost flawless master of his instrument, as well as jazz....! Ray Massey Jr.

Maynard, Not Marshall

Verdun, Quebec

To the Editors: Noticed Michael Levin's column of April 22, in which he dealt mainly with the Jimmy Dorsey orchestra, and mentioned 20-year-old trumpet player Marshall Ferguson. Ferguson is from my own home town, and his correct name is Maynard. Ron Young

No Easy Way

Dallas

To the Editors: There are many who approach popular songwriting with the same attitude as those who enter the "In 25 words or less tell why you munch Crunchies" contests. There are also those who realize that to write one good song takes many bad ones, and that they write for the same reason others paint, or fly planes, or grow flowers.

A good many of these persons have jobs, eat a more varied diet than hamburgers, and the song-mongers' pocketbooks are not lined with their cabbage.

There is no way to sift the good from the bad, the talented from

WAGHALTER—Ignatz Waghalter, 68, conductor and composer, April 7 in New York.

WATSON—Frank S. Watson, 78, former cellist with the Philadelphia orchestra, April 19 in Stonehurst, Pa.

WECKERLY—Reuben J. Weckerly, 69, musician, March 12 in Philadelphia.

Hooray For Hollywood



"Pardon me, I'm from Local 47..."

the untalented, that wouldn't involve going through the manuscripts of 500 ex-Crunchie contestants to find the one with possibilities. For that reason the boys at Coffee Dan's or the Empire coffee shop (*So You Want to be a Song Writer* by Johnny Lehmann, *Down Beat*, April 22) who, by the way, probably don't live there any more, are far less capable of handling the traffic than the industry admittedly is.

If you must print articles telling the hopeful how to do it, give them the facts. Tell them their talent, if they have it, must be developed through the writing of hundreds of songs. They must study the various forms and try to discover for themselves what makes a song tick. They should select their favorite writer or writers, and borrow from their style, and through the knowledge of what style is, develop their own. They should study the piano and arranging to be able to put their work on paper in the correct form. Their work must acquire a professional polish before they can hope to shake that ASCAP writer's weary hand.

And even after that, they must have the faith in themselves necessary to continue after many disappointments. The doctor, the artist, the musician, all serve their apprenticeship. So must the new song writer. There is no easy way. That should be made clear. Bill Grove

Dreams And Gimmicks

Bronx, N. Y.

To the Editors: Maybe he (Chubby Jackson) is a dreamer thinking love of the music can hold his group together, but if he has the right idea they'll eat, too. He's less of a dreamer than some past exponents of bop.

You, editors and staff, are the biggest dreamers of all. You apparently expect this new music form to be accepted on the merit of its new harmonics, polytonality, changed accents, etc., without being "polluted" with gimmicks. This would be ideal if they were playing to the ideal audience consisting of interested musicians. Unfortunately there aren't enough of them around to make the deal financially successful. Betty Barford

Bop Via Bangor

Bangor, Maine

To the Editors: Cheers for Lee Castle... While playing a dance date at the service club of a local air force base I had an experience that seems to

duplicate one of trumpeter Castle's (*Down Beat*, April 22).

As I sat on the stand, putting away a set, a kid approached and asked if we had any California music. In doubt as to whether he wanted *California Here I Come* or the background music of *Lost Weekend*, I asked him to elucidate.

"You know, man, be-bop! Like what you just played."

I looked up at the sheet on the piano. It was *Jazz Me Blues*—a Dixieland arrangement of I ever played one.

This seems to substantiate the fact that Herbert Z. Citizen knows not bop from mop. For myself, I would like a working definition of bop. I know it when I hear it, but I would like to be able to tell someone what it is when I am asked what it is.

I like bop—when it's played cleanly and in tune. My largest gripe is that too much of it does not conform to these standards. I would like to play bop. I can't because of technical limitations.

I do feel however, that bop has definitely left its mark on any musician who has listened to it to any great extent. It gets in your blood. I even tuned in a mickey band the other night and heard some pleasantly incongruous bop figures.

Would like to see some band come up with a combination of the best factors in swing, bop, and Kentonism. Ralph Burns has come the closest with his *Summer Sequence*. I hope this boy hasn't thrown in the towel. Greg Osgood

Polkas In Pittsburgh

Pittsburgh

To the Editors: I highly disagree with Mr. Gardner (*Chords*, April 22). I think he has a narrow-minded point of view. I am an ardent Dixieland lover and am not sorry for it. Dixieland is as well developed a form of music as be-bop. I think that the combo he spoke of is as skilled in their kind of music as are the leading be-bop artists.

And I can't see anything wrong with an occasional polka. It displays a technical command of the instrument.

Hope that the musicians in Pittsburgh continue their present trend back to the "good old days." Robert Locke

Your next copy of *Down Beat* will be the issue of June 17 on the newsstands June 3.

THE HOT BOX

Jazz Ltd. Album To Be A Wax Rarity Come Summer

By GEORGE HOEFER

Chicago—Chicago's Jazz Ltd.—the House of Ziblid on William Leonard's Journal of Commerce square—has waxed for posterity its featured artists of the last two years, artists like jazz titans Sidney Bechet, Muggsy Spanier, Doc Evans, Don Ewell, and Munn Ware. And only 1,000 copies were pressed for distribution, so it behooves all dyed-in-the-wax collectors to hop a train for Chicago.

It is collector's fodder of this type that keeps the game going. This summer these records will be harder to get than Oliver's Zulu's Ball on Gennett.

Musically, to these ears, the album is a bit of a disappointment. It possibly is due to the selection of tunes, for as Leonard stated in his album notes, an attempt was made to pick tunes that have not been recorded too frequently. This was commendable on the surface, but we would have preferred to have heard the stars play more brightly on well worn jazz classics.

Jazz Ltd. 101—'Egyptian Fantasy' Sidney Bechet, accompanied by Bill Reinhardt, clarinet; Munn Ware, trombone; Don Ewell, piano; Wally Gordon, drums, and Sid Thall, bass. Tune undoubtedly was selected due to the popularity of the Bechet Victor version (now out of print) in Chicago. Linn Burton, Windy city disc jockey, has been using the Victor for some time as a theme.

This rendition is practically a soprano sax and clarinet duet without an adequate rhythm drive. Ware's trombone bit indicates a better result would have been attained if that had been longer, to offer more contrast to the clarinet and sax. Towards the end there seems to be a groping for ideas when the soloists get lost in their own virtuosity.

Second Best Maple Leaf Rag. Ewell, accompanied by the drums and bass. This is the second best side in the album. Don's sensitive touch at the piano enhances his inherent technique and feeling for ragtime piano. This is the kind of barrel-house piano that is ideal atmosphere for a rainy afternoon and a keg of beer.

Jazz Ltd. 201—Maryland, My Maryland. Bechet, with same accompaniment as above. The number is handled in the traditional New Orleans parade form but lacks inspiration. It opens with a spoken announcement understandable only to the one who made it. About halfway through the side, Sidney's playing begins to save the record and there are some interesting figures by Ewell in the treble.

Careless Love. Bechet, and same accompaniment. The best of the Bechet sides, where his horn sings in a slow tempo that is just right. There is an effective counter voice furnished by Reinhardt's low register clarinet.

Fuzzy Jazz Ltd. 301—It's a Long Way to Tipperary. Doc Evans, with same accompaniment. Doc fared the least well of the three main stars from the technical aspects

of the recording. His sides sound fuzzy. Tipperary lends itself well to a Dixie rendition. Evans plays a relaxed type of horn that requires a bit more drive back of him than he got here. This didn't come off as well as his rousing version of Georgia Camp Meeting, which used to rock Ziblid back and forth.

Wolverine Blues. Evans, with same accompaniment. Side is better than the above but still gives fuzzy reception. There is a nice Ewell break in addition to Doc's fluid horn.

Jazz Ltd. 401—Washington and Lee Swing. Muggsy Spanier, with same accompaniment. This is the best side of the lot. It is typical Spanier with his usual drive, which makes up for my disinterest in Swing as a Dixieland tune. Mugs' inherent drive tends to spark up the rhythm section a bit from their previous efforts in this album. The result is a more cohesive performance.

Jungle Type A Good Man Is Hard to Find. Muggsy Spanier, with same accompaniment. Rendered in slow tempo, showcasing some low register clarinet, an interlude from Ewell, and Muggsy's jungle horn improvisations. The latter is the kind where Muggsy seems to make his horn talk.

This album, which, in my opinion, stars Muggsy and Ewell, is packaged in an attractive cover designed by Bob Engle, a University of Wisconsin quarterback, who is the only sophomore ever to have edited the Badger, the college annual.

Sidemen Switches

Three new trombone men with Sammy Kaye: Frank Webb, Gil Stancourt, and Jimmy Dell. Don Plummy and Frank Hutchinson exited... Trumpet men Louis Muced and Billy Howell joined Miguelito Valdes... Al Lorraine, trombone, has taken George Masso's chair with Jimmy Dorsey.

George Nolan, former Art Mooney lead trumpet, has returned to band as featured vocalist, replacing Johnny Martin... Gay Brinson took lead sax chair with Jimmy Featherstone's band in Chicago when Tom Hill left. And Harry Goldson, bary, joined Henry Busse, with Alvino Key's Dan Hanby replacing.

The seven-piece A. J. Johnson jump band moved from the swing atmosphere of the Tropics Dinner club to the plush Tower in San Antonio. Bubba Bright is featured on hop tenor.

Taking the Johnson band's place at the Tropics was Fats Martin and a four-man unit featuring Juanita Martin on piano and vocals.

Remember years ago when San Antonio sported two great Negro big bands, Don Albert and Boots and His Buddies? Well, if all the available Negro talent in the Alamo city were, right today, rounded into one big band, it could blow most of the available swing crews right out the door. But the boys prefer to play it in small crews at different clubs. Must be more money that way.

Knows Likes Will Osborne and a typical Osborne sweet-swing band played a date at the atmospherically perfect Seven Oaks in San Antonio. Will still knows what the dancers like best and gives it to them.

Osborne traveled on down into the Rio Grande valley from San Antonio, did a three-night appearance at the Raymondville Onion fiesta.

TEXAS ROUNDUP

Texans Like Name Band Idea; To Get Some More

By JAKE TRUSSELL

Corpus Christi—David Lebby, manager of the Trocadero club in Corpus Christi, has gone all out to bring south Texas fans the best in name bands. After the club's success with Louis Armstrong and his All-Stars recently, Lebby inked contracts for three more name acts, and apparently plans to bring in a couple of big names each month on one-nites from now on.

Hal McIntyre and his 17-piece group were in last month, and Lebby has Henry Busse and Gene Krupa on deck for later appearances. To say that this is good news to name band-starved south Texans is an understatement.

In Old San Antonio The seven-piece A. J. Johnson jump band moved from the swing atmosphere of the Tropics Dinner club to the plush Tower in San Antonio. Bubba Bright is featured on hop tenor.

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RCA Paring Leaves One Man Artist Head

New York—General shakeup in Victor's artist and repertoire department which went on for several months this winter has finally settled down with Jack Hallstrom in sole charge of a. and r. policy. This is the first time since Eli

Lots Of Names To Cleveland

Cleveland—Largest crop of name talent to hit Cleveland in many a year has appeared here recently. Entrance of two theaters into the field has provided a further outlet for musicians, and has brightened hopes for those here who would like to see big things in Cleveland.

The Mayland, a suburban theater, has brought in bands for one-day appearances, booking them on open days that they are in the area. Shep Fields, Skitch Henderson, and Tex Beneke have played the spot, and Blue Barron's group was scheduled for May 8.

The RKO Palace, which, until recently, was the sole live talent house in town, runs an occasional stage show, most recent of which was the Nat Cole-Frances Langford package.

Norman and Dizzy Concerts have been abundant, but not always worthwhile. The usual JATP displayed its usual wares. Dizzy Gillespie played two concerts within six months here, featuring about the same material at each.

When Nat Cole was in town, he spent 1 1/2 hours on disc jock John Rose's program discussing and explaining bop. Rose had laid a lot of ground work for Nat's proposed sales campaign, and when the two got together the ensuing conversation was intelligent and convincing. Rose himself has a sensible outlook towards jazz, and his opinions and reviews are highly regarded by jazz fans.

—Marv Emerling

Oberstein left that the department has been a one-man operation. During the recording ban, Victor's a. and r. policy was set by a large committee and, more recently, by a three-man committee.



George

GRETSCH BROADCASTERS... "Finest Drums I Ever Owned" ...DICK SHANAHAN... Dick Shanahan with Charlie Barnet's famous band is a perfectionist who came up the hard way. Today Dick is one of the country's original artists and has won triple laurels with his Gretsch Broadcasters... technician... soloist and outstanding section man.

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Haymer An 'Unacclaimed Great'

By GEORGE HOFER

Another instrument, the tenor saxophone of Herb Haymer, is gone from the inner circle of unacclaimed greats in jazz music. Unlike Goodman, Armstrong, Teagarden, and other ace instrumentalists who have led their own bands to fame, the men in the inner circle, like Fazola and Haymer, are famous to musicians only. Herbie Haymer possessed all the attributes of a

of a large orchestra playing a sweet arrangement. He was able to improvise a series of hot choruses of dynamic intensity or play beautifully intoned phrases.

His fine ear, chord sense, inherent beat, and originality permitted him a rich style. A noteworthy economy of notes further (Modulate to Page 13)

musician's musician. Haymer's unique musical talent made him equally at home in a jam session or in the reed section

Kay Asks \$50,000 From Bop City Ops

By JOHN S. WILSON

New York—Monte Kay, whose introduction of bop and accompanying gimmicks at the Royal Roost helped change that spot from a struggling chicken joint to an operation so successful its policies were imitated across the country, is preparing to bring suit for \$50,000 against the operators of Bop City for allegedly easing him out of his interest in the new local bop mecca.

Ralph Watkins, one of the operators of Bop City, says Kay was let out because there wasn't anything for him to do at the spot.

Kay claims he and disc jockey Symphony Sid Torin had an oral agreement with Ralph Watkins, whereby they would share a 15 per cent interest in the club and would each receive \$200 a week salary.

Kay was to handle booking and production, while Symphony Sid took care of the emcee chores and plugged the spot on his radio program. By the terms of the deal, neither of them was required to put any money into the club, according to Kay.

That's All

Ten days after Bop City opened, Kay was called into a meeting by four of the co-owners of the spot—Watkins, Bill Faden, John Pransky, and Paul Schlosser—and was told he was through.

"Is the place closing?" Kay asked. "No," he says he was told. "You're just closing."

Kay asked what was going to be done about his agreement.

"You didn't put anything into the place," he claims he was told. "You've got no claim against us."

Watkins says that during the month of preparatory work before Bop City opened and following the opening, Kay contributed little or nothing to the operation. According to Watkins, it was at his urging that the other partners agreed to bring Kay into the Bop City picture. But when his partners later pointed out that Kay wasn't pulling his weight, he had to admit they were right. This led to Kay's dismissal.

Lean On Me

Earlier Kay had attempted to get a written contract from Watkins' lawyer, Saul S. Goldman, but failed to press the point when, he says, Watkins assured him that "you can count on me for your share." Kay received his salary for the 10 days he worked for Bop City after it opened. Symphony Sid has stayed on with the club on salary.

Kay and Sid first brought bop to the Roost a little more than a year ago. The Roost—then operated by Watkins, who has since withdrawn, and Billy and Arthur Faden—had been a chicken-in-the-basket joint which had tried rumba bands and corn outfits with little success. Kay and Sid had been putting on bop concerts at Town Hall, the Fraternal (Modulate to Page 19)

Fire Wrecks Monroe Bus

New York—Vaughn Monroe's band suffered losses estimated at \$30,000 when its bus went up in flames near Clarksburg, W. Va., on April 28. No one was injured.

Losses consisted mostly of clothing and the bus itself. Band's library, carried in the bus, was salvaged.

Monroe and his outfit were traveling from Richmond, Va., to a theater date at Morgantown, W. Va., when the brakes caught fire. The bus was stopped and the bandmen tried to put the fire out, but it soon reached the gas tank and the entire bus went up. They chartered a school bus in Clarksburg to take them on to Morgantown.

Saved Instruments

Sidemen were wearing their uniforms at the time, since they were scheduled for an afternoon show in Morgantown, and they wanted to save time by not changing at the theater. As a result, band was able to go on ok, although most of their personal clothing was lost in the fire. Their instruments were traveling in another bus.

Couple of days later Claude Thornhill's bus crashed into a truck near Erie, Pa. Only person injured was the bus driver.

Sonny Dunham Files Bankruptcy Petition

New York—Sonny Dunham filed a petition in bankruptcy in Brooklyn Federal court on April 29 listing debts amounting to \$69,612 and assets of \$847.

Among the debts declared by Dunham are \$15,500 to Carlos Gastel, \$15,000 to M. Harold Higgins of the Bloomfield bank of New Jersey, \$7,000 to Warren Pearl, \$2,500 to GAC, \$1,600 to Grady Watts, and \$1,500 to Frankie Carle.

Dee To Palisades

New York—Johnny Dee and his orchestra, featuring Randy Richards as vocalist, will open a two-week engagement at Palisades park on May 28. The band recently cut four sides for the Regent label.

Freddy Miller Cuts

New York—Freddy Miller and his new band waxed a couple of sides for Hi-Tone, including a Dixie arrangement of *Row, Row, Row*.

Starr, Venuti On The Cover

Lovely Kay Starr and her first boss, Joe Venuti, fiddle around on the cover of this issue. Reunion was held in the ABC network studios in Hollywood, when the violinist was a guest on one of the vocalist's broadcasts, *Starring Kay Starr*. Venuti discovered the attractive singer in Memphis 10 years ago and gave Kay her first job. After four months of marriage, Kay recently separated from her husband, Howard Stanley.

DOWN BEAT

VOL. 16—NO. 10

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CHICAGO, JUNE 3, 1949

Shaw Hits Back At Critics

New York—Artie Shaw took the opportunity of a guest appearance on Leonard Feather's *Jazz at Its Best* program (WMGM) late in April to crack back at some of the critical blasts unleashed at him as a result of his appearance at Bop City with a crew of 40 longhairs.

According to Artie, his audiences were not as apathetic as the press had indicated.

"I went into Bop City to find out some things," Artie said. "I wanted to find out how a typical audience would react to music which is not the usual kind of fare found in a night club."

Improved

"The first night was a mess. But once we got over the initial hurdle, they seemed to react pretty spontaneously. In fact, the last two or three nights there was practically a concert hall air."

Among the things Shaw found out was that he made a mistake in programming some of his more subtle numbers.

"But at the same time," he commented, "some of the most subtle things—Debussy's *Dances*, for instance—went over very well. For the most part they seemed to like the bang-up, noisy stuff or the very quiet stuff. Things that were in between they didn't get."

Wrong Idea

One thing which misled his audiences, Artie said, was what he termed a deliberate attempt on the part of the Bop City management to foster the idea that he was coming in with a symphonic orchestra. The original plan, he said, had been to list in the ads the names of the composers to be played as a means of offsetting the symphonic jazz idea.

Feather suggested possibly this had not been done because the management feared it might scare off potential customers.

"I can't argue with the economics of the thing," Shaw commented, "I'm just interested in music."

He said he didn't intend to keep together his longhair crew or any band.

No Business

"Keeping an orchestra together means business," he said, "and I'm not interested in business."

Although he had nothing to say about the critical attacks on his musicianship, he teed off on the cracks that had been made at him because of his politics. In particular (Modulate to Page 19)

Makes Sense

Chicago—King and DeLuxe records don't seem to be worried by all the fuss raised over 33 1/2 and 45 rpm records. Their recent release told dealers not to get frantic, because the discery does not feel:

• The juke box operator anticipates changing within the next few years.

• That the owners of windup phonos will be looking for windup 33 1/2 and 45 players.

NYC's Strand May Drop Stage Shows

New York—Possibility that bands will lose one of their better Broadway showcases looms in the threat of the Strand theater to abandon stage shows this summer. If the move is made, it will probably happen around July 1. Theater executives are not saying whether the change of policy will be permanent.

During the 10 years that it has been using name bands, the theater has occasionally dropped the show for a few weeks at a time. It's claimed that it made more money on these straight picture weeks because of the big cut in the nut. Only other Broadway houses currently using bands are the Paramount and the Capitol.

Anthony Gets First Big Gotham Booking

New York—Statler hotel's Cafe Rouge has its band lineup practically set through next November. Ray Anthony, getting his first big Manhattan showcasing, follows the current Dick Jurgens on June 27 for a five-week stint.

Henry Busse is pencilled in for six weeks starting Aug. 1, marking his first local appearance in several years. Jimmy Dorsey, who played the spot in March, is a possibility to return in September and Vaughn Monroe moves in in October for a month.

Morris Cleans House

New York—The William Morris agency has gotten one step closer to the elimination of its band department with the release of Raymond Scott. Scott is scheduled to move over to GAC. Morris still is trying to work out a satisfactory arrangement for dropping Duke Ellington and Charlie Spivak, its principal remaining band properties.

Birthday Week



New York—Song was *Happy Birthday*, and it was equally applicable to Lionel Hampton and Duke Ellington. Both celebrated their birthdays during the week of April 25, when Lionel headlined the stage show at the Strand theater here, and the Duke dined at the Paramount.

Baby Dodds Ill

Chicago—Baby Dodds was not expected to return to his job with Miff Mole's Bee Hive band, it was learned at press time. Dodds reportedly had a stroke which temporarily paralyzed his right side. He was in New York for a brief visit when taken ill, and is still there convalescing.

Fran Joins 'Girls'

New York—Fran Warren is making her first stage appearance in *As the Girls Go*, the musical comedy starring Bobby Clark. Fran took over the ingenue role from Betty Jane Watson early in May.

Take It From Lara, Tra La

New York—First steps toward a reciprocal agreement whereby Mexican composers can collect American royalties on their songs, and vice versa for American composers in Mexico, are being sounded out by Agustin Lara, one of Mexico's top songsmiths.

Lara, in the States for a week's engagement at New York's Puerto Rico theater, finished a 20-year contract with Southern music last spring which brought him only peanuts.

This despite the fact he has had several numbers which have been worldwide hits, among them *Granada*, *You Belong to My Heart*, and *Strangers in the Dark* (*Noche de Ronda*). At one time when *You Belong to My Heart* was a steady resident on the hit parade, his American royalties for a three-month period were \$27.

American composers, according to Lara, would profit by a reciprocal pact, since they now get no royalties when their songs are played in Mexico.

Co-operation?

Lara figures the solution might be a deal between ASCAP and its Mexican equivalent, *Sociedad Mexicana de Autores, Compositores y Editores Musicales* (SMACEM).

SMACEM, formed three years ago, is not yet in a position to pull much weight, since, as Lara says, "artists are not business men" and most Mexican composers are still under tight, longterm contracts to American publishers. ASCAP's current regulations are that foreign composers can join the society if they drop out of any similar group in their native countries.

American songs, Lara says, are not being played as much in Mexico today as they were 10 years ago. Principal reason for this is the great increase in the number of Mexican song writers, who are providing more native material for Mexicans to listen to.

Mexicans practically never see American jazz stars, he reports, because they haven't got the money to pay for them. The only American who has built a reputation there is Everett Hoagland, who has stayed south of the border for years with a Mexican band.

No Bop Yet

Bop hasn't penetrated Mexico yet, but Lara expects it to be welcomed once Mexicans become aware of it.

"In Mexico there is a particular disposition for new things," Lara says, "and when bop arrives they will take to it right away."

In addition to his songwriting, Lara is a movie actor and runs the Capri, one of Mexico City's top night clubs, where his own band plays. Like many of the early jazzmen, Lara started his career as a pianist in a sporting house.

Great Education

"It was a great education for a song writer," he says. "It was good, because I had to translate through music certain satisfactions that people need."

Despite the 650 songs to his



Agustin Lara

credit, Lara can't write music. He records his songs and has them copied. Since he isn't a trained musician, he feels competent to lead a band only when it's playing his own tunes. Thus, in his night club, his tunes get constant plugging by his band. Asked whose band was currently the most popular in Mexico, Lara replied without hesitation:

"Agustin Lara's." —wit

Ingle To Hang On To Non-802ers

New York—Red Ingle has postponed plans to replace the non-802 members of his band with local tooters. Idea originally came up when he lost out on some radio and TV spots because his crew was not completely 802.

Since then two of his non-802ers, drummer Jack Cooper and guitarist Hayden Causey, have left voluntarily, Cooper to return to the coast and Causey to join Harry James. They were replaced by Danny Prine and Frank Marino, both 802, leaving only three non-802 members in the band.

Ingle now plans to keep his crew intact on local dates so that his non-802ers can work toward their local cards, replacing them only on radio and TV shots with 802 men.

Majestic Masters Up For Sale By Mercury

New York—Mercury records has offered 500 Majestic masters for sale or for lease on a royalty basis. These are the masters Mercury picked up at auction last fall.

Only things Mercury is keeping are sides by Eddy Howard, Alfred Newman, Noro Morales, Alfred Newman, Noro Morales, and a few by Louis Prima, Georgia Gibbs, Bob Hannon, and Rose Murphy. Sides being offered include masters by Ray McKinley, George Olsen, and Al Trace.

To Sleep, Perchance To Dream

New York—April 24 found the Broadway columnists reaching desperately for material. Scribbled W. Winchell:

"Flip Phillips, featured sax soloist at Bop City, tootles on a solid gold sax which cost him (he reports) 9Gs."

WW was apparently dubious about the cost of this glittering instrument, but how come he didn't wonder what sort of derrick Flip uses to hold it up, what kind of tone he can get out of it or how he keeps it from melting in a hot night club?

Same day, same Winchell: "Although the Royal Roost clicks big with its revue, they will shutter Berlesday nights henceforth. Too much competitish."

Look, Winch

For the benefit of non-Times-Squares, Berlesday is Tuesday, specifically, from 8 to 9 p.m. First show at the Roost is 10:30, which, as any dope can plainly see, creates a big conflict. Plain fact is that Tuesday is the Roost's night off, but working Berle into the story makes it a Winchell item.

Same day, from Danton Walker,

the man of distinction: "Not since the early Sinatra days has the Paramount theater been so mobbed as during Billy Eckstine's current engagement. Some fans have even taken nearby hotel rooms so they can be first in the lineup when the box office opens."

Back Again

Not since the early Sinatra days has this sort of fantasy been turning up in type.

Interesting coincidence is that the subjects of all three items, Bop City, the Royal Roost, and Billy Eckstine, retain the same firm of press agents, Messrs. Hall, Weber, and O'Rourke. As can be seen, this team puts a lot of imagination into its work.

Capitol Revives Its Cheaper Red Label

New York—Capitol records, one of the first companies to follow up Columbia's recent price cut with a blast against cutting, has apparently recanted—slightly. It is reviving its 60 cent red label.

This, says Cap, is not a price reduction. Most of its output will continue to be on the 75 cent purple label. Bringing back the cheaper label, it says, will merely afford an opportunity to market some of its minor pop, hillbilly, and blues material at a lower price.

Look Out! Hampton's Readying Funny Hats

New York—To the trenches, men! Lionel Hampton is preparing for the Era of Funny Hats. He's not only preparing—he can't wait until it gets here so he can have his boys tossing custard pies at each other. "Television," predicts the hammer virtuoso, "will turn the band business into show business."

"It will kill the emphasis on music and put it on production numbers, novelties, and crooners." You'd think this would be disturbing to a guy who is essentially a musician. But not Hamp. He's just aching to cut up before the cameras. His only beef against television is that, right now, its limited camera and screen range can't take anything bigger than a seven or eight-piece combo.

Meanwhile, he's getting ready for the day when video can take a full band. He's getting faster readers in his band.

You Gotta Read

"You've got to read fast for television," he says, "because there's less rehearsal time and they're always changing things. I need people who respond quickly. I need men who are willing to move—men who can be developed as comics and novelties."

While he beats his vives nowadays, he's dreaming up production numbers for the future.

"I'm not saying music will die when television really gets going," he says. "The funny hats are going to dominate, but there will still be a place for great musicians. For instance, if I had a TV show, I'd program a selection by a male singer, a vibe specialty, one thing that was good musically, and a novelty number."

Plain and Simple

To get anything across to the public, according to Hamp, it has to be all fun and it has to have simplicity. That, he says, is why his band has a beat that you can hardly help noticing. That, he also says, is why bands will have to woo vast television audiences of varying musical mentality with funny hats.

That, he even further says, is why bop is a going proposition only in such gathering places of esoterics as New York and Hollywood.

"They've got to get the high airs out of bop," he explains. "They've got to tease the people with it."

Covington Bops

New York—Warren Covington, former Bob Crosby trombone who is now playing and singing on CBS, has formed a bop quartet which plays fill-ins between Covington's broadcasts. Group has Mike Colicchio on piano; Al Caiola, guitar, and Specs Powell, drums. Dick Gabbe is grooming the quartet for a television shot, with Warren acting as emcee.

—Nick Gagliano

James' Itinerary

New York—Harry James, currently on an eastern tour of one-ners, continues the trek through the end of May. Remainder of his dates: May 20, Albany, N. Y.; May 21, Shrewsbury, Mass.; May 22, New London, Conn.; May 25, Utica, N. Y.; May 26, Albany, N. Y.; May 27, Jersey City, N. J., and May 28-30, Atlantic City.

Another Old Jazz Great Passes Away

New Orleans—Another of the oldtime jazz greats died here, when trumpeter Henry (Kid) Rena passed away April 25 after a five-year illness.

Rena was known chiefly for his boyhood association with Louis Armstrong when both were budding trumpeters during their detention at the Waifs' home, in New Orleans, many years ago.

He never left New Orleans. However, he received national recognition in 1940, when his trumpet work was recorded for the first and only time by Delta records, in an eight-side album which featured, besides Rena, such legendary jazzmen as Big Eye Louie Nelson, Alphonse Picou, Albert Glenn, and Willie Santiago.

Check Signals

A couple of promoters got their signals crossed when each brought in a big-name attraction on the same night. Lou Gallo brought in Dizzy Gillespie for a concert recently, while the Mancuso boys brought in Illinois Jacquet for a dance the same night and a concert the following night. The attendance at both was hurt, with Dizzy's bash drawing 1,500 and Jacquet's pulling in less than 900. Both shows were enthusiastically received.

The Mancuso brothers are planning a slambang warmup to their June 24 King Cole concert by bringing in Gene Krupa's crew on June 21. . . . A national wine concern has signed a 52-week contract to sponsor the Dixieland Jamboree band on a local 30-minute radio show on WNOE. . . . Another French Quarter spot has turned to Dixie. Three Deuces has signed a combo including pianist Roy Zimmerman, trumpeter George Hartman, trombonist Julian Laine, and clarinetist Buji Centobie.

Just Discussing The Beat



Green Bay—Petite Adrienne, who ment at the Zanzabar club here a over WJPG by Jim Wesley, deejay every other week. Adrienne and Jim match. (Press Gazette photo by Ben

Billy On Top; Plaque To Prove It



of 1948 (or do you have another over his plaque noting that honor Bob McLaughlin, Los Angeles disc IPC is transcribed for rebroadcast other stations.

Can Pla

New into any And, so "I don't neer, I'm yet. Right with the b way.

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Can't Type Sabby Lewis; Plays Bit Of Everything

Reviewed at the Royal Roost, New York
Saxes—Dan Turner, tenor; Elwyn Fraser, alto; Bill Dorsey, baritone.
Trumpets—Eugene Cairns, Maceo Bryant (doubles trombone).
Rhythm—Al Morgan, bass; Joe Booker, drums.
Arrangers—Paul Broadnax, Elwyn Fraser.
Sabby Lewis—leader, piano.

By JOHN S. WILSON

New York—Sabby Lewis' eight-piece band can't be stuck into any particular musical pigeonhole very conveniently. And, so far as Sabby is concerned, this is quite intentional. "I don't want to be typed," he told the *Beat*. "I'm not a pioneer, I'm not big enough for that yet. Right now I'm trying to move with the bop trend in a commercial way."

"I want to maintain as much of the commercial aspects as I can and still not be termed corny."

Result is a band which plays a little of everything—some modified bop, touches of swing, Jacquet gut numbers, and straight commercial stuff. Unusual aspect is that it does all these things well.

Notably on bop numbers, which so many small groups have beaten down to a succession of monotonous figures, Sabby's arrangers, Paul Broadnax and Elwyn Fraser, have come up with some bright, moving ideas which the band rips through with drive and élan, no less.

Ease and Polish

The band has ease and polish which lends finesse to their jump and swing numbers. Slow, commercial stuff, such as *Yesterdays*, is taken out of the usual rut with interesting background ideas somewhat in the Kenton vein.

Unfortunately, the group is practically buried at the Royal Roost. After backing three shows a night, they have time left for only one set of their own, which comes early in the evening, before the first show. But Sabby uses this short time to put as much of his crew's versatility on display as he can.

Band is given one spot on its own during the show in which they unfurl *The King*, one of their first records for Mercury, a Jacquet-styled screacher with Bill Dorsey, a good baritone, doing the climactic squealing and stamping. Commercially, it is probably what the situation requires, but it gives an inadequate impression of the band.

Group Work Best

Although solo spots are provided for practically everybody in the band, the crew impresses most with its group work, with Al Morgan on bass and John Booker, drums, providing a solid beat. Sabby, in his own solo spots, shows a light, tasteful touch, somewhat reminis-

cent of Basie in the late '30s.

Sabby, who has been fronting bands since 1936, feels this is the best one he has had. It's definitely one of the best smaller groups heard around here recently. With a decent opportunity to be heard it should have little trouble building a rep as it did locally in Boston. But, under the setup at the Roost, New Yorkers will have a hard time finding that it really can play.

Discology Planned In Honor Of Kapp

New York—Plans are in the works for a Jack Kapp Discology collection, to be set up at the NYC Public library in memory of Decca's late president.

Collector would be an extension of the Theater library, which contains all kinds of data and historical matter on the theater.

Recordings by famous actors and singers, scenes from famous plays, complete scores from musical shows, etc., would be the main meat of the Kapp memorial as it is being thought of at present.

Kapp's name is being used because he was interested in the recording for posterity idea.

Jacquet To Europe For Two-Month Tour

New York—Illinois Jacquet will take his band to Europe in August for a two-month concert tour. He'll open in Paris at the Hot club, and is scheduled for bookings in France, Switzerland and Belgium.

This will be Jacquet's first transcontinental trip. He's due to get \$2,500 a concert, with 50 per cent of the dough put up before he leaves the States. He has received bids to play in England, including London's Palladium, as a soloist, but is turning them down unless the British musicians rulings can be relaxed so he can play with his own crew.

Chopsticks?



Portland, Ore.—Two hardy perennials, Bill Basie and his traditional plaid shirt and checked jacket, and *Beat* correspondent Ted Hallock, right in there. Drummer Hallock interviewed the Count recently on his *Start The Music* program here, which is aired 2-4 p.m. weekdays on KPOJ.

Make It 'Tex' Basie If It Means More Money

Portland, Ore.—Count Basie says business is bad. So bad that "our band would readily adopt the four-string geezer and nasal twang if it meant getting a little more of that loot."

Basie does not dislike bop, even though his band does play little of it. As the Count says, "This is 1949. Next year won't be 1942."

"Anything that's new can't be all bad. Some of the musicians playing bop may be pleasing themselves first and the people second, but for that matter, that's what I'm doing every time I play the organ in a stage show. I'm still learning to play Hammond, and every time I play it, it's with my ear in mind first."

Amazed

Basie recorded four sides in L.A. for Victor, and, incidentally, was amazed when shown his *Piano Rhythms* album as it was pressed on 45 rpm discs. The Count had never seen the album, or any of the much-discussed slow-speed platters.

Quartet of RCA etchings includ-

Windy City Gets Added Blasts As Melloreeney Slim Blows In

Chicago—The Slim Gaillard trio recently invaded this Windy city. Only it turned out to be a quartet. And two days late. Slim was scheduled to show up on a Monday night at the Blue Note. But with the spot closed Tuesdays, he probably thought it senseless to play for just one night, then take one off.

So he came to work Wednesday. But, in a burst of generosity, and evidently figuring he owed the Note some sets from Monday, he stayed on for a 1½ hour first set.

This sort of disrupted the neat schedule that had been set up for the bill, what with Maxine Sullivan, Harry Belafonte, and the Doc Evans band ready and willing to take their turns.

Kindly

So, for the rest of his stay, the philanthropic Slim, not wanting to cause these folks all the trouble of trying to keep an orderly routine, kept on making a shambles of the timetable. When he got on, no one knew whether it would be for 10 minutes or two hours.

And about this trio—quartet business. The spot had booked a trio, but somewhere between Pittsburgh and Chicago, Slim found a conga drummer. This drummer, one Armando Parazo, from Ha-

vana, can't speak much more English than "Bacon and eggs, please."

So he just sits and grins at Slim admiringly as Gaillard talks about him, nodding his head violently as Slim turns and says, "That right?"

"Sets"

The Gaillard sets (productions is a better word. Everything the man does is a production) consist of:

- Gaillard on piano playing *Opera in Vout* (anything from *C Jam Blues* to *Daphnis and Chloe*).

- Gaillard on guitar playing *Groove Juice Special* (anything from *C Jam Blues* to *Daphnis and Chloe*).

- Gaillard on bongos playing anything (With his coat and shirt off.)

This was interspersed with Gaillard on microphone (usually for a longer time than Gaillard on piano, guitar, and bongos) telling patrons how to get to Gary, Ind., imitating an airplane, giving a vout, melloreeney, groovy monologue on women's hats, and instructing customers as to which bar in the spot was most liberal with bourbon.

Gaillard also vocalized, along with leading the audience in group singing.

You Guess

All this gave bassist Ernie Shepard and drummer Jesse Price (the one you've heard about, but his name never is mentioned) little time to do much but keep a beat. With Slim, this is not easy, no one seems to know what's going to happen next, especially Gaillard.

That was the rest of the personnel at presstime. But by the time you read this he may have a full band, with Bunk Johnson on lead trumpet and Reginald Kell on third clarinet. Gaillard units are not noted for cohesiveness.

You never know about Slim.

—jac

Robbins Publishing Jazz Book Series

New York—Series of books on jazz are to be published by Jack Robbins. First in the group is *Inside Be-bop*, by Leonard Feather, now on the stands.

It will be followed by *Inside Jazz*, as told to Feather by Louis Armstrong; *Meet Mr. Ellington*, a series of pieces on the Duke; and some method books on bop.

ed *Brand New Dolly*, *Cheek To Cheek*, an instrumental; *Katy*, a Gerald Wilson original, featuring trumpeter Clark Terry and trombonist George Matthews, and *Old Manuscript*, a Don Redman original.

Basie intended to do a few guest TV spots in NYC, in June, using a small unit and playing organ. He displayed pride over his newest acquisition, drummer Butch Ballard.

—Ted Hallock

And Louis?

Pittsburgh—New and interesting facts department. Advertisements for Louis Armstrong concert here recently billed Jack Teagarden as clarinetist and Barney Bigard as base man.

Evolution Of Jazz

by J. Lee Anderson



● William Russell, jazz writer and collector, first became acquainted with Bunk Johnson while doing research for *Jazzmen*, the story of jazz pioneers, first established in 1939. In letters to Russell, Bunk was firm in his belief that, with new trumpet and teeth, he could still "stomp 'em down" with the best. The necessary financial aid was secured, the "tools of trade" promptly dispatched and shortly afterwards, Bunk's friends received his recording of *Maple Leaf Rag* in appreciation. Three staunch devotees of N.O. music, Bill Colburn, Dave Stuart, and Gene Williams left for New Iberia to record Bunk. They found, rather than the "has been" they might have expected, a man still vigorous, physically and musically, at the age of 61.



● Bunk's first appearance outside of New Orleans in many years took place in 1943 at San Francisco's Museum of Art. Playing in a style reminiscent of Louis Armstrong (whom he claimed as an early pupil), Bunk was an immediate sensation. He remained in San Francisco over a year but finally returned to New Iberia discouraged over the lack of steady employment. He left home several times, however, for a long succession of recording dates, radio appearances, dances, and concerts throughout the country. Unfortunately many of his engagements, while generally sound musically, were financial fiascos due, in part, to poor publicity and promotional blunders, while most successful job was probably his long engagement at New York's Stuyvesant Casino.



● The rediscovery of Bunk Johnson made national news, not only in the jazz journals but in newspapers and leading magazines as well. . . . Never one to hide his light under a bushel, Bunk's many interviews made fascinating reading, but his recordings, made for a wide variety of labels, illustrate his claim to musical fame far better than does the printed page. . . . He brought a freshness and vitality to a style of music that, in recent years, has become hackneyed, jaded, and sorely in need of a new Messiah. . . . Now retired and in declining health, Bunk remains an exception to the rule, "they never come back," a prime example of what can happen when the spirit is willing and the flesh likewise.

CHICAGO BAND BRIEFS

Worst Business In Years, Say Owners, Local Cats

By PAT HARRIS

Chicago—Musicians coming here from the east say job opportunities in Chicago are much better than, say, in New York. "Bookers will talk to you here," pianist Jimmy Dolan says, "while in New York even if they're your friends they brush you off." But neither local musicians nor club operators would be as cheerful. The constant question "how's business?" is now just a formality. Everyone knows it's the worst it's been in years.

Nicky Bliss, who has had the band at the Olde Cellar for seven years, reports that his men (cut recently from six to four) have to stagger their nights off, so that the full band plays only on Wednesdays, Fridays, and Saturdays. It's the first time that the place hasn't had a relief band.

The Bee Hive's Dixieland crew is without a trumpet player. Has been for months. What is a Dixie unit without a trumpet or cornet lead? Go to the Hive and find out.

A Clown Or Two

The Blue Note is bringing Slim Gaillard back for as long as he'll sell, and may add a clown (a good one, but still not jazz) to the show. "We've got to keep open," they say.

And when the Note says that, watch out!

The Note has been the only spot in town consistently featuring top jazz names. Others, with the exception of the Hi-Note, Jazz Ltd., and the Bee Hive, which have more-or-less resident bands and stars, have been letting the Note do all the booking—as it has been happy to do up to recently. They've been coasting along on local units and the semi-known groups which filter in quietly and leave the same way.

Dropped Altogether

Many operators have decided they won't even try that. The Band Box in the loop, where Boyd Raeburn's band came to prominence, has stopped music altogether, as has the loop's Capitol lounge. The Music Box on the southside also has dropped music, as has the northside Tailspin.

Blackhawk restaurant, where Bob Crosby's unit once jumped, is happy with its Art Kassel, Al Traces, and the current Texas-style (square dancing on Mondays) band of Bobby Peters.

The new outdoor dancing pavilion of the Martinique, rumored to have Jimmy Dorsey for the opener, will use Art Kassel, with Tony Pastor to follow.

A Good One

College Inn of the Sherman knows a good thing when it has (Modulate to Page 16)

Harry Learns



Chicago—Harry Belafonte, one of the freshest voices and personalities to hit this jazz-desolate town in a long time, was involved in the schedule shambles Slim Gaillard made of the Blue Note recently, and so couldn't be heard as often as many of the customers thought right and proper. Hope loomed when the management made a verbal agreement to bring ballad singer Belafonte back early in June—an agreement they rescinded abruptly during the last ten minutes of his stay at the Note. "Budget difficulties," they said.

Hayes Band Jobbing

Chicago—Sherman Hayes' band, now jobbing around town until Hayes is fully recovered from a recent illness, has the following personnel: trumpets—Tony Kaletch, Andy Marchese, Curt Ramsey; saxes—Rudy Ross, Art White, Duff McConnell, Eddie Martin; trombone—Eddie Lane; rhythm—Art White, bass; Mousie Alexander, drums; Wendell Tracy, piano. Dell Welcome (Mrs. Hayes) is featured singer.

'Admire Diz,' Claims Mole

Chicago—"I don't know what the hell he's playing, but I admire his technique." This from an honest Gillespie fan, one Miff Mole, who can be seen digging those bop cats on almost any Monday night around town. Miff was at Dizzy Gillespie's opening night at the Blue Note here.

"I admire Dizzy. He's got tremendous technique. Plays so clean," Miff said.

When it came to explaining what the band was doing, Miff's brow furrowed. "I don't know what chords they're using. When I play in F, I think of the F chord. What they're thinking of I can't imagine. I'll have to get one of them aside and ask him what chords he bases his playing on."

Couldn't Start

"And the melody—for all we know they may be playing Sister Kate! If I were to take a chorus I wouldn't know what note to start on. I studied harmony for four years, but this is . . ." here Miff looked bewildered. "Do you think I make a mistake in announcing a tune and then playing the melody?"

"When Charlie Ventura was here I listened very carefully," Miff reported. "Ventura doesn't get too far off the chord. I know what he's playing all the time. But those guys! If they would play the melody first—tell us what the tune is—then play like they're playing now, it would be easier to understand."

"But on my night off I'd rather listen to a bop band than to another Dixieland band. It's different."

—pat

Vagabond TV Spot Temporarily Sliced

Chicago—The Vagabonds vocal quartet, recently featured on the Happy Pappy ABC television show here, were taken off show after its second month, pending a change in format and time.

The WENR-TV stanza has a talent-search, variety theme, and is probably the only all-colored television show currently produced. It has been aired at 9:10 p.m. Fridays.

Disc jockey Jack L. Cooper took over for singer Ray (Pappy) Grant, who had acted as emcee. Jump Jackson's combo was scheduled to stay with the show.

With the ABC Breakfast Club for years, the Vagabonds had their own show on that network 14 months ago, when they left the station. They expect to be back on ABC radio staff, as well as TV, soon. Quartet members are John Jordan, Robert O'Neal, Norval Taborn, and Grant.

Hodes' Back Roomers Play Chicago Concert

Chicago—Art Hodes' Back Room boys—Wild Bill Davison, cornet; Pee Wee Russell, clarinet; Brad Gowans, trombone; Herb Ward, bass; Tony Spargo, drums, and Hodes, piano—were presented in a concert May 16 at the Silhouette here. Promotion was handled by John Schenk and Mary Battle.

Brownie McGhee and Mama and Jimmy Yancey were also on the program.

Schreiber On Road

Chicago—After nearly four years at the westside Byrd ballroom, recently renamed the Carl Schreiber club, band leader Schreiber and ork have pulled out to play one-nights and dance dates in the mid-west. Herman Paul and Mary Corliss are singers with the unit.

Your next copy of Down Beat will be the issue of June 17 on the newsstands June 3.

Russo, With Great Crew, Still Just Experimenting

Chicago—Bill Russo's Experiment In Jazz band, which almost blasted friends and the curious out of the hall at their first concert two years ago, gave another recently at Illinois Institute of Technology's open house. The experimentally rough edges had been polished down to almost slick smoothness. Their performance was a triumph of precise drillwork.

Chin Up!



Chicago—A red-haired Texan— with an opera-trained soprano voice— was chosen "Miss Sharp Look of 1949," hence those open penknives: Choosing was done by officials of the Associated Cutlery Industries of America who celebrated a week recently. Margaret Phelan is in the show at the Palmer House, where she'll spike you with a high C if you don't look out.

For a band which set a record for low attendance at four dances held last winter at the Via Lago ballroom; which sent listeners quaking and quivering into the street whenever it put its collective lip to mouthpiece, the difference was almost unbelievable.

"I've changed my ideas a bit," says Russo.

He has also changed his band. Only trombonist Russo, singer Shelby Davis (Mrs. Russo), and one of the sidemen were in the original band of two years ago. Since then the turnover has included whole sections, from time to time, and individuals in a rate now slowed down to about one personnel change in three months.

Still Experimenting

It's still an experimental band. Local arrangers can still take their handiwork to Russo with a good chance that the number will get a going over. But of the 21 numbers played at the IIT program, seven were Russo originals, 12 Russo arrangements. They all were short and sweet.

We were repeatedly attacked by two thoughts while listening: First, that this is one corker of a dance band. Second, that if this material, played at dances, wouldn't make bop and progressive jazz (or whatever you want to call it) acceptable, nothing ever will.

Russo has a great band, and it is his maturing outlook that has made it so. But he doesn't seem at all sure that he wants to do anything with it but experiment further. The idea seems to be to arrange and re-arrange, rehearse and rehearse again, change a man here and a section there, and every eight months or so to appear in public, briefly, before retiring to continue the experiment.

A big, awkward man with the appearance of Tweedledum with a (Modulate to Page 5)

Jones Spikes Pump's Milder Brew



Chicago—Pump Room functionaries must have covered when Spike Jones appeared, even without his circus suit. The super-decorous room of the Ambassador is haven for former ODJB pianist Dave Le Winter, whose band, at the Pump for 3½ years, includes, behind Jones on the left, Tony Lofrano, drums; Jackie Hall, trumpet; Al Saber, bass and vocals (holding clarinet as gag); Vincent Micko, sax; Charles Keleccic, flute; Kenny LaBohn, tenor, and Le Winter, front and center. LaBohn was substiting for regular saxist Bill Uher, whose wife was having a baby. Fred Krueger photo.

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STRICTLY AD LIB
by THE SQUARE

We wouldn't be surprised to get an announcement any day now from Stan Kenton — something about picking up a baton again. . . . Jimmy Dorsey and Columbia records were still negotiating at press time. . . . George Frazier has a piece coming up in *Cosmopolitan* that declares bop is officially

Jordan To South

New York — Louis Jordan will take his Tympany five on a southern tour of one-niters beginning Sept. 28. He's set for 32 dates through Nov. 2. Jordan's guarantees for the tour amount to \$65,000.

dead, also takes some precious and specious vocalists over the jumps in the old, original Frazier style. Kate Smith starts her 19th year in radio this month. . . . Art Hodes left the Riviera (NYC) and moved a block down Seventh avenue to the Village Grove. Willie the Lion replaced him with Pee Wee Russell's trio. . . . Cleve Reitz, Art Mooney trombonist, weds Norma Hoy this month in Billings, Mont. . . . Bobby Sherwood rebuilding his band in Manhattan.



Jerry Winner, clarinet, last with Larry Clinton, has replaced Andy Fitzgerald with Joe Mooney. . . . The Carl Pines are expecting in June. He plays trumpet on the NBC staff. . . . Mary Kaye trio, with Mary on guitar, brother Norman on bass and Frankie Russ, accordion, cut first sides for Columbia in Hollywood. . . . Evelyn Knight goes into the Plaza's Persian room (NYC) in September.

Billy Eckstine gets \$3,500 for each of his three weeks at Bop City on Broadway starting May 26. . . . It's a string background for Ella Fitzgerald on her four latest Decca platters. . . . Fred Robbins, New York deejay, had his schnozzola bobbed. . . . Frank Padden, bass player with Jimmy Featherstone, popped the question to Pollye Nelson of Nashville and got an affirmative. . . . Guy Lombardo spent \$70,000 on his new restaurant, which opens next month in Freeport, Long Island.

Building across from the Sherman, which houses Chicago's Billboard office, is being wrecked to make space for a new bus station. Periodical moves to 188 West Randolph. . . . Mike Reilly is rounding up a band for a Village Barn (NYC) date late in May. Sammy Young, trumpet; Bobby Scott, clarinet, and Phil Dooley, drums, set so far. . . . Roy Stevens and a 21-piecer, with Jack Carroll as vocalist, open May 28 at the Million Dollar Pier in Atlantic City for a 15-week stint.

Ted Hallock, former *Beat* staffer, whose Phyllis expects in September, bought a new black cocker spaniel whose name is Amy, and a used automobile, which hasn't

Poll Cats Choosing Russo Band Experiments

(Jumped from Page 4)

Hollywood—Wingy Manone, who announced recently he is planning to do a series of combination lecture and concert dates with a "new sound" band, evolved from the standard Dixie combo with personnel selected by *Down Beat* readers, reports that on first returns, band lines up like this:

Jimmy Durante, portable organ; Meredith Willson, piccolo; Jack Benny, mandolin; Spike Wallace, tuba; Phil Harris, bass drum; Rudy Vallee soprano sax, and Fred Allen, banjo.

Wingy says he's also looking for an arranger, personal manager, press agent, and chief coat-catcher. Send your selection to Poll Cats' department, Hollywood office of *Down Beat*. It must be post marked not later than 5 a.m.

been named because it is still running smoothly. . . . Chuck Sweningsen, another ex-staffer, is bicycling through the British Isles with a college pal.

Mexican general's mustache, Russo is getting a master's degree in English at DePaul university, and teaching arranging on the side. He probably doesn't want to leave the laboratory, musically speaking, for the field wherein bands are forced to support themselves and their members. Perhaps he's right.

Others Could Learn

But the intricate section work, with the appearance of great simplicity, the crisp brevity of each number, and its variations in mood and tone, the intelligent use of soloists, all are things which other band leaders could well note.

Lester Perry's tenor, Bill Laskey's alto, and Hobart Dotson's trumpet filled their solo spots flawlessly. Shelby Davis drew "ooohs" from the audience when she appeared, fooled them by being able to sing, too, though sometimes a little too deliberately. Notable arrangements displayed were Ralph Simmons' *Idaho*, in which the brass "comes through in snowplow fashion;" Mickey Simonetta's *Moose The Mooche*, which starts with Perry's tenor in a pussy-footing mood and builds to a Dotson scream, then again drops back to a whisper; Russo's own *Facility*, with saxes coming on *ala Four Brothers* and some facile section interplay, and his *Ghost of A Chance*, an extremely well-put-together business, clean yet soft, not sharp, and overwhelmingly smooth.

Special mention should be made of Simmons' *Obsession*, which starts out with Perry's tenor backed by a trombone choir, then shifts to the string bass, and in turn to low-pitched saxes, muted trumpets, back to the tenor again, then piano against barely audible trombones, trumpets taking the theme up, answered by trombones, a word put in by the saxes before the tenor comes forth for a monologue, and the whole thing wrapped up with a final trombone chorus.

Members

In the band are: trumpets—Wally Noller, Marty Marshack, Milt Margolis, Jack Skarda, Hobart Dotson, Will Shafer; trombones—Jim Georgepoulos, Jerry Hendrickson, Ed Avis, Chuck Cochios, Russo; saxes—Bill Laskey, Ronnie Kolber, Lester Perry, Bill Lortie, Mauri Latouwers, Dan Hanby; rhythm—Don Osborne (drums), Lloyd Lifton (piano), Bob Leshar (guitar), Chuck Gramer (bass). Others who have arrangements in the band library are Bert Gershfield, Burrell Gluskin, Johnny Gordon, Ed Karleski, and Mauri Latouwers.

Affair was announced by George Hoefler of the *Beat* staff.

Freddy Gets Rex

Los Angeles—Rex Dennis has joined the Freddy Martin band as guitarist and top tenor with the Martin Men. Dennis was formerly with the Twin Tones in Jan Garber's band.

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Stravinsky, Bird, Vibes Gas Roach

Chicago—"Stravinsky gasses me," Max Roach said. "He really knows how to make the most of those instruments." He pulled green socks over slim brown feet, laced up a pair of brown shoes, and went over to a small vibraharp in his hotel room. "I've been playing this all day," he said. "I've got one at home: a friend here lent me this one."

He experimented with chords, ran through some scales a few times. "You know, they think it's easier to learn an instrument by yourself! That's a lot harder, really." Max wasn't speaking about his own study of the vibes; he had Freddy Albright as a teacher.

"My aunt taught my brother and me piano when I was about 8," Max said. "We lived at her house in Brooklyn for a while. She was an old maid, a real fanatic about the piano. My mother was a singer. Now she sings in a chorus for the little social things they have."

Max' vibes had the same antiseptic sound his drumming has, though such clear crispness normally is less a part of the drum sound than it is of vibes.

With the Bird

The spectacled, scholarly-looking Max was in town with the Charlie Parker band. They had just finished two weeks at the Pershing hotel's Beige room and were waiting for a dance date in Gary, Ind., which would start a string of one-ners to take them back east.

"What would I like to do? I'd like to teach or write. I'd like, most of all, to make some money."

Max, who never used the word *boop*—even when under pressure—doesn't like stereotyped phrases for types of music. "It's (jazz) all got four beats to a bar," he said, "and it started long ago, even before Dixieland. These cats would play for the chicks to dance—that's how they got the word jazz, from the way the girls danced—and jazz has been dance music ever since."

Webb Favorite

"Chick Webb was my favorite drummer. He died in 1939, when I was still pretty young, so I didn't get much chance to hear him. But he had a natural dance rhythm that was unailing."

"I like Krupa, too. He has constant rhythm and taste. Buddy Rich is often mostly noise. They're both showmen. No, I've never done anything like that—thrown my sticks in the air and made faces. I probably would if I had to; I'd work with a big band too, if I could make more money. A commercial band? Sure!"

By this time we were watching him eat a 6 p.m. breakfast in the corner Walgreen's. We wanted to know what he thought of contemporary jazz musicians and jazz in general, but he kept veering off to the Russian modernists, Villa-Lobos, Schoenberg's atonalism, and his enthusiasms were, like himself and his work, meticulous, ordered, and carefully reasoned.

The business of money a sideman makes recurred rather often. He likened it to the old feudal system. Serf Roach readily admitted Parker "has been working since 1939 and is just starting to make money, so you can't blame him for seeming like he's trying to get back at

the system." But it still costs Roach a lot of money to live on the road, support a wife in Brooklyn, and anticipate a baby in September.

Composition, Too

He would also like to study composition in Paris for six months or so, although he has no GI Bill to help him do it. "Anyone who has that opportunity (GI aid) and doesn't take advantage of it is a fool," Max said flatly. "But Villa-Lobos didn't get his master's degree until he was 45," he mused.

"I was born in Brooklyn in Jan., 1924, and I never thought of being anything but a professional musician. The drums are my instrument. But a drummer needs an understanding of harmony, chords, and so forth, so that he knows where to use the little embellishments that keep his work from becoming monotonous. He can't just stick them anywhere, as some drummers seem to think."

"In a small band, with just two horns, the drums must mesh with the piano to make a full sound. In a big radio band, for instance, the drum sound can be subdued, but not in a band like ours." Kenny Clarke's "millions of ideas" make him the greatest of present-day drummers, Max thought, although—without prompting—he unaccountably mentioned Baby Dodds' trick of blowing on the snare to make a roar during *Tiger Rag*, and praised Sid Catlett and Zutty Singleton.

After School

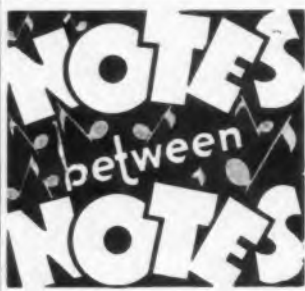
After he finished Boys' high school in Brooklyn, Max worked with Clark Monroe for several months, mostly on 52nd street, and then went with Benny Carter's band when he was about 18. J. J. Johnson was also in the band and about the same age, and the two have apparently some fine memories to share.

"I played with Count Basie too," Roach said, adding carefully that it was for one day, when he was about 16, at the Astor, when Jo Jones was ill. And for one day with Ellington at the Paramount about two years ago. The Carter job, however, lasted about a year, and then about two years with Gillespie, and seven or eight months with Coleman Hawkins—all of these periods intermixed, for a while with one band, then another, and back again.

He has played about 1½ years with Parker too, off and on. The only time he was without a job was for about six months when he had a nervous collapse ("we started with bands too young, went too fast") and went down to his grandmother's farm in Carolina where, in company with his cousins, he chopped wood. This was about the same time that Parker was relaxing at Camarillo on the west coast.

He Studied

Roach studied drums with a German teacher in Brooklyn for about three years, starting when he was 10 ("don't know why I've forgot-



By Michael Levin

New York—There's a small hashery around the corner from my office which sells Comoburgers for 35 cents, Crosbergers for 25 cents and Sinatras (frankfurters) for a dime. The fact that the main ingredients of these delicacies are in each case: (1) loads of cheese, (2) lots of ham, and (3) plenty of beef may give you some idea as to the proprietor's taste. He informed me bitterly that there hasn't been a decent singer since Bessie Smith.

Have you been to the circus lately, old man? 'Tis indeed the grandest girlie show you have seen in many a year. The performing animals, trapeze artists, and death-defying stuntmen finish a very poor last in competition against yards of Hollywood rowdy-dow, rather tasteless costuming, and enough pomp for a Busby Berkeley musical.

Of special interest is the music, grindingly pumped out by the Ringling Brothers Barnum and Bailey band under the cornet of Merle Adams. Now brother Adams should properly be leading a noisy aggregation. One would hardly expect a circus band to play quietly.

But then one hopes it would occasionally play in tune. But even this mild hope is dashed in the frantic cacophony induced by the presence of microphones perched daintily all around the bandstand. Great gravy to Betsy, they marched whole armies into battle with one bugle corps (unamplified) but to put a circus on in Madison Square Garden, a large brass band must be amplified. Now I am no anti-electronic purist, but how unutterably speaker-happy can you get?

The music for the four productions is quite horrible and the lyrics, "written" by producer John Murray Anderson, are even worse. When played in quaintly melodious burrage by this burpily ill-tuned outfit, with each mistake magnified to hideous proportions by an all-hearing amplifying system, it sounds like Lily Pons singing all the parts from *Rigoletto* with Andre Kostelanetz skillfully conducting the flames of a blowtorch to the soles of her feet.

Consider here a mild plea for a return to the old-fashioned circus two-beat. It goes better with animals, and less with girls, true, but isn't its most famous graduate

ten his name—know I have it written down at home"), and with various other teachers across the country. Charles Wilcoxon, Cozy Cole, and Kenny Clarke were others he studied with on drums, while the Eddie Barefield-Jimmy Mundy school was his headquarters for composition study.

But, like many newly-married persons (he married Mildred Wilkinson seven months ago) he would like to get a fairer break financially, although he doubts if he can upset what is a normal employer-employee relationship. He'd also like to continue playing with Parker ("He's the greatest; he does what no one else can do, and then adds something new all the time") and work toward a fuller understanding of music. "There's something to learn all the time," Max says.

And you also know he's impatient to get back to those vibes and to the writing he and trumpeter Kenny Dorham worked on most of the night before, for a recording session for the Roost's label when they get back to New York.

Harry James? Or wouldn't you call that a Bixed blessing?

In a record review seven years ago, this reviewer tossed off the statement that it would be only a short time before the various gentlemen utilizing piano concertos got around to one of the prettiest of them all—the Schumann *Concerto in A Minor*. I am pleased to report that I was wrong for seven years, but that Jose Melis finally straightened things around and will shortly have a Mercury record on the market with a 4/4 adaptation of the concerto. At least it's pleasant to know that Schumann is being rocked in the hands of a pianist with a fine technical background rather than such Murder, Inc. specialists as Freddy Martin and Eddy Duchin.

Readers of the New York tabloid newspapers last month were treated to the enchanting spectacle of blow-by-blow pictures of two strip teasers ripping off each other's clothes over which one of them wore falsies, Broadway with its

usual cynicism wondered how it happened that the tab photogs were there to catch the whole thing so neatly.

I am pleased to report that Andy Delmar cooked the whole thing up to publicize Bradley's, an eastside night spot. Andrew was last mentioned in these pages as a musician with Herbie Fields, and before that as the leader of a good little trio working at another east side spot. He evidently makes more loot tooting someone else's horn.

Speaking of press agents, Walter Winchell mentioned *Down Beat's* editorial anent the Ronald Colemans' cracks about not mentioning musicians while eating, and chides the rag, saying "Oh come now, let's be adult" Who wants to be adult? Prognostication we gladly leave to Mr. Winchell. We don't want the soothsayer concession, just the job playing drums outside the door. The work's more airy, we feel. Less chance of our interrupting anyone's dinner, more time to practice up on our Shostakovich and DAR marches.

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Sidney 'Page One' Say NY Scribes



New York—Voted a Page One award by the New York Newspaper Guild for "exceptional musicianship," longtime jazz headliner Sidney Bechet received the honor while guesting on the Eddie Condon NBC television *Floor Show* program. Singular soprano saxist Sidney, and singer Ella Fitzgerald, are shown with host Condon above.

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Abe North has two Johnny bandans a battle program and go...
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Small School Boasts Two Top Orks

By BILL DALY

Aberdeen, S. D.—The small (750 students) college here, Northern State teachers, has a rather unusual distinction. It has two good dance bands on campus, one led by 19-year-old Johnny Cavacas, the other by Ray Palmer, veteran territory bandleader. Groups recently put on a battle of bands at an assembly program that provided lots of fun and good jazz.

Cavacas, a freshman, has been in music for a long time despite his tender years. By the time he was 13 he had played professional dance jobs. And within two more years was leading his high school dance band.

He then organized his own band and last fall the group enrolled just about *en masse* at Northern.

Busy

Ork plays college jobs, club dates, and ballrooms. Book is written largely by Jimmy Lockington, pianist now at school in Minneapolis, and Cavacas.

Trumpeter Tommy Gorsuch, who plays fine lead, has been with Phil Levant. Pianist Audrey Jahnel worked Chicago as a single last year. And Cavacas' kid brother Buzz, 15, plays drums.

The band is working on a deal to go east for a summer booking.

The Palmer ork, in contrast, is more of a polite swing crew. The members are older, almost all being war veterans, and come from

Beller Buys In

New York—Reed man Ray Beller has bought a half interest in the Rock Gardens restaurant, Willimantic, Conn. His quintet, featured there nightly, includes Bert Mayerson, bass; Tony Capezi, guitar; Don Hicks, drums; Don Sappern, piano, and Ray on alto, tenor, and clarinet. On Monday nights the group is augmented by Sid Winnick, Emil Terry, and Stan Aaronson, trumpets; Murray Gottfried, alto; and Margie Deane, formerly with Buddy Rich, vocals.

Outside Stuff

Hot trumpeter Maurice Glende is from Wisconsin, saxist Elby Coy from Pennsylvania, and former Gus Arnheim drummer, Pug Pilcher, is from Missouri.

The band plays territory dates around here, also some college jobs. Both bands find jobs several days a week. That, besides attending classes and taking exams, is quite a grind. But the boys in the two groups seem to thrive on it.



Aberdeen—Johnny Cavacas, 19-year-old leader of a 10-piece crew at Northern State teachers college, blows hard during recent battle of bands at school assembly. Leader of the other band, Ray Palmer, looks on quizzically at the right. Figuring maybe it shouldn't be so tough to cut Cavacas?

Milwaukee College Crew Sells Kentonish Stylings

By SHIRLEY KLARNER

Milwaukee—Proud to state that his band is the only college group hereabouts to blow more than straight dance music, Jim Nichols, trumpeter and leader, has worked dates successfully in other cities as well as locally. The 19-piece orchestra is made up of students from Marquette university, State teachers college, and the University of Wisconsin.

As an added feature, the band, which was organized a year ago, presents a progressive jazz concert at each dance. Included in the library, consisting of more than 30 Kenton and Rugolo arrangements, are several compositions by Eddie Sauter, Dizzy Gillespie, and some originals by Nichols.

The band blows largely a Kenton book during concerts, using things like *Collaboration*, *Elegy for Alto*, and *Theme to the West*.

On Tour

Last summer, Nichols and his crew worked a three-month location job at Zion National park lodge in Utah. They also played one-niters at the Rainbow Gardens in Cedar City, and the Grand Canyon lodge in Arizona before returning to Milwaukee last fall.

During the school year the band plays at nearby colleges and hotels. Members recently guested on the RCA television show on station WTMJ-TV.

Nichols' personnel: saxes—Bob Glitz, Bill Crowley, Jim Lijewski, Vincent Petta, Ron Manz; trombones—Bob Boehlein, Herb Draeger, Jim Koller, Jim Tiedjens; trumpets—Bob Wendland, Bill Williams, Bob Marshall, Nichols; rhythm—Jerry Schaefer, drums; Ken Fricker, bass; Tony La Porte, piano, and Jack Crowley, bongos. Vocals are by Mary Pollens and Garth Johnson.

Inspiration

Trombonist Boehlein thinks Kai Winding most tremendous, while tramist Draeger is inspired by Bill Harris. The flowing lead alto of Glitz is a definite asset. Likewise Bill Crowley's driving tenor.

Nichols plans to build a complete original library, which would further enable listeners to appreciate talent in the band. Several arrangements have already been written by Les Zahorick, former pianist with Eddie Getz. Jim would then like to tour, playing dance music as well as short concerts of progressive jazz and bop.

Andrews Sisters Nix 6-Week Europe Trip

New York—Scheduled six-week tour of Europe by the Andrews Sisters this summer has been called off. The girls' manager, Lou Levy, has decided it's too tough getting dough out of Europe and called the thing off.

They'll do a U. S. tour instead, starting at the Chicago theater June 16. The Roxy, N. Y., on July 1, and the Steel Pier, Atlantic City, on July 15, are set to follow.

Reynolds And 'New Sound' Leave Boston

Boston—After spending a whole month here in the Beantown, the Tommy Reynolds band waved goodbye and moved to Atlanta, Ga., for an eight-week engagement at the Ansley hotel. Moving out with the Reynolds band were its two new additions, Sonny Truitt and vocalist Rosalyn Wise.

Leader Reynolds will feature both Truitt and Rosalyn with his "new sounding" band, composed of young, talented New England musicians. Truitt's role in the band will be that of arranger, tenor saxist, trombonist, and vocalist.

Prior to joining Reynolds, he was a weekly feature at the Hi-Hat as pianist and trombonist.

AROUND TOWN: Al Vega band moved into the Red Roof in Revere as house band. . . . Danny Kent rehearsing a large bop band for ballroom dates this summer. . . . Petty lounge had Lips Page to start its jazz policy rolling.

Jimmy Tyler's combo will move to Atlantic City for the summer. . . . Sunday sessions still being held at the Savoy, Hi-Hat, and Fensgate hotel. . . . Hi-Hat might try bop sessions for Sunday nights.

Edmond Hall held over at the Savoy with his all-star combo. . . . Harry James played a string of one-niters in New England last month. . . . Pete Chase had a battle of music with Sam Donahue band at the Charleshurst in Salem. —Ray Barron

Garry On Edell Discs

Hollywood—Singer-bassist and recently leader of her own trio, Vivien Garry is featured on six sides cut by the Eddy Edell Jr. trio on Superb. With tenorist Edell are Maurice Dieffenbach, piano; Frank Mooney, guitar, and Buddy Jones, bass.

New Kaye Exec

New York—John Hall, Sammy Kaye band manager for the last four years, has taken over the executive management of Kaye's New York office. He replaces Irving Chezar, who held that position for the last nine years.

Milwaukee Ops Overlook Local Talent For Names

Milwaukee—"Man, if only I had a steady gig!" This wish is fast becoming the oral riff most frequently used by local boppers. With nothing left but the pickings, they have been forced to dolefully subsist on a diet of infrequent one-niters and occasional weekend dates. Milwaukee ops feel that the only local talent which draws a corn.

Name bop and pop outfits from other cities are welcomed warmly while local talent is left to support itself. Very often this same talent, departing from the home grounds for obvious reasons, has won favorable recognition elsewhere.

Jazz lovers should wake up to the fact that their lack of interest in local promotion is creating many disillusioned young musicians.

More Barn Ballads

Following the western trend, Bill Sloane has hidden any remnants of jazz under cowboy hats and plaid shirts. The Stage Door, may it rest in peace, is now Shorty's Corral, where patrons can expect saddle serenades every weekend. Sloane says he's making money for the first time since he bought the place.

Bob Paliafito, Continental op, managed to snag Billie Holiday, who previously sang here at jazz concerts only, for a three-day engagement. The Stuff Smith quartet accompanied her.

Booked into Fazio's Towne room May 1 for two weeks, the Page Cavanaugh trio plus Manuel de Sylva, was followed by Milt Herth.

Back Door Stuff

Playing weekends at Thelma's Back Door is the Jimmy Dudley trio, featuring Dudley, alto; Mamie Myrick, piano, and Otho Tinkersley, bass.

The Riverside theater has Benny Goodman in May 26 and Duke Ellington June 23 for one week each. . . . Organist Kay Sterling continues at the East Town. . . . Joe Reichman went into the Empire Room May 3 for two weeks. —Shirley Klarner

Theremins Yet!



New York—Elliot Lawrence's search for new sounds has led him to the theremin, which will whimper around the oboe and bassoon in his ballad backgrounds. Elliot has been taking lessons from Lucie Bigelow Rosen, shown with him above, who played the instrument on two recent Columbia discs cut by the band. Lawrence has now completed the course, however, and will handle the theremin in the future.

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MOVIE MUSIC

Second Film Hints Better Roles Planned For Doris

By CHARLES EMGE

Hollywood—Doris Day, who got off to a flying start in her first picture, Romance on the High Seas, moves up another notch in her second picture, My Dream Is Yours.

In this one, Doris drew the role of a young war widow with a youngster to look out for. Though it isn't exactly the kind of role on which Academy awards are won, it hints that a more important job might be in the offing for her—maybe in Young Man With a Horn.

There's nothing about her work in this picture to prove that she might not be up to it.

Dream is another variation on a familiar theme—a story of the rugged road entertainers usually travel while striving for the big break that brings stardom. This time it's in radio instead of the theater, and though it's strictly the slick side of the tale, minus the greasy cafes, shabby hotel rooms, and pungent plumbing that many a top star has known, it does have a few suggestions of how tough the big boys who are in can make it for the newcomers who are out.

Good Idea

For the most part, the musical numbers are fitted neatly into the continuity so that they punctuate the narrative. Sometimes they just fade out in the middle in order to let the story move along (a good idea, in our opinion).

Musical items include novelty treatments, with special lyrics by Ralph Blane, of List's First (we wish it were the last) Hungarian Rhapsody and Canadian Capers; some Harry Warren hits of other years, I'll String Along with You, Nagasaki, and You Must Have Been a Beautiful Baby. Warren and Blane also turned out four new songs, but we leave the plugging of new songs to the song pluggers.

Jack Carson, as Doris' loyal, self-sacrificing agent is so good you can almost believe there might be such an agent.

Carle Good

Ada Leonard adds an authentic touch as leader of an all-girl radio orchestra. Frankie Carle comes in nicely in a featured bit part. Ada waves her baton and Frankie plays his piano with the visual support of Hollywood sideline musicians and the musical support of Ray Heindorf's Warner Brothers studio orchestra. No one should complain.

Much sleuthing on our part failed to uncover the name of Lee Bowman's ghost singer. The pic-



Hollywood—Doris Day plays a singer whose blossoming career is tended by honest Jack Carson, in her new movie, My Dream Is Yours. But his interest is not strictly professional. Can you blame him?

ture was made 1½ years ago, and all we could get was, "Why sure, that was—now let me see—I just can't seem to recall his name." Whoever he was, he was pretty good. Anyone got any guesses?

SOUND TRACK SIFTINGS—Columbia producer Ralph Staub, evidently intrigued by that firm's disc jockey picture, Make Believe Ballroom (due for general release around June 1), is preparing a 10-minute short dealing with the platter chatter men for his Screen Snapshot series. . . . Freeman Davis, the "Brother Bones" of that Sweet Georgia Brown recording for Tempo, is coaching Bing Crosby for a sequence in Paramount's forthcoming production, Riding High, in which Brother Bing will do a bone clacking number. The actual clacking, we gather, will be recorded by Davis (wonder if a bones clacker has to be a member of the AFM?)

Ethel Waters took time off from her concert and night club work to do her first straight (non-singing) film role in Pinky, in the making by Darryl Zanuck at 20th-Fox. It's one of several movies in which Hollywood promises to deal boldly with what too many people still refer to as "the Negro problem." . . . Joe Lilley, the Paramount music man who worked out the music and gags for that "Middle Ages" ork in Crosby's Connecticut Yankee, turned out a musical satire on Hamlet for Betty Hutton to do in Red, Hot, and Blue, Frank Loesser collaborating.

Big Turnout And 3 Orks At AFM Ball

Sacramento — Local 12 AFM held their annual Musicians ball at Governor's hall this year to the largest turnout in history. Three bands alternating were Forrest Long, Buster Peart, and Eddie Halter.

The much discussed Long band provided the highlight of the evening. The reed section is outstanding, and vocals were strong with ex-Raeburn chirp Doris Dale sharing ballads with sax man Clyde Bell. Up tempos and novelties were handled nicely by Tom Kenn.

With the remodeling of the Clayton club into one of the plush spots in town, the suave stylings of Les Parker's band is in excellent taste. Band came direct from the Thunderbird in Las Vegas. . . . The Coasters, at the Capitol inn, headed by Don Guthrie, have had their option picked up. . . . Two local dance halls, the Rainbow Gardens and the Trianon, have followed the trend to folk dancing one night a week.

—Orlin Hammit

Newcomer Pens Hit Sings It On Disc, Too

Hollywood—Despite the fact it seems impossible for an unknown to crack the publishing business with a song, a newcomer slips over a major hit just often enough to keep the beginners from quitting.

Latest to hit the jackpot on his first published song is Stan Jones, a forest ranger from California's Death Valley, who came in from the wide open spaces to give America what will probably be its biggest hit of the year, Riders in the Sky.

After the song had been waxed for their respective platteries by Vaughn Monroe, Burl Ives, Bing Crosby, Peggy Lee, and other name singers, Mercury's Mitch Miller slipped over a scoop by signing Jones himself to vocal his number (he did words and music) for that label.

Laine Adds Drums

Hollywood — Frankie Laine, heretofore accompanied only by pianist Carl Fischer on niterly dates, added drummer Morey Feld to his music department on his opening at L.A.'s Coconut Grove. Laine said Feld will continue with him from here.

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Mickey Sits In With Smug Pennies



Hollywood—Mickey Rooney makes a quite creditable noise as a drummer with Red Nichols and his latter-day Pennies during time out while filming the Rooney-Stuefel production Quicksand. Red heads same group, which will be both seen and heard in the movie, at the Hangover club nightly. Joe Rushton is on bass sax; King Jackson, trombone; Revel Lynch, clarinet; Bob Hammack, piano, and Red, cornet. Rollie Culver is the regular drummer.

New Label Releases Two Sides By Bumps

Hollywood — John Blackburn, formerly with Exclusive, Black & White, and other coast record companies, has set up his own firm here to put out new label to be known as Selective.

First release featured a combo headed by tenor man Bumps Myers doing Annie Laurie, backed by an original titled Bumpin' with Bumps.

Former Heidt Saxist Organizes Dallas Ork

Dallas—Bill Tieber, former Horace Heidt saxist, more recently staff man at WGAR, Cleveland, and with Joe Reichman, has formed his own small band and opened at the Colony club, downtown here.

Band is strictly continental society style, catering to the tired business man with the buck, but has snagged the liveliest of the centrally located niteries to play

Phoenix Session Gets Full House

Phoenix — Local disc twirler, Sleepy Stein, presented Jazz at the Auditorium last month. Session was held in the Arizona State college auditorium and drew a capacity crowd.

Band consisted solely of local men, although some of them have been with name bands. Outstanding in the group were altoist Roscoe Weathers, trombonist Bill Kennedy, and guitar man Howard Roberts.

Vick Masters and his Dream Aires at the Silver Spur. . . . Dick Robinson's band at the Gilded Cage with funny hat routine that, for a change, is funny. . . . Four Deals still at the Baseline tavern after six months.

—Jackie Stewart

its first date. Tieber, who doubles on alto sax and violin, has Bob Clark on tenor; Bob Carnegie, trumpet; Walker Hancock, bass; Howard Hall, drums, and Gordon Gailey, piano.

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Los Angeles Band Briefs

Los Angeles—Roger Spiker (piano) and other former Freddy Martin men, including Clyde Rogers (sax & vocals), were set for May 9 opening at Slapsy Maxie's. Spiker fronting band as Roger Raye. Art Whiting set deal.

Ray Robbins (known as Ray Foster when he was vocalist with Al Donahue and others) did one-week stand at Aragon preceding May 17 opening of Paul Neighbors' ork.

Tex Williams band now doing six nights a week at Riverside Rancho instead of four. Monday, off-night at spot, devoted to square dance instruction.

Chuck Foster into Biltmore Bowl May 26, as Jan Garber moves to Catalina Island for summer.

Russ Morgan, heading new band formed here couple of months ago, set for Palladium. Follows Lea Brown May 31.

Phil Ohman, heading eight-piece unit, back at Ciro's; replaced Jack Nye ork. Rene Touzet rhumband held over.

D'Varga (pianist Johnny Anderson) into Larry Potter's Supper club, as swank Valley spot shifted spotlight from singers to instrumental attractions. With D'Varga are Chuck Trapani, Jim Kersbergen, Murray Wald, reeds; Tony Terran, trumpet, and Ernie Pickard, drums.

Johnny La Mont, with six-piece novelty combo, into Red Feather. Benny Carter reading 18-piece band; dates to be set by Federal Artists.

Lee Young, with six men, was signed for Casbah starting May 10, opening date of Sarah Vaughan at spot.

Joe Venuti, like other oldtimers of the "jazz age," coming back into the limelight. King's, plushy Santa Monica boulevard eatery, broke out newspaper ad headed "FLASH" to announce his opening.

Johnny White trio (Johnny, vibes; Guy Scalise, guitar; Gene Englund, bass) the first musical

Oscar Cops One For '48 Coleisms



Hollywood—Oscar Moore, guitarist with brother Johnny's Three Blazers, shows Walter Heebner his Beat plaque for top place in the 1948 all-star band poll. Heebner is Hollywood recording director for RCA Victor. Oscar left the King Cole trio late last year and was replaced by Irving Ashby.

attraction at Rosemont cafe, new suburban spot.

KEYSPOT BANDS

- Aragon—Paul Neighbors
- Beverly Cavern—Kid Ory
- Beverly Hills hotel—Ted Fio Rito
- Biltmore Bowl—Jan Garber, Chuck Foster opng 5/26.
- Casbah—Lee Young
- Casino Gardens—Paul Martin, Marwyn Rogus
- Charley Foy—Abby Brown
- Ciro's—Phil Ohman, Rene Tannat
- Club 47—Zutty Singleton
- Cocoanut Grove—Leighton Noble, Jack Fina opng. 5/24
- Hampover club—Red Nichols
- King's restaurant—Joe Venuti
- Larry Potter's—D'Varga
- Mocambo—Eddie Oliver, Lattimore
- Monkey room—Pete Dally
- Palladium—Lee Brown, Russ Morgan opng. 5/31
- Red Feather—Johnny La Mont
- Riverside Rancho—Tex Williams
- Rosemont cafe—Johnny White trio
- Royal room—Wincy Manona
- Zucca's—Lefty Johnson

Your next copy of Down Beat will be the issue of June 17 on the newsstands June 3.

Rose Organizes Ork For Concerts, Dances

Hollywood—Dave Rose is organizing a studio-style ork here with which to play a series of college dances and concerts in coast cities. He plans to carry 33 musicians and two singers as part of regular unit, but for concert dates will add 15 to 20 men, secured in cities in which concerts take place.

First date set was for UCLA campus affair May 27. Charlie Price is orchestra manager. Tour is being handled by Federal Artists.

Boston—Edmond Hall's unit replaced that of Dixieland revivalist Bob Wilber at the Savoy ballroom here. Clarinetist Hall has former Jimmie Lunceford drummer Jimmy Crawford, ex-JATP pianist Ken Kersey, trombonist Vic Dickinson, trumpeter Johnny Windhurst, and bassist Johnny Field in his band.

THE HOLLYWOOD BEAT

'In The Flesh' Shows Get Push From Video Boom

By HAL HOLLY

Hollywood—A while back we observed, as have others, that the most important effect of television would be a revival of interest in live entertainment. Looking about us, we see many signs here that youngsters, who have grown up in almost complete ignorance of the living theater, feel a big urge to see and hear entertainment in the flesh.

For instance, operators of L.A.'s Million Dollar theater, who have kept stage shows alive here by playing name bands, have taken over the Forum theater, strictly films for years, and were searching for acts to build an opening show. The bill will be bolstered with a weekly television show originating on the stage on Saturday mornings.

Another Revitalization

Zucca's Opera House, the present name of the Culver City spot once famous as Sebastian's Cotton club (Lionel Hampton got his start there), has been revitalized by enterprising Harry Schooler, who is giving its customers hours of acts that range from lion tamers to coloraturas.

What's important from the musicians' standpoint is that it seems to have become a good steady job—something the place hadn't been for years. Lefty Johnson and his bandmen do an excellent job of doubling from show music to Dixie-flavored dance music.

'Blackouts' Busy as Ever

The astonishing success of Ken Murray's *Blackouts of 1949*, which started as the *Blackouts of 1941* at the El Capitan theater here and is still doing sellout business is, of course, an old story.

A collection of vaude acts old and new, held together by Murray's clowning, the show is now on its fourth ork conductor, Rene Williams. He, like his predecessors, Oscar Baum and Pryor Moore (both retired), moved up from the first fiddle stand. Carlton Kelsey, who lead the ork that opened the show, died during its fourth year.

There is no doubt that nitery operators here have lost faith in dance music as such to do business for them and are going heavily for entertainment.

Competition

Agents in the habit of booking name bands on college dance dates here are running into tough competition from Carol Wax, a local bandsman. For a similar or lower price than the kids might pay for a name, he gives them a big, studio type ork.

On a recent prom here, Wax headed a 26-piece unit that included eight fiddles and a harp—also gave them a name singer, Kay Starr, in the package (Watch this gimmick grow from here)...

Yes, in answer to several queries, that was the real Frank Remley whose picture was seen with Jack Benny's Beverly Hillbillies on Page 1 of the May 6 Beat. He was "written into" the Jack Benny airshow years ago as a gag, then the role of "Frank Remley" was assigned to radio actor Elliot Lewis, one reason being that Remley, who

Gamble On Louis Dance Pays Off

Corpus Christi—The Louis Armstrong All-Stars played a one-ner here at the Trocadero club recently that drew a dine and dance crowd of some 1,000. And the event turned out to be such a good job of dance band promotion it may be the key to opening the door to appearances by other top bands.

Management gambled on the unit but it paid off. Band was flown in from Arizona but, even at \$2.40 a person, the club was sold out three days in advance. And many were turned away.

From the opening *Where the Blues Were Born In New Orleans* to the last set, the dance floor was packed with standees, not dancers. And intermissions found musicians so mobbed for autographs they couldn't get off the stand.

This should prove something to local promoters—that name bands, properly presented, will sell.

—Jake Trussell

plays in the orks on both the Jack Benny and Phil Harris shows, can't get from his music rack to the mike and hack fast enough for radio timing.

One of those know-it-all movie trade mags recently referred to Local 47's advancement fund as a "fund kept by Local 47, out of which com is loaned a band leader when he wishes to organize a crew and needs a start." Now, wouldn't that be nice, if it were true.

The advancement fund is nothing more, nor less, than a fund by which musicians working club dates can get paid off the morning after by going to union headquarters and presenting a voucher, instead of waiting for the leader on the date to cash the check. If he is the kind who is slow on the payoff, the union's financial experts, not the musicians who worked for him, have to get after him.

In a quick rundown with guitarist Allan Reuss, we learned that he and six other members of the original Benny Goodman band that came here to the Palomar in 1935 (not '36, as we incorrectly noted recently) are now settled down here in Hollywood. They are: trumpeter Nate Kazebier; trombonists Joe Harris and Red Ballard; saxmen Dick Clark and Bill Depew; and pianist Jess Stacy.

Aftermath of a tragedy: the young woman who was driving the car that killed Herbie Haymer tried, via sleeping tablets, to commit suicide when she was served with a warrant charging her with criminal responsibility for the accident.



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That Hillbilly Threat Is Real

That hillbilly and western threat described in the last issue of *Down Beat* is not just conversation. The mountain music and the oaters' odes are just about pushing popular tunes, jazz, swing, be-bop and everything else right out of the picture.

What music publisher do you think is selling more sheet music today than any competitor? It is an outfit called Hill & Range, which on certain of its hits is outselling not only any other publisher, but any group of publishers. Its sheet sales on *Bouquet Of Roses*, for example, passed the 700,000 mark.

Phonograph records are the most effective factor in peddling this sheet music, although radio plugs help, too. Eddy Arnold's disc of *Bouquet* sold more than a million.

The firm's current plug, *Candy Kisses*, was cut 22 times, 14 of them on popular labels and eight on transcriptions. They have 30 recordings already lined up for their next tune, *Roomful of Roses*.

Makes you wonder whether to order a cowboy hat or start taking your yodeling lessons.



NEW NUMBERS

ALLEN—A daughter, Margie (8 lbs.), to Mr. and Mrs. Shorty Allen, recently in New York. Dad plays piano at the 181 club; mom sings, as Margie Napoleon, with Shorty's band.

BUCKLEY—A son, Robert Allen, to Mr. and Mrs. Emerson Buckley, March 27 in New York. Dad is associate music director of WOR; mom is Met soprano Mary Henderson.

BURKE—A daughter to Mr. and Mrs. Pat Burke, April 18 in Pittsburgh. Parents are the singing team of Pat and Sylvia.

JOHNSON—A daughter to Mr. and Mrs. Jerry Johnson, April 18 in New York. Dad is with Southern Music; mom is former singer Kitty Lane.

MALNECK—A daughter to Mr. and Mrs. Matty Malneck, April 19 in Hollywood. Dad is violinist-leader.

MARKEE—A son, Lionel Vincent (7 lbs.), to Mr. and Mrs. Vince Markee, April 1 in New York. Dad is press agent for Lionel Hampton.

SANDS—A son, C. Stephen (6 lbs. 13 1/2 oz.), to Mr. and Mrs. Carl Sands, April 10 in Chicago. Dad leads orchestra at the Oriental theater.

WHER—A daughter, Denise (7 lbs. 8 oz.), to Mr. and Mrs. Bill Uber, April 29 in Chicago. Dad plays along with Dave La Winter's orchestra.

TIED NOTES

CRISARA-MAZZUCHI—Ray Crisara, first trumpet with the NBC symphony, and Angela Mazzuchi, May 18 in New York.

MOTCHKISS-MARTIN—Jess Motchkiss, leader of the Silhouettes trio, and Kay Martin, singer with the same band, April 3 in Las Vegas.

MYERS SAUNDERS—Eddie Myers, musician, and Dell Saunders, singer formerly with Tommy Carlyn, March 29 in Pittsburgh.

NAULT-FLANDERS—Roger Nault, drummer with Ted Herbert, and Jean Flanders, singer with the same band, recently in Manchester, N. H.

ORLOFF-GORDON—Gene Orloff, concert master at WMGM, and Rene Gordon, April 29 in New York.

REINSCCHILD-WHITE—Carl Reinschild, with Columbia records, and Carolyn White, April 23 in New York.
RULLO-DIMATTO—Mario Rullo, tenor with Claude Thornhill for two years, and Gloria DiMatteo, May 14 in New York.
SQUIER-KNIGHT—Carl B. Squier and Jane Knight, radio singer, March 29 in Las Vegas.

FINAL BAR

BARNES—Stella Barnes, 46, MCA contract department head, April 16 in New York.

BELL—Emerson E. Bell, 57, singer once with the Southern Harmony Four, April 17 in Kansas City.

CARNEVALE—Luigi Carnevale, 39, composer and conductor of the Pennsylvania Philharmonic, April 16 in Washington, D. C.

CZERWONKY—Richard R. Czerwonky, 62, violinist, conductor and teacher, April 16 in Chicago. He headed the Chicago Philharmonic for 20 years, and was head of the violin and orchestral departments at DePaul university.

GRAY—Lou Gray, music director of Spotlite records and owner of Embassy records, April 24 in New York.

KRABILL—George E. Krabill, 63, march composer, April 1 in Canton, O.

MORGAN—Mrs. Letitia E. Morgan, 82, piano instructor and choir leader, recently in Concord, N. H.

MEYER—Paul Meyer, 75, violinist, recently in Philadelphia.

MUTH—Billy Muth, 46, organist, April 16 in Fort Worth.

REBOCK—Mrs. Jack Rebock, 55, wife of song writer-orch leader Jack Rebock, April 15 in Bridgeport, Conn.

RENA—Henry (Kid) Rena, old-time trumpet player, April 25 in New Orleans.

SCHMITZ—Philip Schmitz, musician and composer, April 6 in Atlantic City.

SPITALNY—Herman Spitalny, 66, violinist and uncle of Maurice and Phil Spitalny, April 22 in Cleveland.

STACCATO—Patrick Staccatore (Jack LaMarr), pianist and leader, April 13 in Bridgeport, Conn.

STEINERT—Leona C. Steinert, 86, clarinetist and composer, March 30 in Las Vegas.

STEVENS—Kay Stevens, 25, night club singer whose real name is believed to be Kay Telefer, April 17 in plane crash near San Bernardino, Calif.

TIERNY—Frank Tierney, 69, song and dance man, April 18 in Youngstown, Ohio.

TWOMBLY—Lena C. Twombly, 72, band director, April 8 in Hill, N. H.

VEESEY—Armand Veesey, 70, violinist and conductor and arranger for the Ritz-Carlton orchestra from 1912 to 1945, March 21 in New York.

VERONA—Leonida Verona, 84, viola with the New York Philharmonic-Symphony orchestra for 30 years, April 12 in New York.

VON GLANN—Mrs. Margaret Baumgarten, 60, wife of August Von Glahn, known professionally as Gus Van, April 11 in Forest Hills, N. Y.

CHORDS AND DISCORDS

Off Moment For Diz

Atlanta, Ga.

To the Editors:

I don't know whether or not Stan Freeman (*Chords*, April 22) plays an instrument (he probably doesn't), but if he has listened to jazz and its performers at any length he must realize that even the best of them have their off days and moments.

Diz' work on *I Can't Get Started* (which is a master purchased by Columbia from the small Manor firm, and which was recorded and released by the latter company some four or five years ago) was made at a session in which Gillespie was in top form. *Salt Peanuts*, *Be-Bop*, and *Good Bait*, all of which were cut on this date, prove that Dizzy was blowing great trumpet at this session. But when it came time to record *Started*, he, probably because of fatigue, didn't quite make it.

What Dizzy had to play on this side (the arrangement itself), I am sure Freeman will concede if he appreciates good modern scoring, is wonderful. The full and dexterous use of the basic chords of the familiar tune the late-great Bunny Berigan made immortal mixed with original and tasteful variations, make this score an interesting and infectious one by any standards.

The way Dizzy plays here is somewhat of a disappointment to me, but what he plays is fine, and it sounds great when Dizzy's in form, which he was the night he played it here at a concert with his big band.

Freeman's insinuation that Dizzy is lacking in fundamentals, in short, that he is somewhat of a poor technician, an inferior musician, on the basis of his performance on *Started* is just plain stupid reasoning. Let the faraway and uninformed Stanley listen to Dizzy's *Blue N'Boogie* (Guild master on Musicraft) or *Anthropology* (Victor), or any of the Coleman Hawkins Apollo sides on which Dizzy plays, and finally, his choruses, ensemble and solo, on the above-mentioned Manor disc and Oscar Pettiford's *Somethin' For You* (Manor) which used the small group Dizzy led on *Started* as a nucleus for the band. Then let him say Dizzy Gillespie isn't an almost flawless master of his instrument, as well as jazz....! Ray Massey Jr.

Maynard, Not Marshall

Verdun, Quebec

To the Editors:

Noticed Michael Levin's column of April 22, in which he dealt mainly with the Jimmy Dorsey orchestra, and mentioned 20-year-old trumpet player Marshall Ferguson. Ferguson is from my own home town, and his correct name is Maynard.

Ron Young

No Easy Way

Dallas

To the Editors:

... There are many who approach popular songwriting with the same attitude as those who enter the "In 25 words or less tell why you munch Crunchies" contests. There are also those who realize that to write one good song takes many bad ones, and that they write for the same reason others paint, or fly planes, or grow flowers.

A good many of these persons have jobs, eat a more varied diet than hamburgers, and the song-mongers' pocketbooks are not lined with their cabbage.

There is no way to sift the good from the bad, the talented from

WAGHALTER—Ignata Waghalter, 68, conductor and composer, April 7 in New York.

WATSON—Frank B. Watson, 78, former cellist with the Philadelphia orchestra, April 19 in Stonehurst, Pa.

WEEKERLY—Reuben J. Weekly, 69, musician, March 12 in Philadelphia.

Hooray For Hollywood



"Pardon me, I'm from Local 47..."

the untalented, that wouldn't involve going through the manuscripts of 500 ex-Crunchie contestants to find the one with possibilities. For that reason the boys at Coffee Dan's or the Empire coffee shop (*So You Want to be a Song Writer* by Johnny Lehmann, *Down Beat*, April 22) who, by the way, probably don't live there any more, are far less capable of handling the traffic than the industry admittedly is.

If you must print articles telling the hopeful how to do it, give them the facts. Tell them their talent, if they have it, must be developed through the writing of hundreds of songs. They must study the various forms and try to discover for themselves what makes a song tick. They should select their favorite writer or writers, and borrow from their style, and through the knowledge of what style is, develop their own. They should study the piano and arranging to be able to put their work on paper in the correct form. Their work must acquire a professional polish before they can hope to shake that ASCAP writer's weary hand.

And even after that, they must have the faith in themselves necessary to continue after many disappointments. The doctor, the artist, the musician, all serve their apprenticeship. So must the new song writer. There is no easy way. That should be made clear.

Bill Grove

Dreams And Gimmicks

Bronx, N. Y.

To the Editors:

... Maybe he (Chubby Jackson) is a dreamer thinking love of the music can hold his right together, but if he has the right idea they'll eat, too. He's less of a dreamer than some past exponents of bop.

You, editors and staff, are the biggest dreamers of all. You apparently expect this new music form to be accepted on the merit of its new harmonics, polytonality, changed accents, etc., without being "polluted" with gimmicks. This would be ideal if they were playing to the ideal audience consisting of interested musicians. Unfortunately there aren't enough of them around to make the deal financially successful.

Betty Barford

Bop Via Bangor

Bangor, Maine

To the Editors:

Cheers for Lee Castle... While playing a dance date at the service club of a local air force base I had an experience that seems to

duplicate one of trumpeter Castle's (*Down Beat*, April 22).

As I sat on the stand, putting away a set, a kid approached and asked if we had any California music. In doubt as to whether he wanted *California Here I Come* or the background music of *Lost Weekend*, I asked him to elucidate.

"You know, man, be-bop! Like what you just played."

I looked up at the sheet on the piano. It was *Jazz Me Blues*—a Dixieland arrangement if I ever played one.

This seems to substantiate the fact that Herbert Z. Citizen knows not bop from mop. For myself, I would like a working definition of bop. I know it when I hear it, but I would like to be able to tell someone what it is when I am asked what it is.

I like bop—when it's played cleanly and in tune. My largest gripe is that too much of it does not conform to these standards. I would like to play bop. I can't because of technical limitations.

I do feel however, that bop has definitely left its mark on any musician who has listened to it to any great extent. It gets in your blood. I even tuned in a micky band the other night and heard some pleasantly incongruous bop figures.

Would like to see some band come up with a combination of the best factors in swing, bop, and Kentonism. Ralph Burns has come the closest with his *Summer Sequence*. I hope this boy hasn't thrown in the towel.

Greg Osgood

Polkas In Pittsburgh

Pittsburgh

To the Editors:

I highly disagree with Mr. Gardner (*Chords*, April 22). I think he has a narrow-minded point of view. I am an ardent Dixieland lover and am not sorry for it. Dixieland is as well developed a form of music as be-bop. I think that the combo he spoke of is as skilled in their kind of music as are the leading be-bop artists.

And I can't see anything wrong with an occasional polka. It displays a technical command of the instrument.

Hope that the musicians in Pittsburgh continue their present trend back to the "good old days."

Robert Locke

Your next copy of *Down Beat* will be the issue of June 17 on the newstands June 3.

THE HOT BOX

Jazz Ltd. Album To Be A Wax Rarity Come Summer

By **GEORGE HOEFER**

Chicago—Chicago's Jazz Ltd.—the House of Ziblid on William Leonard's *Journal of Commerce* square—has waxed for posterity its featured artists of the last two years, artists like jazz titans Sidney Bechet, Muggsy Spanier, Doc Evans, Don Ewell, and Munn Ware. And only 1,000 copies were pressed for distribution, so it behooves all dyed-in-the-wax collectors to hop a train for Chicago.

It is collector's fodder of this type that keeps the game going. This summer these records will be harder to get than Oliver's *Zulu's Ball* on Gennett.

Musically, to these ears, the album is a bit of a disappointment. It possibly is due to the selection of tunes, for as Leonard stated in his album notes, an attempt was made to pick tunes that have not been recorded too frequently. This was commendable on the surface, but we would have preferred to have heard the stars play more brightly on well worn jazz classics.

Jazz Ltd. 101—Egyptian Fantasy. Sidney Bechet, accompanied by Bill Reinhardt, clarinet; Munn Ware, trombone; Don Ewell, piano; Wally Gordon, drums, and Sid Thall, bass. Tune undoubtedly was selected due to the popularity of the Bechet Victor version (now out of print) in Chicago. Linn Burton, Windy city disc jockey, has been using the Victor for some time as a theme.

This rendition is practically a soprano sax and clarinet duet without an adequate rhythm drive. Ware's trombone bit indicates a

better result would have been attained if that had been longer, to offer more contrast to the clarinet and sax. Towards the end there seems to be a groping for ideas when the soloists get lost in their own virtuosity.

Second Best

Maple Leaf Rag. Ewell, accompanied by the drums and bass. This is the second best side in the album. Don's sensitive touch at the piano enhances his inherent technique and feeling for ragtime piano. This is the kind of barrelhouse piano that is ideal atmosphere for a rainy afternoon and a keg of beer.

Jazz Ltd. 201—Maryland, My Maryland. Bechet, with same accompaniment as above. The number is handled in the traditional New Orleans parade form but lacks inspiration. It opens with a spoken announcement understandable only to the one who made it. About halfway through the side, Sidney's playing begins to save the record and there are some interesting figures by Ewell in the treble.

Careless Love. Bechet, and same accompaniment. The best of the Bechet sides, where his horn sings in a slow tempo that is just right. There is an effective counter voice furnished by Reinhardt's low register clarinet.

Fuzzy

Jazz Ltd. 301—It's a Long Way to Tipperary. Doc Evans, with same accompaniment. Doc fared the least well of the three main stars from the technical aspects

Sidemen Switches

Three new trombone men with Sammy Kaye: Frank Webb, Gil Stancourt, and Jimmy Dell. Don Plumby and Frank Hutchinson exited . . . Trumpet men Louis Mucci and Billy Howell joined Miguelito Valdes . . . Al Lorraine, trombone, has taken George Masso's chair with Jimmy Dorsey.

George Nolan, former Art Mooney lead trumpet, has returned to band as featured vocalist, replacing Johnny Martin . . . Gay Brinson took lead sax chair with Jimmy Featherstone's band in Chicago when Tom Hill left. And Harry Goldson, bary, joined Henry Busse, with Alvino Rey's Dan Hanby replacing.

of the recording. His sides sound fuzzy. *Tipperary* lends itself well to a Dixie rendition. Evans plays a relaxed type of horn that requires a bit more drive back of him than he got here. This didn't come off as well as his rousing version of *Georgia Camp Meeting*, which used to rock Ziblid back and forth.

Wolverine Blues. Evans, with same accompaniment. Side is better than the above but still gives fuzzy reception. There is a nice Ewell break in addition to Doc's fluid horn.

Jazz Ltd. 401—Washington and Lee Swing. Muggsy Spanier, with same accompaniment. This is the best side of the lot. It is typical Spanier with his usual drive, which makes up for my disinterest in *Swing* as a Dixieland tune. Mugs' inherent drive tends to spark up the rhythm section a bit from their previous efforts in this album. The result is a more cohesive performance.

Jungle Type

A Good Man Is Hard to Find. Muggsy Spanier, with same accompaniment. Rendered in slow tempo, showcasing some low register clarinet, an interlude from Ewell, and Muggsy's jungle horn improvisations. The latter is the kind where Muggsy seems to make his horn talk.

This album, which, in my opinion, stars Muggsy and Ewell, is packaged in an attractive cover designed by Bob Engle, a University of Wisconsin quarterback, who is the only sophomore ever to have edited the *Badger*, the college annual.

Down Beat is published every other Friday.

TEXAS ROUNDUP

Texans Like Name Band Idea; To Get Some More

By **JAKE TRUSSELL**

Corpus Christi—David Lebby, manager of the Trocadero club in Corpus Christi, has gone all out to bring south Texas fans the beat in name bands. After the club's success with Louis Armstrong and his All-Stars recently, Lebby inked

contracts for three more name orks, and apparently plans to bring in a couple of big names each month on one-niters from now on.

Hal McIntyre and his 17-piece group were in last month, and Lebby has Henry Busse and Gene Krupa on deck for later appearances. To say that this is good news to name band-starved south Texans is an understatement.

In Old San Antonio

The seven-piece A. J. Johnson jump band moved from the swing atmosphere of the Tropics Dinner club to the plush Tower in San Antonio. Bubba Bright is featured on bop tenor.

Taking the Johnson band's place at the Tropics was Fats Martin and a four-man unit featuring Juanita Martin on piano and vocals.

Remember years ago when San Antonio sported two great Negro big bands, Don Albert and Boots and His Buddies? Well, if all the available Negro talent in the Alamo city were, right today, rounded into one big band, it could blow most of the available swing crews right out the door. But the boys prefer to play it in small crews at different clubs. Must be more money that way.

Knows Likes

Will Osborne and a typical Osborne sweet-swing band played a date at the atmospherically perfect Seven Oaks in San Antonio. Will still knows what the dancers like beat and gives it to them.

Osborne traveled on down into the Rio Grande valley from San Antonio, did a three-night appearance at the Raymondville Onion festa.

RCA Paring Leaves One Man Artist Head

New York—General shakeup in Victor's artist and repertoire department which went on for several months this winter has finally settled down with Jack Hallstrom in sole charge of a. and r. policy. This is the first time since Eli

Lots Of Names To Cleveland

Cleveland—Largest crop of name talent to hit Cleveland in many a year has appeared here recently. Entrance of two theaters into the field has provided a further outlet for musicians, and has brightened hopes for those here who would like to see big things in Cleveland.

The Mayland, a suburban theater, has brought in bands for one-day appearances, booking them on open days that they are in the area. Shep Fields, Skitch Henderson, and Tex Beneke have played the spot, and Blue Barron's group was scheduled for May 8.

The RKO Palace, which, until recently, was the sole live talent house in town, runs an occasional stage show, most recent of which was the Nat Cole-Frances Langford package.

Norman and Dizzy

Concerts have been abundant, but not always worthwhile. The usual JATP displayed its usual wares. Dizzy Gillespie played two concerts within six months here, featuring about the same material at each.

When Nat Cole was in town, he spent 1½ hours on disc jock John Rose's program discussing and explaining bop. Rose had laid a lot of ground work for Nat's proposed sales campaign, and when the two got together the ensuing conversation was intelligent and convincing. Rose himself has a sensible outlook towards jazz, and his opinions and reviews are highly regarded by jazz fans.

—Mary Emerling

Oberstein left that the department has been a one-man operation. During the recording ban, Victor's a. and r. policy was set by a large committee and, more recently, by a three-man committee.



George

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Bop Man Haig Serious And Well-Schooled

By Sharon A. Pease

Chicago—Although Al Haig, talented pianist with Charlie Parker's combo, is just 25 and has been playing professionally for little more than five years, he has established an impressive record of accomplishments. Al is best known for his work with bop organizations. Because of a few exhibitionists, many misinformed individuals erroneously associate certain characteristics and trademarks with all musicians who play in this style.

Haig is entirely void of these—no beret, goatee, thick-rimmed glasses or cigaret holder. Like many of his contemporaries, he is a serious well-schooled musician who says, "I think bop is making an important contribution to American music. However, it is not likely to stop here as a basic form—rather it is another milestone along the road of musical progress."

Haig is of Scotch descent and was born in Newark, N. J. Shortly thereafter his parents moved to Nutley, a nearby suburb. His formal musical training began when he was 9 and continued serious study has resulted in a fine classical background. "While in high school I began experimenting with dance music," he recalls. "Teddy Wilson and Nat Cole were the chief early influences. After graduation I enrolled at Oberlin college in Ohio and for two years studied theory as well as piano."

Al left college to join the U. S. coast guard and spent two years with their musical units.



Al Haig

One year was at Ellis Island, in New York harbor. He made frequent visits to 52nd Street where a new style of music, later to be known as bop, was being developed. "I was impressed with the sound of this new idiom," Al says. "I liked especially the unusual intervals that were a characteristic part of the melodic creations. So I got some of Dizzy Gillespie's early records and began studying the ideas."

After being discharged from service (1944) Al worked a short while for Jerry Wald, then caught on with Tiny Grimes, who had a small group on 52nd Street. His next move was to Dizzy Gillespie's band—then brief stays with Charlie Barnet and Charlie Parker before returning to the Gillespie unit when it was reorganized.

"I was with Diz about nine

months altogether," Al explains, "and learned a great deal under his musical guidance." Stints with Eddie Davis and Ben Webster, nine months with Jimmy Dorsey and a tour with a Norman Granz Jazz at the Philharmonic unit preceded his present association with Parker which began late last year.

Al has recorded with most of these groups and in addition made a series of sides with his own combo for the Secco label. He is sincerely interested in concert piano, attends concerts at every opportunity, and hopes to eventually become active in that field.

He has chosen to illustrate his bop piano styling with an original composition, *Bruce*. The chordal background, indicated in reduced size, designates the harmonic sequence used as a basis for the solo. When playing this background for solo accompaniment any suitable rhythmic pattern may be used. Desirable factors should include syncopation and offbeat accents designed to complement the performance of the soloist.

Bop is an attempt to break completely with the century-old customs in rhythm, harmony, and melody. Still, the very people who are delving into these experiments are capable artists who have studied traditional formulas. Therefore, it is impossible for them to leave their experiences, jump into a new world, and write a composition completely unrelated to their sum total of experiences. So to experiment in this fantastic realm it is necessary to apply a deductive scientific process.

Old Formula

For example, the harmony in the first measure is a B flat major triad extended with a major seventh and major ninth, followed by a C minor triad with added minor seventh. The melodic invention in the same measure of the solo arrangement uses an old formula (but an unusual setting because

Stone 5 Hits Jackpot On New Philly Indie Waxing

Philadelphia—Elliot Wexler, who distributes a string of record labels in this territory when not tending to his personal management duties for Benny Goodman, has hit the jackpot in making an independent recording of the Kirby Stone quintet. Unit has been holding forth at Giro's all season. Wexler recorded the unit on two originals, a jump novelty called *9-5-0* and a ballad, *Can I Kiss You Good-night?*

Recording caught on so big here that Wexler sold the master to Decca, who put it out under the Coral label.

Charlie Barnet, on the dias at Frank Palumbo's Click, created the major music excitement of the last month. Way out front in the advance guard of jazz, Barnet showed three Stan Kenton alumni on the stand in Eddie Safranski, the great bassist, Ray Wetzel, trumpeter, and Carlos Vidal, bongobanger.

Band also sported a young man with a horn who blows a wild trumpet. He's Maynard Ferguson, originally from Canada, last seen here with Jimmy Dorsey.

Senator Not Staid

Some fine singing and instrumental singles are finding their way to Lee Guber's Rendezvous in the Hotel Senator. On successive weeks, the show bar brought in John Laurenz, Patti Page, Derry Falligan, and Ray Eberle, with the Park Avenue Jesters holding forth the May month until Ronnie

Graham comes in from Gotham's Cafe Society Downtown.

George Shopa, hillbilly music publisher, has negotiated a working agreement with Hill and Range Songs, Inc., for the songs in his Shopa music publications and Garry Stevens music.

PHILLING IN—Clarence Fuhrman has pruned the strings from his KYW studio band to give the station a straight dance band. Also returns his band to the Casino ballroom at Willow Grove park for another summer dance season. . . . Howard Lanin, who played his first senior prom at Haverford college here exactly 25 years ago, provided the dance music for another one on the same campus recently. . . . Nick D'Amico, coming up from Miami Beach, locates at the Hotel Warwick for his first stand in this town.

Pittsburgh Gets Set Of Top Name Orks

Pittsburgh—Area monopolized by name bands lately, with Claude Thornhill, Blue Barron, and Vaughn Monroe doing one-ners at West View park, and George Towne, Ray Anthony, and Jimmy Dorsey doing week stints at the Vogue Terrace.

Charlie Parker played a one-ner at the Savoy ballroom last month and, according to many, laid a large egg. The Bird blew—but it was an ill wind.

Top show at the Roosevelt theater May 24 and 25, with the Earl Bostic band, Ray Brown, Chubby Newsum, Herb Lance, recent record discovery, and ex-Hamptonite Wini Brown spotted.

Torme, the Fog, moved into the smoke of this town at the Copa May 16, followed by Art Lund and Nellie Lutcher. Nellie will be featured at a special benefit for the Hill City fund at the Copa June 5.

New touch introduced in niteries here with the opening of the Little Paris. Open all night every night, and features a fast-moving variety floor show and a six-piece combo, the Golden Pheasants. No liquor sold on the premises, only charge is admission. —Bettelou Purvis

Medium Bop Tempo

The musical score is for a piece titled "Bruce" by Al Haig. It is written for piano and features a "Medium Bop Tempo". The score is divided into several systems, each with a treble and bass clef. The first system includes a key signature of one flat and a time signature of 4/4. The second system is marked "1" and "2 and Fine". The third system is marked "2 and Fine". The fourth system is marked "D. S. al Fine". The fifth system is marked "1" and "2 and Fine". The sixth system is marked "D. S. al Fine". The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

of the extended accompanying harmony), a melody tone on an accented beat that starts a half step below a chordal tone (harmonic appoggiatura). The succeeding melody tones are chordal derivations with the added technique of an anticipation into the third count.

The chromatic tenths in the left hand achieve a novel effect because the first count, left hand second measure would normally be D and F—when writing in the older idioms this tenth passage would have either been started on the fourth count or the last tenth tied into the second measure. Those anxious to understand bop styling should carefully continue this system of deductive analysis using the harmonic accompaniment section as a means of accounting for the melody. Many of the characteristic bop techniques are incorporated in Haig's cleverly constructed example.

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

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Herb Haymer A Top Tenor

(Jumped from Page 1)

enhanced the effect of his work. As a person, Herbie Haymer was the preoccupied, shy type, who sometimes failed to make rehearsals and jobs on time, but never missed an opportunity to participate in a jam session. He loved Debussy, Ravel, Duke Ellington, and the New York Giants. On tenor sax he ardently admired Coleman Hawkins.

Herb was born in 1915 in Jersey City, N. J., and spent the first 15 years of his life without music. It suddenly dawned on him in 1930 that he loved the stuff, so he bought an alto sax, looked up a teacher, and went to work seriously. Five years later he switched to tenor sax and found himself playing with The Carl Sears-Johnny Watson orchestra at Yoeng's restaurant in New York city.

The summer of 1935 he went on a job at Bar Harbor, Maine, which turned out to be a panic. The band never opened. This put him back in Gotham without too much to do, and he just jammed around until Red Norvo heard him. About this time he made his first record with Frank Froeba.

That fall, Norvo took his famed Swing sextet into the Hickory House on 52nd Street. Herbie's tenor was included with Red's xylophone, Stewie Fletcher's trumpet, Dave Barbour's guitar, Pete Peterson's bass, Don McCook's clarinet, and Eddie Sauter's arrangements. This group made some fine records for Decca (see Haymer discography) until the bigwigs nixed "anymore swing stuff" and decided to use Red's combo in a new commercial style. Norvo took his group over to Brunswick.

JD Hears

While still at Hickory House, Haymer was heard by Jimmy Dorsey, who filed his name in the back of his mind for future reference. After the above engagement, Herb remained with Norvo when the latter organized a big band to go into the Commodore hotel in New York.

In May, 1936, Norvo's swingtet, with Haymer, was featured at the Imperial theater. George Frazier wrote in *Down Beat*, "For me, there are few more satisfying guys anywhere. He plays with perfect taste, which, in itself, constitutes the most valid sort of tribute."

Then Haymer came to Chicago with Norvo for the Blackhawk date in December, 1936. Nightly he could be found down in the old Three Deuces, jamming with Roy



Herbie Haymer

Eldridge's hand after the regular job was over. Haymer's performance was singled out for praise at a concert given by the Chicago Rhythm club, featuring the entire Norvo band.

After some two years in Red's band, Herbie ran into Jimmy Dorsey again. This time, the two bands did adjacent one-night stands at Coney Island, Cincinnati. JD approached Herbie on joining his band and he accepted.

The change took place in February, 1938, and the star altoist finally had the star tenor under his wing. Unfortunately, this was about the time the Dorsey band went on a strong commercial binge under Bill Burton's guiding hand. They made a lot of money but nothing noteworthy musically. Haymer got his kicks playing first base on the Dorsey softball team.

Three years went by, and Haymer began to get tired of not being allowed to blow. These were the days "The World's Greatest Saxophonist" (Burton's tag for Dorsey) did *Flight of the Bumble Bee* on his alto sax enough times to furnish a pint of honey to all residents of Brooklyn.

Woody Herman offered Herb a chance to play more, when in

March, 1941, his band was at the New Yorker and J.D. was working the Pennsylvania. Haymer took him up and started a one-year tenure with Woody's blues band.

At the end of a year with Herman, the band landed on the west coast and Haymer found one of his old sidekicks in the Dorsey fold, Roc Hillman (guitar), firmly set with the Kay Kyser organization. California and the movie studio work Kyser was doing suited Herbie fine, and he became a Kyserite. By this time he had a family and was ready to settle down.

One year of Kyser's *College of Musical Knowledge* was apparently enough for Haymer. In July, 1943, he pulled up the California stakes to head to New York and the Benny Goodman band. He was in the band when the famous Goodman "ray" became so intense it wrecked the organization completely. His attempt to play nothing but jazz again was foiled and he returned to the west coast.

Checking over the annual *Down Beat* polls, one finds that Haymer consistently was mentioned in the first third of those whose votes qualified a listing. The fact he was in orchestras where his virtuosity was not featured to its fullest possibilities accounts for his not placing higher.

Upon his return to California after Goodman, he really settled down. Being a fine musician, he had very little difficulty in getting more work than he could handle. He was a consistent sideman on radio shows such as *Chesterfield Supper Club* and the *Hit Parade*, worked movie dates, and was almost a house man at Capitol records. His last leaders were men like Axel Stordahl, Paul Weston, and Ray Noble. When he was not busy at the various studios he would job with Dave Hudkins' small band.

SWINGIN' THE GOLDEN GATE

Lena, Charlie Boost Take At San Francisco Niteries

By RALPH J. GLEASON

San Francisco—After the Lenten doldrums, the night club business suddenly sprang to life here, with Lena Horne singing to SRO crowds night after night at the Fairmont hotel and Charlie Ventura bringing his "bop for the people" to as many of them as could crowd into Dutch Nieman's Geary street bistro, Ciro's.

Lena, who was greeted by rave mentions from disc jockies, columnists, night club editors, and sports writers (Honest! There was a plug for her in Art Rosenbaum's sports column), was greeted by cash from the customers. Lena broke her own previous record at the Fairmont, doing sensational business. She is a veritable goldmine, especially in these days of unpredictable night club business.

There hasn't been any one around here in years who caused everyone to fall out, but she did. With her, was her fine little trio: Luther Henderson, piano; Forrest Hamilton, drums, and Charles Drayton, bass. Latter, incidentally, was about to leave at press time and a bassist from New York was slated to take over.

Ventura. Too

Ventura, who followed Sarah Vaughan into Ciro's, did well from his opening night. Nieman looked like a happy man again as the cash registers started tingling. Charlie's version of bop for the people went over in San Francisco with a bang. Guys who put every other bopster down, went around muttering "Now that I can understand. If that's bop, I like it."

Ed Shaughnessy, the two-bass drum drummer, came in for loads of local praise from musicians and public alike. So did the rest of the band and vocalist Jackie Cain. But we'd like to state right here and now that Benny Green, Ventura's great trombonist, has got our vote all staked out in next year's poll. He plays so good he makes you want to sing.

The Stan Kenton All-Stars, who opened at the Barbary Coast the same night as the Ventura opening at Ciro's, got a lousy break. Almost no advance publicity at all, and no local paper ads. The boys worked one week and then cut out when they ran into the same old occupational disease—owneritis.

Too Something

Seems the boys were too bop, or too soft, or too loud, or something, for the owner. Inasmuch as the spot is strictly a bringdown for musicians (strippers, difficult location, no promotion PLUS Joe Oakie) and the boys came up

thinking they had a contract, only to find it hadn't been signed, they were more than willing to cut out.

Aside from Milt Bernhart, Art Pepper, and Bob Cooper, the group had Jimmy Pratt (ex-Norvo) drums; Larry Bangham (a Los Angeles lad) piano, and Don Prell, bass. Betty Bennett (ex-Thornhill, Alvino Rey) did the vocals.

They've got a nice group with a good sound, and if Kenton doesn't return to the band business this fall and snag them all back, and if they get Safranski and Christy, they might make a pretty good deal out of it all. They are ok musically, but need a little more showmanship. The name of Christy would also help them out a lot.

Herb Jeffries, with the Edgar Hayes band, and Ella Fitzgerald were slated to complete the lineup of singers playing Ciro's in May.

BAY AREA FOG—Vernon Alley, fresh from a lecture on bop at the California School of Fine Arts and a week with Al Nieman's Dixieland band, took a swing quartet into the Say When, just to prove he can do anything and do it well, and upped the slipping business in the spot. . . . Johnny Wittwer may take a trio into the Drake's Persian room to alternate with the Jack Sheedy group. Latter, incidentally, gets in the columns here almost as much as the mayor.

Blast Vs. 20%

Tommy Harris folded his House of Harris in April but didn't quietly slip away. Instead, he ended with a blast against the 20 per cent tax and an ad announcing his closing with a crack at the tax included. . . . Pat Patterson's band from the House of Blue Lights has a KYA wire now.

Two Beaux and a Peep at the Log Cabin in Roseville. . . . Jerome Richardson is getting lots of praise for his band at Cafe Society. . . . Nick Esposito has a date for four sides with Four Star.

Saunders King signed by Aladdin, with two sides already out. Ella Mae Morse started a KGO show May 2. . . . Marion Hutton enlivened the local scene with a week at the Golden Gate.

A student got caught playing bebop on the bells in the tower on the Stanford college campus. Authorities didn't dig that jive. . . . Les Molloy has a new show playing requests telegraphed into the studio. . . . Dutch Nieman rumored angling for Woody, and Sid Woolf supposedly trying to get Barnett.

Down Beat covers the music news from coast to coast.

Herbie Haymer On Wax

(This Herbie Haymer discography lists the bands and labels on which his work can be found. In addition, a selected list of his best solos is included.)

- SELECTED SOLOS BY HERBIE HAYMER
- 1936
 - Red Norvo Swing Octet
 - De. 670—Polly Wally Doodle/Wedding of Jack and Jill
 - De. 691—Grammarly Square/Dance Stamp
 - 1937
 - Red Norvo Swing Sextet
 - De. 779—I Got Rhythm/Lady Be Good
 - 1938
 - Red Norvo Swing Sextet
 - Br. 7869—Lisa
 - Br. 7896—Living the Jeep
 - Mildred Bailey Orchestra
 - Vo. 3508—There's a Lull in My Life
 - 1938
 - Jimmy Dorsey Orchestra
 - De. 1733—Don't Be That Way
 - De. 1745—Stop and Reconsider
 - De. 1860—John Silver (De. 3334)
 - De. 15041—(12") I Cried for You
 - 1939
 - Jimmy Dorsey Orchestra
 - De. 2352—All of Me
 - 1940
 - Jimmy Dorsey Orchestra
 - De. 2961—Charoak
 - De. 2980—Major and Minor Stamp
 - 1941
 - Jimmy Dorsey Orchestra
 - De. 3617—Turn Left/Turn Right
 - De. 3711—La Route
 - Woody Herman Orchestra
 - De. 3738—Intermezzo
 - De. 3869—Night Watchman
 - De. 3972—Woodchicken with Woody
 - De. 18526—Hot Chestnuts
 - 1942
 - Kay Kyser Orchestra
 - Col. 36635—Strip Polka
 - Col. 36676—Pushin' Sand
 - 1945
 - Red Callender Six
 - Sun. 10056—
 - These Foolish Things/Get Happy
 - Herbie Haymer's Quintet
 - Sun. 7561—Laguna Leap/Black Market Stuff
 - Sun. 10055—Swinging on Central/1/11 Never Be the Same
 - 1946
 - Herbie Haymer's Quintet
 - Key. 640—I Saw Stars/Sweet and Lovely

Herbie Haymer also on other records by these bands (labels also shown).
Bb.—Stawie Fletcher Orch. (Red Norvo unit)
Br.—Red Norvo Orchestra
Cap.—Red Nichols Five Pennies
Jo Stafford accompaniment
Benny Goodman Orch.
Paul Weston Orch.
Champ.—Kas Kenny Orchestra (Red Norvo band)
Len Herman Orchestra (Red Norvo band)
Col. (old)—Frank Froeba Swing Band
Col. (new)—Kay Kyser Orchestra
Col.—Axel Stordahl—Frank Sinatra
De.—Jimmy Dorsey Orchestra (1938-41)
De.—Woody Herman Orchestra (1941-42)
Vo.—Mildred Bailey Orchestra

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Miss Omaha Cuts Out For Milwaukee Date

Omaha—Serena McKinney, Miss Omaha of 1948, left station WOW here to join a trio at the Circus room of Hotel Wisconsin, Milwaukee. She does semi-classical singing.

Blue Barron, Desi Arnaz, and Tommy Dorsey bands, all good draws in this town, on tap for spring appearances. . . . Vocalist Frank Pane left Hotel Hill's Rondo-Voo bar after seven-year stint there. . . . Music Box ballroom helped Eddy Haddad celebrate 10 years as a bandleader by tossing a big party for him.

—Art Oleson

Sanderson Septet Is Silver Steady



Oklahoma City—Guy Sanderson recently started his tenth year at the Silver lounge of the Black hotel here. Members of the former Frankie Masters clarinetist's combo are Al Guilbault, drums; Dudley Payne, trombone; Bobby Knott, trumpet; George Ryan, bass; Bobby Howard, pianist and arranger, and Doris Bartlett, vocals. Ryan was a member of Tex Beneke's navy service band; Payne was with the Rudy Vallee coast guard unit; Guilbault played banjo with Jack Tegaraden's band "way back when" and Bobby Howard, a steady character himself, has put in 15 years as staff pianist at WKY.

DIGGIN' the DISCS WITH MIX

COMBO JAZZ

Pee Wee Hunt

- Clarinet Marmalade
- Bessie Couldn't Help It

Good Dixie is worth hearing, and this is less tired than most these days. Bessie is throated by Hunt himself. (Capitol 57-569.)

Fletcher Henderson James P. Johnson

- Unknown Blues
- Harlem Strus

Historically interesting records from the early '20s, repressed on their original label: Paramount. These sides prove what you already know: that James P. Johnson was a far more varied, rhythmic, and steady pianist than arranger and accompanist Henderson. (Paramount 14009.)

Art Van Damme Quintet

- After You've Gone
- Little Brown Jug

Gone is the first chance Van Damme has ever had on wax to display his flashy technique, and he makes the most of it, including a doubled up tempo ending that is unusual for an instrument as cumbersome as the accordion. Disc once again shows what a fine break Capitol gives its instrumental combos by good balance and apt recording. The rating handed this record is strictly for Van Damme's dexterity, since the ideas he uses you have heard oftentimes before. However, of the groups of this kind, the super-deluxe cocktail-combo, this is by far the best. Certainly it makes the Three Suns sound like the pitiful musicians they are. (Capitol 57-570.)

The All-Star Sextet

- First Gear
- Confirmation

These sides were recorded this spring in London by a group of young English musicians playing bop. Chief criticism is much the same as was directed towards almost all bop records three years ago in this country, and still is towards some: lack of ease and grace in the execution and creation of the solos. Still for a country for whom the Miller band was an enormous step forward this disc is pleasant listening indeed. Gear is strongly influenced by some of the Buddy Stewart and Davie Lambert vocabol sides, while Parker did Confirmation in this country three years ago. (New Jazz 801.)

BAND JAZZ

Benny Goodman

- The Hucklebuck
- That Wonderful Girl of Mine

Taken at the tempo favored by the Savoy Sultans when they used to slash to ribbons all the name bands playing the famed ballroom, Hucklebuck is given the new Goodman treatment. Included are solos by Wardell Gray (tenor), Doug Mettome (trumpet) and Buddy Greco (piano), as well as some musical chit-chat by Goodman. This band has yet to sound convincing on wax, certainly not when BG opens the second side with that same tired *Bei Mir Bist Du Schoen* figure he's been using for over a decade. (Capitol 57-576.)

Jerry Wald

- Rumbalero
- Parts I and II

Jerry Wald's new modern-style jazz band playing the Tootie Camarata hit Tootie first did on London records with parts of the London symphony. This version

Symbol Key

- Top
- Tasty
- Tepid
- Tedious

has neither the tonal opulence of that recording, nor does it overcome the fault of rhythmic inertness which was the case with the British musicians. Even with conga and bongos added, the score has no particular distinction. In the first half of the record, just before Wald's entrance, the reeds are badly off intonation. Side II starts at a notably faster tempo, but still needs life. These sides show the Wald band up badly against the obvious comparisons to Herman and Kenton, since both these bands have, and had, life, drive, attack to their playing, elements which the Wald band at least on this record sadly lacks. Even reinforced with some solo men from Chubby Jackson's band, the piece doesn't come off. (Columbia 38455.)

Flip Phillips with Machito's Orchestra

- Caravan
- Flyin' Home

The Ellington opus moves at a slower tempo than usual, with Phillips laying back and working with the easy rock of the Machito band, getting off a completely relaxed side. Home sounds a little queer at its opening as an Afro, so in the middle of the record there's a shift of drummers, and Jo Jones moves in to set a straight four-four beat. The side is interesting, but somehow the combination never quite seems to set properly. (Mercury.)

Ziggy Elman

- Cheek to Cheek
- That Wonderful Girl of Mine

Elman playing a strong, baritone sax-inflected two-beat rhythm on Cheek, which sounds suspiciously like a Sy Oliver score. The soloing by Ziggy is ordinary. (MGM 10421.)

Les Brown

- A Fine Romance
- 1400 Dream Street

This is a very interesting side, since it is an out and out attempt to duplicate a commercial success: the Brown cutting of *I've Got My Love To Keep Me Warm*. The arrangement, though done on another tune, is completely imitative, right down to the solo entrances. However, the effect is chiefly denied success by a lack of the band's crispness, less drive than it had on the Warm side, and a faulty balance which under records the reeds. There is a fine spot of piano, a delayed melodic bow conception. 1400 is file 13. (Columbia 38444.)

Lucky Millinder

- Moanin' the Blues
- How Would You Know?

Blues is the sort of disc Kansas City bands turned out by the barrel 10 years ago: wild, screaming, band blues at a medium tempo. Know, though not too exceptional a ballad, is actually a better performance musically. (RCA Victor 20-3430.)

Chubby Jackson

- Godchild
- Father Knickerbopper

With Chubby screeching in the background, his band gets off its debut sides. While rough in too many places, they are surprisingly fine sides for a band which had been rehearsing only a few days when it cut the sides, and received lukewarm cooperation from Columbia in balancing and rehearsal attention. Godchild is vocalized by

Mitzie's Men Trail Masters



Salt Lake City—Vick Masters' Dream Aires gave the local music scene a boost during their recent 20-week date at the El Gaucho club, something of a record for the spot. Listenable, danceable music included novelty, single and trio vocals, bop, Latin, and jazz. Johnny Newsome plays tenor; Bill Stafford, piano; Amp Easton, drums; Norm Prentice, trumpet and vibes, and Masters, bass. Mitzi and her Men followed Masters at the club and Jack Kern's band opens May 21.

drummer Tiny Kahn, has good solos, and a biting ensemble conception that keeps the figure moving. The Four Brothers tenor voicing shows its reed near the close. Father is credited to drummer Kahn, spots some frantic vibes, more Gregorian chanting by Chubby, all at a wild tempo. Given half a chance this band could turn out some fine wax. But then again I remember what happened to Thornhill. (Columbia 38451.)

Benny Goodman

- Shishkabop
- Having A Wonderful Wish

The first side will not skewer you. Despite Afro touches to the rhythm section, and occasional intervals which do not rely on triad formation, this band essentially does not play bop. Tempo here is a little lugubrious too. BG's own solo is the same series of beautifully clear pristine tones he has played for so long. Listen to the intervals he uses, and then check them against what the band is playing back of him. Best solo is the Dodo Marmarosaish bit Buddy Greco flips off on piano. Wish is a Greco vocal, through Eckstine out of Vaughan. (Capitol 57-568.)

DANCE

Gene Williams

- Can't Understand It
- You Don't Say Anything of Love

The crew which emulated Thornhill, on It does a novelty complete with woodblock and cow bells. Love is more be-Clauded, though the piano frippery is too notey. (Mercury 5282.)

Ray Anthony

- A New Shade A Blues
- The Wreck on the Highway

A fine dance record by Anthony at long last. Dick Noel's vocal, though strongly influenced by Eckstine, is original and well done, while Anthony seems to have dropped his dreadful trumpet imitations and settled down to playing quiet and good with more than a shade of Armstrong in it. Come to think of it, there are times when Noel's top tones sound a little like Bob Eberly. Highway is another of these Cigarettes, Whiskey, and

STAN FISHELSON

featured with Woody Herman is a trumpet student of CHARLES COLIN

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Carmen Cavallaro

- Dream of Olwan
- Portrait of Jennie

If you like your music Rachmaninoff-like, but in dancetime, Dream, the British picture score hit, is yours, while Jennie is scarcely a second for lushness. It must be said again for Cavallaro that despite all his faults, he still has far better taste than any other of the "ivory wizards" working the hotel circuit. (Decca 24617.)

VOCAL

Hal Derwin

- Goodnight Sweetheart
- Just Like a Butterfly

Derwin manages to sound much like Al Bowley, who recorded Sweetheart first with Ray Noble in the middle '30s. (Capitol 37-572.)

Sarah Vaughan

- Black Coffee
- As You Desire Me

Neither of these sides, first of four Sarah has cut for Columbia, are up to what she can do. Me has a tricky ending, showing off once again Miss Vaughan's ability to hit chest tones and high diminished intervals in perfect tune. Backings are by Joe Lipman. (Columbia 38462.)

Bob Crosby

- Need You
- Three Wishes

Once upon a time there was a Dixieland band led by a young man named Crosby, who was more or less along for the ride. Now there is a studio band, led by Jerry Gray with the Crew Chiefs assisting, and it is very commercial stuff which will sell up a breeze, and how are you? Get that

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tenor tone with the vocal echoes—mebbe medicine oil is a better career after all. On *Wishes*, Columbia demonstrates it has picked up on echo chambers. This is very commendable, since Capitol started using them extensively five years ago. (Columbia 38450.)

Herh Jeffries

- ♪♪♪ These Foolish Things
- ♪♪♪ Basin Street Blues

A reissue from the album that Jeffries made several years ago for Exclusive, this has the Vivien Garry street cries on *Street*, good Hoyt Bohannon trombone, Les Robinson alto, and Buddy Baker direction. Jeffries sings with warmth and body, shows a promise that so far he has never realized on other records. (Exclusive 93.)

Esther Williams and Richard Montalban

- ♪♪ Baby, It's Cold Outside
- ♪♪ My Heart Beats Faster

Well, kiddies, Frank Loesser has himself a hit. This one, which has been better done by Johnny Mercer and Margaret Whiting on Capitol, will drag in some of the nickels which *She Went And Lost It At The Astor* did some years ago. The parallel lyric idea is not new, and to this reviewer at least, gets a little wearying before the end of the record. The reaction is, "Ah stay and take the rap." (MGM 30197.)

Bill Lawrence

- ♪♪ I Could Be with You
- ♪♪ A Million Years Ago

George Evans' protege, Bill Lawrence, certainly has stylistic resemblances to Frank Sinatra. At this point, he lacks the warmth that even now Sinatra can occasionally still get across. (RCA Victor 20-3428.)

Bing Crosby

- ♪♪ Riders in the Sky
- ♪♪ Lullaby Land

With the aid of an echo chamber and *When Johnny Comes Marching Home*, comes this epic. Let it never be said that ours is not a repetitive culture! Crosby is in slightly better voice than he has been on records for the past year or so. *Land* is a commercial

Ex-Scarsdales Kids Veterans, Too, In Bridgeport



Bridgeport, Conn.—This group, led by clarinetist Tony Parenti, has been dishing out Dixieland at the Tiptoe inn here every Saturday night for more than a year. Charlie Traeger plays bass; Benny Morton, trombone; Arthur Trappier, drums; Johnny Gasel, trumpet; Willie (The Lion) Smith, piano. Traeger and

Glasdale are of the original Scarsdale high school group, while the others are veteran Dixie musicians. Parenti, for the last three months, has also been appearing with a local combo at the Rustic lodge in New Brunswick, N. J. Television set to the right is thoughtfully turned off.

ballad written by Alec Wilder. I suppose Alec has to eat like everyone else, but it certainly is a shame to hear a melodic gift as good as his turned to pot boilers like this one. (Decca 24618.)

June Christy

- ♪♪ Everything Happens to Me
- ♪♪ The Way You Look Tonight

There are times, especially during the intro to *Me* when this Bob Cooper-led ensemble, including viola, cello, and bass trumpet, sounds a little like that Havana quarter-tone ensemble which recorded for Columbia some years ago. Parts of the score do not hang together easily, but there are some moments of real inventiveness, as well as a real effort to combine jazz scoring experience with more formal traditions. The scoring is frankly so ornate that Miss Christy's singing is lost in the welter of unusual-for-jazz sounds. She does sing much more in tune than she did a few years ago, with far less atonal backing. Note especially the little waltz section in the first vocal chorus of *Me*. *Tonight* is taken at an up Afro (who would have thought 10 years ago that might have had any cognitive meaning at all)

Marlene Dietrich

- ♪♪ Am the Gay Lola
- ♪♪ Girls, Tonight I'll Choose Someone

Amazing, even 20 years ago this woman had no voice, but still an ability to communicate a toughness of personality which makes Miss Goddard seem soft and modest. The German "chass" band isn't as bad as usual, since pianist Frederick Hollander seems to have had more taste than most European musicians of the same period. Methinks he was the pianist on Dietrich's recent *A Foreign Affair*. (RCA Victor 24-4107.)

Billy Eckstine

- ♪♪ Blues
- ♪♪ Only Have Eyes for You

These are sides the Bee must have made at least 18 months ago, reveal many of the flaws of which he is too often guilty; too much vibrato, bad breath control, uneven intonation, and unsteady phrasing. (National 9076.)

- ♪♪ A New Shade A Blue
- ♪♪ Nights After Night

Billy singing what will probably be a hit as well as a good ballad. The vibratos are more controlled than they have been in the past—it will be interesting to see what happens with his projected recording of *Flamingo*. (MGM 10422.)

'South Pacific' Songs

- ♪♪ Happy Talk
- ♪♪ I'm Gonna Wash That Man Right Out of My Hair (Kitty Kallen-Mercury)
- ♪♪ Younger Than Springtime
- ♪♪ A Wonderful Guy (Dinah Shore-Columbia)
- ♪♪ Some Enchanted Evening
- ♪♪ Bali Ha'i (Frank Sinatra-Columbia)
- ♪♪ A Wonderful Guy
- ♪♪ Younger than Springtime (Margaret Whiting-Capitol)
- ♪♪ Bali Ha'i
- ♪♪ There Is Nothing Like a Dame (Perry Lee-Capitol)
- ♪♪ Some Enchanted Evening
- ♪♪ I'm Gonna Wash That Man Right Out of My Hair (Jo Stafford-Capitol)
- ♪♪ Bali Ha'i
- ♪♪ Some Enchanted Evening (Bing Crosby-Decca)
- ♪♪ Bali Ha'i
- ♪♪ Some Enchanted Evening (Hugo Winterhalter-MGM)
- ♪♪ Some Enchanted Evening
- ♪♪ I'm Gonna Wash That Man Right Out of My Hair
- ♪♪ Loneliness of Evening
- ♪♪ Bali Ha'i
- ♪♪ A Wonderful Guy
- ♪♪ Younger than Springtime (Al Goodman-six tunes-RCA Victor)
- ♪♪ Bali Ha'i
- ♪♪ Some Enchanted Evening (Perry Como-RCA Victor)
- ♪♪ A Wonderful Guy
- ♪♪ I'm Gonna Wash That Man Right Out of My Hair (Fran Warren-RCA Victor)
- ♪♪ Honey Bun
- ♪♪ How It Lies (Buddy Moreno-RCA Victor)
- ♪♪ A Cockeyed Optimist
- ♪♪ Happy Talk (Eve Young-RCA Victor)
- ♪♪ Younger than Springtime
- ♪♪ This Nearly Was Mine (Bill Lawrence-RCA Victor)

Part of the deluge of wax that has been done from the Rodgers-Hammerstein score for *South Pacific*. It is my honest opinion that, while the tunes, or at least some of them, furnish delightful background to the happenings on stage, they do not register nearly as well on wax as previous efforts by this team. However, having just panned the cast recording of *Kiss Me Kate* and having it become Columbia's biggest seller, I am just a shade sensitive on this score. None of the recordings are particularly distinguished, with the best renditions Peggy Lee's *Bali*, Margaret

Froman \$1 Million Suit Sliced Sharply

New York—Jane Froman's \$1 million suit against Pan American Airways for injuries received in the Lisbon Clipper crash in 1943 has been whittled down to a possible \$8,291.67 by a New York court of appeals decision. Court said the airline was limited to the maximum award set by the terms of the Warsaw convention, signed in 1929 by 30 countries, including the United States.

Miss Froman's appeal had been based on the fact the crash occurred in Portugal, which had not signed the convention.

Suit has been going on for five years, during which the singer is said to have spent more than \$100,000 on operations, and to have lost many times that amount on engagements she wasn't able to accept. She spent a year in the hospital after the crash and since then has had to use crutches.

Plane which crashed was carrying USO entertainers to Europe. Comic Roy Rognan and dancer Tamara were killed. Miss Froman had charged that her injuries were due to negligence.

Whiting's *Younger Than Springtime*, and *Some Enchanted Evening* by Jo Stafford.

CONCERT

John Dall with Orchestra Led by Lehman Engel

- ♪♪ This Is My Beloved

If this thing doesn't sell up a breeze, then I never heard the crisp, crunchy crackle of fresh, long green, as it whips across the counter. This *Is My Beloved*, a book of slightly erotic and reasonably bad poetry by Walter Benton already has sold more than 300,000 copies, a record for modern poetry. Herb Abramson and Ahmed Ertegun, who have previously devoted their interests to jazz, are to be congratulated for having sufficient business acumen to turn this one out. The music is by Vladimir Dukelsky, sometimes known as Vernon Duke, and about suits the poetry. The reading by John Dall is absolutely without any of the values that the male animal normally brings to this thing he calls love, but that shouldn't interfere. I was slightly amused that several passages are quietly omitted. Evidently we buy things because they are known to be erotic, but then insist the erotica be cut out before the pap reaches our ears. Neurotic, isn't it? (Atlantic.)

NOVELTY

The Soft Winds

St. Louis Blues
 ♪♪ Parts I
 ♪♪ and II)
 The ex-Jimmy Dorsey rhythm section putters around to advantage with *St. Louis Blues*, using the old one of the varied versions of the same tune. The difference is that here at last there is enough technique to carry it through. The boys move from the levee to hop, back up to Texas western swing, wander to Rio and back, via a Roxy ending. Should go well in the machines. (Mercury 5264.)

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Still a mess of unanswered questions, so we'll try to get to some of them. Then in the next issue we'll get back to our regular routine. P. G. of Atlantic City wants to know whether one should alter chords to make a more desirable melody of the harmony parts, or stick to straight chord progressions.

Orchestration Reviews

By Phil Broyles

LEMON DROP
Published by Mills
Arr. by Gil Fuller

Chicago—One from the progressive jazz series of American Academy of Music is *Lemon Drop*, by George Wallington. With sliding trumpets in the upper register, and sax and trombones descending in the lower, the arrangement gets off to a fine start. At A, saxes pick up a unison riff for 16 measures. Trumpets take the bridge, supported by saxes harmonically and trombones in unison. Saxes finish the first. A baritone solo takes up the next 28 bars, with occasional jabs from full ensemble. At C, full band builds in harmonic tension, releasing into a trombone solo. Second trumpet, piano, and first alto take their turns with the *ad libitum* for the next 48 measures. Saxes pop back to the main theme at E. Exciting ensemble follows.

TENDERLY

Published by Morris
Arr. by Jack Matthias

The six-bar intro opens with unison saxes supported harmonically by soft, open brass. This moves into an incomplete major seventh, with unison brass, to an *f* ensemble. The first 12 of the repeat choruses is given to first trumpet as solo, backed up by the rest of the band with changing organ harmonies, and later an independent counter melody by the saxes. A four-bar tutti carries it to the saxes for the next eight. Again first trumpet picks up the solo, and later the ensemble preparing for the repeated chorus. After a 16-bar sax soli, muted brass carry it for the next eight of the second chorus. Six measures of open brass and unison saxes modulate nicely to the special chorus at D. The melody is tossed around from a written solo for trumpet, with nice sax figures, to saxes, and ensemble. The finale is mostly ensemble, ending in similar fashion to the intro. A beautiful tune and arrangement.

PERHAPS, PERHAPS, PERHAPS

Published by Joe Davis
Arr. by Jack Mason

A thrilling bolero-fox trot. After a six-bar intro, brass ascend into the repeat choruses for the first 16. Saxes take the bridge, and brass come back in for the last eight. The repeat chorus is the same, only in reverse order. At C, trumpets take the lead muted, with light clarinet figures in support. Clarinets get the bridge, with trombones in hats. Muted brass come back in for the next eight, followed by saxes, and later to ensemble with a full ending.

HOLLYWOOD SQUARE DANCE

Published by Santly-Joy
Arr. by Paul Weirick

An attractive novelty that would put anyone in the mood for square dancing. After a snappy intro and 16 bars of brass, the bridge is kicked around from saxes to trumpet and trombones. Then back to brass for the last eight of the first chorus. The second chorus comes on in similar manner. An eight-bar modulation leads into the special chorus, where second trumpet has the solo, with a clarinet playing a third above, and one tenor, bary, and trombones furnishing a unison riff taken from the bridge. At E, the whole band sings and claps hands in square dance style. Unison saxes, and later ensemble, bring it to a gay close.

WIND IN MY SAILS

Published by Marks
Arr. by Russ Morgan

A slow ballad, starting with an ensemble effect, and carrying

The Dentist Advises

Chicago—Question—I play a trumpet and have a marked underbite which makes it difficult for me to hold my horn horizontally without bending my head back. Therefore it makes it hard for me to read my music without squinting. Can I correct this condition?

Answer—It is possible to correct your condition by using a removable plastic appliance over your lower teeth. This appliance should be built out enough to raise the lower half of your mouthpiece.

Question—What effect do false teeth have upon the embouchure? Can I continue playing clarinet with them?

Answer—Wearing false teeth will completely change the embouchure, but clarinetists can overcome this change. It seems to be a matter of individual adjustment.

'Rose' Writers Wax

New York—Roy Brodsky and Sid Tepper, writers of *Red Roses For a Blue Lady*, recently signed a recording deal with Dance-Tone records, in Boston, and cut their first sides. Thirty-piece ork backed them on two of their own tunes, *The Beat Dressed Cowboy in the West* and *I Love an Old-Fashioned Polka*.

Chicago Briefs

(Jumped from Page 4)

New show, *Salute to Rodgers, Hart, and Hammerstein*, opened May 17, with Bill Snyder's band staying over, and dancers John Kriza and Ruth Ann Koesun scheduled to star.

Edgewater Beach hotel's Beachwalk opens June 10 with Freddy Martin; has Claude Thornhill July 1 to 21, and Vaughn Monroe from July 22 to August 4. Henry Brandon is slated to return for the Sept. 9 opening of the Marine room there, where Buddy Moreno is now holding forth, with Eddie Badgley on trumpet.

Ted Straeter and the dancing DeMarcos at the Palmer house, while George Cook's band replaced Charlie Agnew at the La Salle Lotus room. With Cook, incidentally, are Nick Busta, tenor; Leonard Miller, bass, and George Zucco, guitar. Pianist Cook was musical director of WIBC, Indianapolis, for five years, recently closed with Ron Perry's band at the Drake hotel.

Bismarck A'Brewing

Johnny Brewer, at the Bismarck until June 8, plays accordion and doubles on piano. With him are Stan Gaulke, sax and clarinet; Danny Walters, Hawaiian guitar doubling accordion; Al Kochan, bass and violin, and Johnny Harper, drums.

Tony Aparo trio down at Judd's, on E. 63rd street. Riccio three at the Rosebowl on the southside, while the Three Bars of Rhythm hold at the Little club.

Trio Clox back in town. Guys have been working on a number of "entertaining" routines—which seems to be the ticket.

Jimmy Dolan, mentioned above, was doing the same thing with his trio at the Three Deuces, with enthusiastic cooperation from trumpeter Bob Victor and drummer Jack Edie. Singers Larry Butler and Wes Cove expected back at the Deuces May 20.

Cassella In Whirl

Shuffling around in the Danny Cassella unit at the Blackstone's Balinese room, as accordionist Don Orlando left to join CBS staff, and pianist Max Stein taking off for Appleton, Wis., Cassella thought Alex Drabza might rejoin on accordion. Bernie Saber, tenor and clarinet, continues to do his musicianly job on reeds and vocals. Group cut four more sides for Collegiate label recently, and report their *Heart of My Heart* doin' fine.

Drummer Steve Varela with Nicky Bliss at the Cellar, as are Ralph Hamre, piano, and Fred Kisling, bass and vibes. June Christy, you may remember, got her first Chicago job with Nicky there four or five years ago, where she sang as Sharon Luster.

Left to take a job as 26 girl at the Brass Rail, Nicky remembers, then back to the Cellar. When she left again it was to join Gene Krupa.

Four Steps of Jive at the Brass Rail, while the Rhythmites into the Bar O'Music, where Lil Armstrong is still playing on week-ends. Pianist Robert Crum at that spot and the Silhouette across the street, being "used sparingly" as the Saletta brothers say. Rusty Fields at the Silhouette until Louis Armstrong opens May 27.

Pianist Chuck Wright and the Gene Drake trio at the Blinkin' Pup. Boppers Gene Friedman, Jim Gourley, and Ted Poskonka at Nob Hill six nights a week.

Garraway Covering Town

Hal Otis on a recent *Garraway At Large* television show, as was the Chet Roble trio. Hal's combo continues at the Celtic room in the Sherman, and Chet is set at the Cairo lounge.

Latter-day Austin High gang jobbing 'round town with Bob Sanders' band. Clarinetist Wally Wender, trumpeter Don Slattery and drummer George Bauman skedded for some bash to be put on by the Fair Teen club (department-store sponsored) June 11.

Jimmy Nuzzo's trio, briefly at the Hollywood lounge on Randolph street, gave out with some unexpected musical licks recently. With tenorist Nuzzo were Gene Esposito, piano, and Mickey Simonetta, drums. Little Brother Montgomery is at the piano during the afternoon and early evening at the Hollywood.

Max In Concert

Max Miller and Anita O'Day at the Hi-Note again. Seven-man unit Max used at the Blue Note was presented in a concert recently by Paul Eduard Miller. That insistent beat, for a steady two hours, is enough to drive sane men batty, or the reverse. But Max' loyal fans lap it up.

Trumpeter Denny Roche is now with Max at the Hi-Note and blowing some horn you ought to catch. Boy is going to school as well as working nights all week, but seems to enjoy what he's doing. And his listeners concur.

Nothing but admiration for the job Doc Evans' band and singers

Maxine Sullivan and Harry Belafonte did recently at the Blue Note. Doc was not always quite as forceful as he could have been, and the boys were undoubtedly brought down by the small houses throughout the week. Doc's pianist, Joyce Lacy, had to play for both singers, as did drummer Doc Cenardo and bassist Kenny White. This limited both Maxine's and Harry's repertoire considerably.

Maxine 'Old School'

Maxine, who hasn't been in Chicago since 1938, thinks it's about time she got back around the country. We do too. It's a shame that Maxine, one of the really great and individual singers of our day, has been almost forgotten in the hinterlands, the raising that "still, small voice" in New York's Ruban Bleu, Village Vanguard, Penthouse, and similar clubs steadily.

"Singers—not musicians—are flexible," Maxine says. "They hold on to what's good and go along with the new as far as they can. There gets to be a point beyond which most of them don't want to go. Can't I'm of the old school. What was it? Well, good bands, lots of melody..."

She could have added that it was singing a song simply, on the beat, in tune, and with the peculiar Sullivan tilt that makes the plainest and oldest songs new, fresh, and forever Maxine's.

Belafonte Our Boy

Belafonte too, has something of this same quality. His material is excellent and his delivery without tricks—though not without showmanship and a calm poise that commands attention.

His *Lean On Me*, with lyrics by Ed Waldman and music by Alan Greene, is one of the best ballads we've heard in a long time. Or maybe it was just Belafonte. Same goes for *How Green Was My Valley*, also with music by Greene. Topper, though, is Harry's own *Recognition*—lyrics and music by Belafonte. Social significance with a beat, and one of the few such songs which doesn't make us blush with its plea. There's a great deal to pride and honesty, a rare combination which Belafonte has, in addition to his flexible voice and original style.

Hello there:

We'll soon be appearing at your local theatre in Columbia's

"MAKE BELIEVE BALLROOM"

We think you'll like it.

Sincerely,

Nat "King" Cole
and the trio

B
MIS TR
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Adrian, M
Allen, Bar
Anthony,
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Denver,
6/27-7/3
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Carlyle, R
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Cavallaro, J
6/28, h
Chase, Bill
6/30, ne
Clarke, Bu
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Courtney, I
City, Out
City, 6/1

D'Andrea, C
Davidson, C
Davidson, J
Ont., b
Deutsch, E
Didine, Dic
DiFazio, J
6/10-23, I
Donahue, A
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Donahue, S
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Dorsey, Jin
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Beach, V
Dorsey, Tor
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Fairfield, G
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BEN RIBBLE
HIS TRUMPET AND ORCHESTRA
currently playing 10th west
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THEY'RE TOGETHER AGAIN
ANITA O'DAY
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Hi Note
450 N. Clark — Chicago

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 Glaser), 745 Fifth Avenue, NYC; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MG—Moe Galt, 48 West 40th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HPO—Herold F. Osley, 8940 Sunset Blvd., Hwd.; WMA—William Morris Agency, RKO Bldg., NYC.

Adrian, Mel (Silver Fox) Canton, O., h
Allen, Barclay (Eltch's) Denver, Out 6/2, b
Anthony, Ray (Vogue Terrace) McKee-
port, Pa., Out 5/22, nc; (Lakeside Park)
Denver, 5/27-6/9, nc; (Statler) NYC,
6/27-7/31, h
Arnold, Eddy (El Rancho) Las Vegas, Out
6/24, h
Austin, Johnny (Sunset Beach) Almon-
sen, N. J., b
B
Banks, Billy (Diamond Horseshoe) NYC, nc
Barber, Chuck (Cave) Vancouver, B. C.,
nc
Barnet, Charlie (Surf) Virginia Beach,
Va., 6/10-16, nc; (Steel Pier) Atlantic
City, 6/19-25, h
Barron, Blue (Orpheum) Omaha, In 5/20,
t
Baile, Count (State) Cincinnati, 6/20-26, t
Baill, Louis (Chicago) Chicago, t
Beck, Buddy (Deming) Terre Haute, Ind.,
h
Bell, Curt (Stoverance) Buffalo, h
Benedict, Gardner (Roosevelt) New Or-
leans, h
Beneke, Tex (Circle) Indianapolis, 6/9-15,
t; (Eastwood Gardens) Detroit, 6/19-23,
b; (Surf) Virginia Beach, Va., 7/4-10,
nc
Berkey, Bob (Casino) Quincy, Ill., 6/20-
26, nc; (Dutch Mill) Delavan, Wis.,
6/28-30, b; (Arcadia) NYC, 7/1-23, b;
(Dutch Mill) Delavan, Wis., 8/5-8/6, b;
(Peabody) Memphis, 9/12-10/2, h
Bishop, Billy (Rice) Houston, h
Bischof, Baron (Legion) Perth Amboy,
N. J., Saturdays, h
Bothie, Russ (Lions-Milford) Chicago, b
Brandwynne, Nat (New Yorker) NYC, Out
6/15, h
B
Brooks, Randy (On Tour) ABC
Brown, Les (Palladium) Hwd., Out 5/30,
b; (Rainbo Randevu) Salt Lake City,
6/15-19, b; (Capitol) NYC, 7/14-27, t
Busse, Henry (Balinese Room) Galveston,
Tex., Out 5/23, nc; (Lackland Air Base)
San Antonio, 5/27-6/2; (Statler) NYC,
In 8/1, b
Burkhart, Jay (Nob Hill) Chicago, Mon-
days, cl
C
Calvet, Oscar (Le Coq Rouge) NYC, nc
Carle, Frankie (Meadowbrook) Cedar
Grove, N. J., Out 5/23, rh; (Palace)
Cleveland, 5/28-6/1, t; (Palace) Colum-
bus, O., 6/6-8, t
Carlip, Russ (Claridge) Memphis 5/27-
6/16, h
Cavallaro, Carmen (Astor) NYC, Out
6/28, h
Chapin, Bill (Hill Top) Billings, Mont., Out
6/30, nc
Clarke, Buddy (Mount Royal) Montreal,
Que., h
Cournine, Del (Rainbo Randevu) Salt Lake
City, Out 5/21, b; (Muehlebach) Kansas
City, 6/1-14, h
D'Andrea (El Morocco) NYC, nc
Davidson, Cee (Chez Paree) Chicago, nc
Davidson, Trump (Palace Pier) Toronto,
Ont., b
Deutsch, Emery (Ritz-Carlton) NYC, h
Dildine, Dick (Mapes) Reno, Nev., h
DiPardo, Tony (Riverside) Des Moines,
6/10-23, h
Donahue, Al (Statler) Washington, D.C.,
h
Donahue, Sam (Park Plaza) Bronx, N. Y.,
5/23-24, t
Dorsey, Jimmy (King Philip) Wrentham,
Mass., Out 5/21, b; (Surf) Virginia
Beach, Va., 5/27-6/2, nc
Dorsey, Tommy (On Tour) MCA
Drake, Charles (Skyline) Billings, Mont.,
nc
Duchin, Eddy (Waldorf-Astoria) NYC,
Out 7/6, h
F
Fairfield, George (Tranon) Regina, Sask.,
h
Farage, Jos (Yellow Jacket) Grand Ha-
ven, Mich., rh
Featherstone, Jimmy (Tranon) Chicago,
Out 5/30, b
Ferguson, Danny (Commodore Perry) To-
ledo, O., h
Fine, Jack (Claremont) Berkeley, Calif.,
Out 5/23, h; (Ambassador) L. A., 5/24-
7/4, h
Foster, Chuck (Biltmore) L. A., 5/26-
7/20, b
Fotine, Larry (Melody Mill) Chicago, b
G
Garber, Jan (Casino) Catalina, Calif., In
5/27, b
Gasparre, Dick (Monte Carlo) NYC, nc
Gillespie, Dixie (Bop City) NYC, 6/16-
7/27, nc
Gonsmart, Cesar (St. Charles) New Or-
leans, h
Goodman, Benny (Circle) Indianapolis,
Out 5/25, t; (Riverside) Milwaukee,
5/26-6/2, t
Gould, Chuck (Slapay Maxie's) Hwd., nc
Grant, Bob (Versailles) NYC, nc
Gray, Chauncey (Beverly) New Orleans,
nc
Gray, Glen (Cavalier) Virginia Beach,
Va., 7/15-21, h
Gregg, Wayne (Nioclet) Minneapolis, h
H
Hampton, Lionel (Earle) Philadelphia,
5/27-6/2, t; (Town Casino) Buffalo,
6/8-12, nc; (Million \$) L. A., 8/2-8, t
Harrison, Cass (Henry Grady) Atlanta,
Ga., h
Hayes Carlton (El Rancho) Las Vegas,
Out 7/5, h
Haynes, Eric (Colgate Aud.) Jersey City,
Out 6/27, b
Heckaher, Ernie (Fairmont) San Fran-
cisco, h
Henderson, Skitch (Convention Hall) As-
bury Park, N. J., In 5/28, b; (Surf)
Virginia Beach, Va., 6/3-9, nc; (Steel
Pier) Atlantic City, 6/11-17, b; (Moon-
light) Cincinnati, 6/24-30, b
Herbeck, Ray (Last Frontier) Las Vegas,
h
Herman, Woody (Howard) Washington,
D. C., 5/27-6/2, t; (Eastwood Gardens)
Detroit, 6/10-16, b; (Regal) Chicago,
6/17-23, t; (Million \$) L. A., 7/26-8/1,
t
Howard, Eddy (Capitol) NYC, Out 5/26,
t

James, Harry (Casino Gardens) Ocean
Park, Calif., 6/3-7/28, b
Jerome, Henry (Edison) NYC, h
Johnson, Buddy (Savoy) NYC, Out 6/2,
b; (Apollo) NYC, 7/1-7, t
Jones, Spike (On Tour) MCA
Jurgens, Dick (Statler) NYC, 5/16-6/11,
h
K
Kanner, Hal (Statler) Buffalo, h
Kasov, Art (Casino) Walled Lake, Mich.,
5/27-30, b; (Martini) Chicago, 6/3-
14, h
Kaye, Sammy (Buffalo) Buffalo, Out 5/25,
t; (State) Cleveland, 6/2-8, t
Kaye, Bob (Swan) Hwd., nc
Kent, Erwin (St. Moritz) NYC, h
Kerns, Jack (El Guecho) Salt Lake City,
5/21-6/17, nc; (Stockmen's) Elko, Nev.,
8/14-11/12, h
King, Henry (Mark Hopkins) San Fran-
cisco, h
Kippe, Sonny (Wardman Park) Washing-
ton, D. C., h
Kisley, Steve (St. Anthony's) San Antonio,
h
Krupa, Gene (Jantzen Beach) Portland,
Ore., Out 5/21, b; (Naturium Park)
Spokane, Wash., 5/27-28, b; (Rainbo
Randevu) Salt Lake City, 6/1-4, h
L
Lang, Bob (Teen Town) Rochester, N. Y.,
Out 6/1, L
LaSalle, Dick (Blackstone) Chicago, h
Lawrence, Elliot (Coney Is.) Cincinnati,
6/10-16, h
LeWinter, Dave (Ambassador) Chicago, h
Little, Austin (Bengalier) Oklahoma City,
h
Lombardo, Guy (Riverside) Milwaukee,
5/26-6/1, t; (Radio City) Minneapolis,
6/3-9, t; (Chicago) Chicago, 6/10-23, t;
(Waldorf-Astoria) NYC, 7/7-8/3, h
Long, Johnny (Meadowbrook) Cedar
Grove, N. J., 6/2-19, rh
Luby, Wayne (Pleasant View) Richmond,
Ind.
M
Madden, Jack (Elmwood) Windsor, Ont.,
h
Marino, Johnny (Copa) Pittsburgh, nc
Martin, Freddy (Edge-water Beach) Chi-
cago, 6/10-30, h; (Waldorf-Astoria)
NYC, 8/4-31, h
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (Silver Spur) Phoenix,
Ariz., nc
McInry, Hal (Meadowbrook) Cedar
Grove, N. J., 5/24-6/6, rh
McKinley, Ray (On Tour) GAC
Melba, Stanley (Pierre) NYC, h
Miller, Bill (Statler) Boston, h
Morales, Norro (China Doll) NYC, nc
Mooney, Art (Casino) Buckeye Lake, O.,
5/20-21, b; (Shamrock) Houston, In 5/27
Morgan, Russ (Palladium) Hwd., 5/31-
6/27, b; (Mark Hopkins) San Fran-
cisco, 8/6-9/16, h
Morton, Ray (Eddy's) Kansas City, r
N
Nagel, Freddy (Peony Park) Omaha, In
5/27, b; (Riverview) Des Moines, In
6/10, b
Nagel, Harold (Biltmore) NYC, h
Namaro, Jimmy (Brant Inn) Burlington,
Ont., h
Neighbors, Paul (Claremont) Berkeley,
Calif., 7/12-8/21, h
Noble, Leighton (Ambassador) L. A., Out
5/23, h; (Claremont) Berkeley, Calif.,
In 5/24, t
Nunes, Tommy (Delano) Miami Beach, h
O
Oliver, Eddie (Mocamba) L. A., nc
Olsen, George (Muehlebach) Kansas City,
Out 5/31, h; (Peony Park) Omaha, 6/7-
13, b
Owens, Harry (St. Francis) San Fran-
cisco, In 6/7, h
P
Pablo, Don (Palm Beach) Detroit, nc
Palmer, Jimmy (Casino) Quincy, Ill., 6/3-
7, nc
Pastor, Tony (Don Carlos Casino) Winni-
peg, h
Petars, Bobby (Blackhawk) Chicago, r
Petti, Emilie (Baker) Dallas, h
Pruden, Hal (Olympic) Seattle, h
R
Ramirez, Ernie (Morocco) Denver, Colo.,
nc
Rayce, Charley (Del Rio) San Pedro, Calif.,
Out 7/1, nc
Reichman, Joe (Schroeder) Milwaukee, h
Reid, Don (Oh Henry) Willow Springs,
Ill., h
Reed, Tommy (Troadero) Henderson, Ky.,
Out 5/26, nc
Rogers, Eddy (Thunderbird) Las Vegas,
Out 6/28, h
Ruhl, Wayne (Flame) Duluth, Minn., Out
6/24, nc
Ryan, Tommy (Arcadia) NYC, b
S
Saccasa (Havana-Madrid) NYC nc
Sands, Carl (Oriental) Chicago, t
Scott, William (Ambassador) NYC, h
Snyder, Bill (Sherman) Chicago, h
Spitalny, Phil (Circle) Indianapolis, 4/2-
8, t; (St. Louis) St. Louis, 6/9-16, t;
(Riverside) Milwaukee, 6/16-22, t;
(Strand) NYC, 7/8-28, t
Stokes, Hal (On Tour) Allbrook-Pum-
phrey, h
Straeter, Ted (Palmer House) Chicago, h
Strong, Benny (Lakeside Park) Denver,
Out 5/28, b; (Casino) Walled Lake,
Mich., 6/10-16, b; (Claridge) Memphi-
s, 7-7, t
Sundy, Will (Statler) Detroit, h
Stuart, Nick (Claridge) Memphis, Out
5/27, h
Staudcup, Jack (400 Club) Dodge City,
Kan., 7/12-21, nc; (Pia-Mor) Kansas
City, 7/22-28, h
Stevens, Roy (Million \$ Pier) Atlantic
City, 5/28-9/9, b
T
Thornhill, Claude (Glen Island Casino)
Rochelle, N. Y., 6/3-23, b; (Edge-
water Beach) Chicago, In 7/1, h

Towne, George (Plantation) Nashville,
Tenn., Out 5/21, nc; (Peabody) Mem-
phis, 5/23-6/12, h
Tucker, Orrin (Aragon) Chicago, 6/21-
7/31, b; (Eltch's) Denver, In 8/3, b;
(Cavalier) Virginia Beach, Va., 8/26-
9/6, h
V
Valleau, Boyd (Casa Loma) Toronto, Ont.,
h
W
Walker, Billy (Meadow Acres) Topeka,
Kans., b
Waples, Buddy (Jefferson) St. Louis, Out
6/18, h
Warren, Ernie (Coo Rouge) NYC, nc
Wayne, Phil (Belmont) NYC, nc
Weems, Ted (Macena's) Galveston, nc;
(Claridge) Memphis, In 7/29, h
Weldon, Sonny (Stork) NYC, nc
Wilk, Lawrence (Casino) Walled Lake,
Mich., 6/24-30, b
Williams, Gene (Glen Echo) Glen Echo,
Md., Out 5/27, b
Williams, Griff (Lakeside Park) Denver,
6/10-23, b
Willie, David (Sherman's) San Diego,
Calif., nc
Window, George (Martini) Chicago, r;
(Casino) Quincy, Ill., 6/10-14, nc
Wolver, Dick (Phillips) Hot Springs,
Ark., h
Worth, Stanley (Pierre) NYC, h
Y
Yarbrugh, Tutt (U. of Alabama) Univer-
sity, Ala.
Z
ZaBach, Florin (Mayflower) Washington,
D. C., h
Zelle, Joey (Ritz) Bridgeport, Conn., b

Combos

Abbey, Leon (Harry's) Chicago, cl
Allen, Red (Petty) Boston, cl
Anzov, Eric, Tony (Lud's) Chicago, nc
Armstrong, Louis (Silhouette) Chicago,
5/27-6/5, nc; (Club 86) Geneva, N. Y.,
6/18-19, nc; (Carnival) Minneapolis,
7/21-8/3, h
Arvin, Mel (Frolic) Minneapolis, nc
B
Bal-Blue Three (Plantation) Fresno, Calif.,
h
Barlow, Dick (Drake) Chicago, h
Bechet, Sidney (Jimmy Ryan's) NYC, nc
Bell, Tony (Silver Spur) Brooklyn,
N. Y., nc
Boggs, Ray (Rock Gardens) Willimantic,
Conn., nc
Bliss, Nicky (Olde Cellar) Chicago, nc
Borr, Michal (Waldorf-Astoria) NYC, h
Brandt, Mel (Preview) Chicago, cl
Brewer, Johnny (Bimarek) Chicago, h
Broome, Drex (Commercial) Elko, Nev., h
Butterfield, Billy (Nick's) NYC, nc
C
Caldwells (Revel) Steubenville, O., Out
5/28, nc
Calloway, Cab (Kayses's) Toledo, O., Out
5/22, nc
Cannon, Danny (Blackstone) Chicago, h
Castellano, Al (Belmont Plaza) NYC, h
Chandler, Billy (Helsing's) Chicago, nc
Characters (Mickey's) Chicago, cl
Ciriolo, Mike (Theatre Tavern) Hacken-
sack, N. J., nc
Coco & Combo (Rancho) Lyons, Ill., nc
Colin Trio, Vic (Toby's) Lafayette, La.,
h
Collins, Lee (Victory) Chicago
Cogan, Norman (Club 43) Sunnyside, L. I.,
N. Y., nc
Cole Trio, King (Bop City) NYC, nc;
(Million \$) L. A., 7/12-18, t
Cook, Irving (Savoy Plaza) NYC, h
Cook, George (L'San) Chicago, h
Cosmopolitana (Old Hickory) Chicago, cl
Crayton, Pee Wee (State) Cincinnati, Out
5/29, t
Cromwell, Chauncey (Chamberlain) Old
Point Comfort, Va., Out 6/25, h
D
Dally, Pete (Eddie Spivak's) Hwd., nc
Dardanelle Trio (Park Sheraton) NYC, h
Davis, Eddie (Larue) NYC, nc
Deema, Barrett (Randolph Square) Chica-
go, cl
Dearis, Wilbur (Child's Paramount) NYC,
h
Deuces Wild (Carnival) Pittsburgh, nc
DiMaggio, Vince (Sherman) Chicago, h
Dixielanders (Habe's) Chicago, r
Dolen, Bernie (Madison) NYC, nc
Donn Trio (Marvel-Mar) Mill Valley,
Calif., r
Duroso, Michael (Copaebana) NYC, nc
E
Eadie & Rack (Blue Angel) NYC, nc
Embassy Four (Red Feather) L. A., nc
Ennio's (Ambassador) NYC, h
F
Fields, Herbie (Astor) Baltimore, Out
5/26, nc; (Blue Note) Chicago, 7/4-24,
nc; (Silhouette) Chicago, 7/26-8/8, nc
Flamingos (Miramar) Wheeling, W. Va.,
h
Frigo, Lino (Ches Parre) Chicago, nc
Four Blazes (Rainbow) Chicago, cl
Four Shades of Rhythm (Hollywood) Roch-
ester, Minn., nc
Four Steps of Jive (Brass Rail) Chicago, nc
Fulcher Trio, Charles (Partridge Inn) At-
lanta, Ga., h
G
Gardner, Goon (Ritz) Chicago, cl
Gloe, Salvatore (Plaza) NYC, h
Gonzales, Leon (Crown Propeller) Chica-
go, nc
Gordon Trio (Walker's) Henderson, Ky., cl
Graham, Hal (St. George) Brooklyn, N. Y.,
h
Grant, Freddy (Prince George) Toronto,
Ont., h
H
Haines, Cyril (Village Vanguard) NYC,
h

Herman, Lenny (Congress) Chicago, Out
6/16, h
Hickman, Chester (New Haven) Chicago,
Out 5/23, nc; (Carnival) Minneapolis,
6/9-22, nc; (Bill Green's) Pittsburgh,
6/24-7/6, nc; (State) Cleveland, 7/7-13,
t; (State) Rochester, N. Y., 7/14-20, t;
(State) Providence, R. I., 7/28-8/3, t
Ingle, Red (Village Barn) NYC, nc
Ink Spots (Barbary Coast) San Francisco,
Out 5/23, nc; (Carnival) Minneapolis,
6/9-22, nc; (Bill Green's) Pittsburgh,
6/24-7/6, nc; (State) Cleveland, 7/7-13,
t; (State) Rochester, N. Y., 7/14-20, t;
(State) Providence, R. I., 7/28-8/3, t
Jacquet, Illinois (Bop City) NYC, 5/26-
6/15, nc; (Earle) Philadelphia, 7/1-7, t
J.J.'s Trio (Echo) Walpole, Mass., Out
6/15, r
Johnson, Bill (Astor) Allentown, Pa., Out
5/29, cl; (Marlin) Kenosha, W. J., h
Jordan, Louis (State) Hartford, 5/20-22,
t; (Paradise) Detroit, 5/27-6/2, t; (Re-
gal) Chicago, 6/3-9, t; (State) Cincin-
nati, 6/10-16, t
Kendis, Sonny (Little Club) NYC, nc
King, Rickey (Red Fox) Lynn, Mass., nc
Korn Kobblers (Rustic Cabin) Englewood,
N. J., rh
L
Lane, Ralph (Pierre) NYC, h
Larkin, Ellis (Blue Angel) NYC, nc
Leighton, Johnny (De Soto) Savannah,
Ga., h
M
Machito (Hup City) NYC, nc
Mannone, Winny (Wingy's) Hwd., nc
Markey, Nicholas (Plaza) NYC, h
Miles, Dick (Piccadilly) Pensacola, Fla.,
nc
Miles Trio, Wilma (Carpenter's) Penna-
coke, Pa., r
Miller, Max (Hi-Note) Chicago, nc
Mills Brothers (Bowers) Detroit, Out 5/22,
nc; (RKO) Cleveland, 5/28-6/1, t;
(RKO) Columbus, O., 6/6-8, t
Mole, Miff (Bee Hive) Chicago, h
Monte, Mark (Plaza) NYC, h
Morgan, Loumel (Rialto) Amsterdam,
N. Y., 6/19-21, t
Munroe, Al (Nestle Inn) Astoria, L. I.,
h
Mus-Kats (Kennedy's) Druce Lake, Ill.,
nc
Nelson, Stan (Ted Lipsitz) Detroit, Out
6/29, cl
Novelaires (Boulevard) Coeur d'Alene, Ida-
ho, nc
O'Brien & Evans Duo (El Roa) Maroa,
Ill., cl
O'Connor, Billy (Norman) Toronto, Ont.,
nc
Odum Quartet, King (Chubby's) Camden,
N. J., Out 5/29, nc
Ory, Kid (Beverly) Hwd., nc
Otis, Hal (Sherman) Chicago, h
P
Panchito (Versailles) NYC, nc
Phillips, Flip (Bop City) NYC, nc
Phillips Trio, Sonny (49 Club) Pueblo,
Colo., nc
Pimister, Marsh (Jack's) Winnipeg, Man.,
h
Pierre, Al (Spruce Grove) Fairbanks, Ala-
ska, nc
Pritchard's Korny Klowns, Dave (Oak-
hurst) Somerset, Pa., Out 5/28, r
R
Ranch, Harry (Three Rivers) Syracuse,
N. Y., Out 5/26, nc; (Red Roof) Re-
vere, Mass., 5/27-6/9, nc; (Chubby's)
Collinswood, N. J., 6/13-26, nc
Ravel Arthur (Larchmont Lodge) Larch-
mont, N. Y., nc
Ravens (Regal) Chicago, 5/20-26, t
Ree, Payson (Plaza) NYC, h
Riley, Mike (Village Barn) NYC, 5/28-
6/22, nc
Robt, Chet (Cairo) Chicago, cl
Roslyn Quintet, Duke (Castle) Vancouver,
Wash., nc
Russell, Pee Wee (Riviera) NYC, nc
S
Schenek, Frankie (Magnolia) Ft. Walton,
Fla., Out 7/1, nc
Scott, Dell (Tradewinds) Baton Rouge,
La., nc
Sharps & Flat (Rossonian) Denver, Colo.,
nc
Shaw, Joel (Delmonico's) NYC, h
Shaw, Milt (St. Regis) NYC, h
Shearing, George (Cafe Society) NYC, nc
Shively, Jack (Sir Francis Drake) San
Francisco, Sunday, h
Silhouettes (Last Frontier) Las Vegas,
Out 6/9, h
Singleton, Zutty (Club 47) Hwd., nc
Siry, Larry (Larue) NYC, nc
South, Eddie (Jean's) Waukegan, Wis., nc
Spanier, Muggsy (Jazz Ltd.) Chicago, nc
Spaulighters (Hickory House) NYC, nc
Stone, Kirby (Falcon) Detroit, Out 6/20,
h
Styltata (Sannone's) St. Louis, nc
Sunsetters (Palomino) Cheyenne, Wyo., nc
Sykes, Roosevelt (Hollywood) Chicago, cl
Synco-ettes (Blue Heaven) Chicago, nc
T
Three Brown Buddies (Moderne) Chicago,
h
Three Loose Sereas (Kilbourn) Milwau-
kee, h
Three Southern Jesters (Seven Seas) Oma-
ha, cl
Three Tones (Northaire) Three Lakes,
Wis., h
Townsmen (Candlelight) Joliet, Ill., cl
Traynon, Dolph (Caro's) Manhattan, L. I.,
N. Y., nc
Turner, Steve (Vanity Fair) Chicago, cl
Turner, Bill (Red Roof) Revere, Mass.,
6/10-7/7, nc
V
Ventura, Ben (Gay 90's) Toledo, O., Out
5/23, nc

Ventura, Charlie (Blue Note) Chicago,
5/23-6/12, nc
Vere Trio, Vonne (Towns) Houston, cl
Versalaira (Vie's) Aurora, Ill., nc
Villa, Vincent (Ft. Hayes) Columbus, O.,
h
W
Wasson, Hal (Riviera) Corpus Christi,
Tex., nc
Wink Trio, Bill (Nocturne) NYC, nc
Z
Zarin, Michael (Waldorf-Astoria) NYC, h
Zary-schek (Terrace) E. St. Louis, Out
5/30, b

Singles

Armstrong, Lil (Bar O'Music) Chicago, cl
Bald, Davey (Town Casino) Chicago, cl
Bracefield, Don (Ranch) Lyons, Ill., nc
Carpenter, Thelma (Capitol) NYC, In
6/16, t
Churchill, Savannah (Chubby's) Camden,
N. J., Out 5/29, nc
Clemona, Jane (Sherry) Chicago, h
Cobman, Cy (Perrotto) NYC, nc
Crosley, Les (Drake) NYC, h
Damone, Vic (Riviera) Ft. Lee, N. J.,
Out 6/8, nc
Davis, Bill (Wells') NYC, nc
Day, Dennis (RKO) Boston, In 6/80, t;
(Capitol) Washington, D. C., 7/7-18, t;
(Earle) Philadelphia, In 7/17, t; (Pal-
ace) Cleveland, In 7/27, t; (Chicago)
Chicago, In 8/5, t
Drew, Charley (Taft) NYC, h
Duncan, Hank (Nick's) NYC, nc
Duraton, Gigi (Penthouse) NYC, nc
Dygon, Norm (Leo's) Chicago, cl
Eckatine, Billy (Town Casino) Buffalo,
Out 5/22, nc; (Bop City) NYC, 6/28-
6/16, nc; (Earle) Philadelphia, 7/17, t
Fay, Paul (Number 10) Chicago, cl
Fitzgerald, Ella (Million \$) L. A., 7/6-11,
h
Fredericks, Dorothy (Vanity Fair) Chica-
go, cl
Frye, Don (Jimmy Ryan's) NYC, nc
Gibson, Harry (Angel Room) Hwd., nc
Graham, Ronnie (Senator) Philadelphia,
5/23-6/19, h
Grant, Mel (Key) Chicago, nc
Haines, Connie (Beverly) Newport, Ky.,
Out 5/26, nc
Hawkins, Louis (Bagnette) NYC, nc
Hellman, Daphne (L'Aiglon) NYC, nc
Hill, Chippie (Jimmy Ryan's) NYC, nc
Horne, Lena (Blackstone) Chicago, h
Honner, Johnny (Ciro's) Chicago, cl
Jackson, Cliff (Cafe Society) NYC, nc
Jones, Grant (Ritz) Chicago, cl
Keys, Gladys (Trade Winds) Chicago, cl
Kelley, J. John (Dorset) NYC, nc
Kincaid, Mary Frances (Minnesota) Min-
neapolis, h
Laine, Frankie (Ambassador) L. A., Out
5/23, h
Lutcher, Nellie (Tianjuna) Cleveland, Out
5/22, nc; (Club 86) Geneva, N. Y.,
5/23-29, nc; (Copa) Pittsburgh, 6/30-
6/6, nc; (Chesterfield) Des Moines, 6/10-
16, nc; (Interlude) Kansas City, 7/1-7,
nc
Maier, Kurt (Penthouse) NYC, nc
Manthe, Chlick (Old Mill) Defiance, O., nc
Marshall, Phyllis (Park Plaza) Toronto,
Ont., h
Martin, Tony (Ches Parre) Chicago, nc
Mason, Olive (Clover) Chicago, cl
McNally, Mary (Trouville) NYC, nc
Meyerowitz, Harry (Nino) NYC, nc
Miles, Denny (Tulencia) Utica, N. Y., nc
Mills, Sinclair (Berita) Chicago, cl
Miranda, Carmen (Beverly) New Orleans,
5/26-6/8, nc
Morgan, Al (Helsing's) Chicago, nc
Murphy, Rose (Blue Angel) NYC, Out
6/20, nc
Nanni, Nino (Calro) Chicago, cl
O'Day, Anita (Hi-Note) Chicago, nc
Paymer, Marvin (Ferrodock) NYC, nc
Premice, Josephine (Blue Angel) NYC, nc
Rud, Kemp (Piccadilly) Providence, R. I.,
cl
Reeves, Al (Hi-Life Spa) Racine, Wis.,
7/10-25, t
Rocco, Maurice (Royal Roost) NYC, nc
Rose, Bert (Symphony) Chicago, cl
Royal, George (Barbison Plaza) NYC, h
Sartor, Maria (Pere Marquette) Chicago,
Ont., h
Savage, Bob (Croydon) Chicago, h
Scott, Margaret (Pierre) NYC, h
Shannon, Hugh (L'Aiglon) NYC, nc
Shay, Dorothy (Chase) St. Louis, h
Sutton, Ralph (Condon's) NYC, nc
Tanner, Tommy (Dyckman) Minneapolis, h
T
Tate, Norene (Little Casino) NYC, nc
Taylor, Harry (Trouville) NYC, nc
Timfield, Rudy (Nino) NYC, nc
Tofel, Billy (Savoy Plaza) NYC, h
Torme, Mel (Latin Quarter) NYC, In
5/26, nc
Tucker, Sophie (Carnival) Minneapolis,
5/26-6/8, nc; (Chase) St. Louis, 6/10-
23, h
Tyler, Ann (Marquis) Houston, cl
Vaughan, Sarah (Paradise) Detroit, 5/20-
26, t; (Bop City) NYC, 6/16-7/27, nc
Walker, T-Bone (Million \$) L. A., 6/29-
7/4, t
Walker, Cy (Drake) NYC, h
Washington, Dinah (Regal) Chicago, 6/20-
26, t
Watson, Paula (State) Hartford, 5/20-22,
t; (Paradise) Detroit, 5/27-6/2, t
White, Josh (Village Vanguard) NYC, nc
Wilson, Garland (Little Casino) NYC, nc
Winston, Ed (Winston's) NYC, nc
Worth, Elton (Carnival) Minneapolis, nc

Ben Ventura Ork To Gay 90s In Toledo

Toledo—Ben Ventura ork, with four originals cut and ready to be released by Manor, opened at the Gay 90s in Toledo this month. Lineup is: Ventura, baritone and tenor saxes; Milt Good, trombone; Frank DeVito, drums; Bill Anthony, bass; Sam Krupit, piano and bop vocals, and Claudia Morgan, vocals.

Timme Talks About European Jazz

By FRANK STACY

New York—"Don Byas now speaks English with a Portuguese accent!" The speaker is jazz enthusiast and promoter Timme Rosenkrantz, just in from Europe on a business trip to the United States. Lolling back on the bed in his room at the Taft hotel here, the Danish baron of bop takes another drag from his cigaret and says:

"Don spent a year in Spain and Portugal and came back with the weirdest accent I've ever heard in my life—and I've heard some weird ones."

Timme could say that again. Born in Denmark, he has the slightest suggestion of an accent himself (though his command of American slang is formidable) and his amazing cosmopolitan background has brought him into touch with every possible variety of language. Even though European, he became interested in jazz in the early 1930s, made some fine jazz recordings before most Americans knew what the music was, and published one of the first jazz magazines.

He spent several years living in the States, but since the end of the war has made nine Atlantic crossings, usually taking several jazz stars with him on his return trips to Copenhagen, Stockholm, or Paris.

Byas Goes Good

"Don went over big in Portugal," Timme goes on. "He played with a large French band led by Bernard Hilda. Now he's back in Paris, working with Bill Coleman at the Vieux Columbia—a place you should hear about. It's a big joint with a couple of rooms for jazz in the Latin Quarter—most of the jazz night clubs are centered there—and it's the hangout of the existentialist crowd. They follow their leader, Jean-Paul Sartre, wherever he goes. And Sartre has made two or three places famous overnight merely by his patronage."

"Sartre is very fond of all kinds of jazz—bop, Dixie, what-have-you. In fact, you can say that about nearly all the French intellectuals, even Andre Gide. At first, Sartre used to go to the Tabu for jazz. Then he started hanging around

Saint Germain De Pres where there's a very hip young band fronted by Hubert Fol. Fol is the best French alto man I've heard and has a guy in his band named Fohrenbach—they call him Fo-Fo, for short—who plays good tenor. A lot like Hawkins.

"Jazz concerts? There are plenty of them going on all the time. Delaunay runs one every Sunday night at the Edward the Seventh theater in Paris and it's interesting to notice the difference between French and American audiences. In Paris, there can be no corn—the musicians must play seriously. I don't mean grimly, but they must give the same serious attention to their performance that the audience does."

No Showoffs

"Any attempt on the part of a soloist to sell himself in an obvious way is likely to be greeted with catcalls. A showoff musician like Louis Jordan would be drowned out if he started the kind of clowning that makes him successful here."

"And Delaunay is running another 'Jazz Festival' in Paris this May, like the one he did last year with Slam Stewart, Hawkins, Garner, and Howard McGhee's sextet. The Festival is sponsored by the Hot Club of Paris (not France, as it once was called) and runs for a full week. These nightly concerts mix the music up pretty much, not restricting the show to either bop or two-beat the way promoters work it here in the States. For example, Delaunay is planning to use Charlie Parker and Bechet during the Festival."

"Denmark? There's a trombonist in Copenhagen at the National Scala who's one of the finest I've ever heard. His name is Peter Rasmus. He has a sextet and can be



New York—Timme Rosenkrantz, who shuttles between New York's now-scattered jazz spots and such places as the Harlem room of the National in Stockholm, where the above picture was taken. Spot features a bop band led by clarinetist Putte Wickman, who, Timme says, is the greatest jazz clarinetist.

heard on the Odeon label.

"Stockholm, believe it or not, has the best jazz group in Europe. A clarinetist, Putte Wickman, has a bop band at the National, and if he ever came to the States, he'd break it up the way BG did back in the old days. And Sven Amussen, the fiddle player, is still in Stockholm. Goodman wanted him to come here to play with his sextet but Sven turned down the offer."

Want To Stay

"Not many European musicians seem especially interested in coming to the States, though there have been some like the late Stan Hasselgard and trumpeter Rolf Ericsson, from Stockholm, who has been playing with Charlie Barnet. "Me? I'll be going back soon. I came over to book a 20-odd piece show for a tour of Scandinavia and, later, the continent. We're bringing over some dance acts and a small band with Jonah Jones and

John Levy. And Stuff Smith may come along—that's not definite yet. "I'm also bringing back some records cut here a few years ago. They were recorded during a Town Hall concert and have wonderful stuff by Norvo, the Ventura trio, and Stuff Smith. I'll bring them out on the Baronet label in Sweden. Disc will release them here, while I have the rights to some wax that Mary Lou and Tristano cut for Disc that I'll probably release in Europe."

"I'll Be Back"

"But I'll be back here again next winter. My wife, Inez Cavanaugh, finds herself getting lonesome for an American refrigerator and she wants to get back to the States for a while. She's singing at the Vieux Columbia, incidentally, doubling at Boeuf Sur Le Toit, and working Delaunay's Sunday night concerts. Inez was regarded as a subtle jazz singer when she was here but, in Europe, she's made her success as a blues singer—I mean shouting the blues."

"As for the other jazzmen who've gone over—Peanuts Holland is playing in Denmark and Rex Stewart has toured both the continent and the Scandinavian countries. They're pretty happy with life there and I wouldn't be surprised if both of them and a lot of the others make their homes permanently in Europe."

Canadians Record First Local Works

Toronto—The first Canadian songs—four of them—written by a Canadian and recorded by a Canadian band in Canada, came off the recording turntables here in the studio theater of radio station CKEY.

The band, under the leadership of John Dobson, included a few Canadian music notables such as trumpeter Bobby Gimby, Mart Kenney alumnus, and Bert Niosi, saxist.

Songs were written by Cliff Hubbs, a product of the Saskatchewan prairies, who hopes to smash the barrier between Canadian talent and the Canadian public—a public which seems to think that if it's Canadian it's bound to be no good, or at best, of amateur status.

On Air Soon

The four tunes, *Tell a Bedtime Story*, *Girl in a Gingham Gown*, *Molly and Michael O'Shea*, and *Every Little Thing I Do*, will be hitting the Canadian airwaves and stores in the near future.

Lineup at the session included: trumpets—Gimby, Jimmie Reynolds, Morris London; trombones—Ken Houston, Frank Reynolds, Stan Wheeler; saxes—Law Lewis, Niosi, Cliff McKay, Nat Goodman, Ben Paul; rhythm—Rudy Troth, piano; Al Bleue, drums; Joe Niosi, bass, and Stan Wilson, guitar.

—Gene Lees

LONDON LARGO

Palladium Wowed By U.S. Stars; Danny Kaye Next

By DEREK BOULTON

London—Kathryn Grayson and Johnnie Johnston finished a two-week stay at London Palladium recently. Both artists played to capacity crowds, and it is expected they'll make a return visit soon. Act included Johnston singing some popular tunes, Grayson, doing some classical material, and the two stars singing duets.

Ethel Smith, on the same bill, received a tremendous ovation for *Just One Of Those Things*, *Fiddle Faddle*, and *Tico Tico*. Danny Kaye followed into the Palladium for a six-week booking. He will later work other English theaters. Kaye will be accompanied by the Sky-rockets orchestra, directed by Woolf Phillips.

Hoagy's Boy

The Hermanos Deniz Cuban Rhythm band still at Coconut Grove. Group attracted many of the visiting American stars. Leader Frank Deniz accompanied Hoagy Carmichael when he was in this country.

Pianist Leslie Paul will accom-

pany Grace Fields on her tour around Great Britain.

Denny Dennis, who has appeared on the *Hit Parade* show since his return home, expects to go back to America shortly. Plans to do a single.

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Shaw Replies To Criticism

(Jumped from Page 1)

lar, he resented the blasts loosed at him by Frank Conniff, columnist on Hearst's *Journal-American*, who, among other things, had attacked him for appearing on the list of sponsors of the recent Cultural and Scientific Conference for World Peace.

"I happen to believe in peace," Shaw said. "I was in the last war. Was Conniff?"

Feather objected that this was bringing personalities into the argument.

Me, Too

"Conniff brought personalities into it," Shaw retorted, "so why can't I? If the Conniffs don't like this peace conference, why don't they set up another one? I'll join it, too. I'll be in on any peace conference."

As for the attacks which had been made on him for including Russian composers in his program, Artie said the answer to that was simple.

"Anybody who plays a program of modern music and doesn't include Russian composers is scratching his left ear with his right hand," he said. "I'd really be getting political if I ignored them."

On the subject of pop, Artie repeated his objection to such terms as "pop" and "swing," called the use of them "categorizing within categories." "I'm pretending not to know what the word 'pop' means," he said, "because I'd rather not

know."

Asked specifically what he thought of the Kai Winding group which played with him at Bop City, Shaw replied, "I don't think the word 'pop' is going to take the place of talent."

Pressed for an opinion of the group's playing, he said he couldn't give one because he hadn't paid attention to them.

"But if they had been good enough," he added, "I might have paid attention."

Devils And Descants

By Michael Levin

New York—Music is generally looked upon as a series of schools, trends, theories, and fashions. Individual credit is extended usually only to a composer when and if you become famous enough, most things are pre-you, post-you, or a cheap imitation of the real-you.

Very rarely, save in his own lifetime, does a performer acquire any such lasting reputation. One reason for this is the technical improvements in pedagogy and the instruments themselves. Any student learning today has a real advantage over his counterpart of a century ago, and if he is willing to put in the same amount of work, may very well come out a superior product.

However, such virtuosity is like Hemingway's bullfighters: the art dies with the bull. People who remember the singing of Emma Calvé and acclaim it as superior to that of any singer today are scoffed at as being sentimentalists and "put down" as being artistic reactionaries. Even the evidence of the phonograph record is rarely accepted as final. People seem to feel that this is a communicative art, and that no such communication lasts outside of its period.

I hope that this is not the fate of Sir Thomas Beecham's reputation as a conductor. In celebration of his 75th anniversary, RCA-Victor has just released a complete version of Gounod's *Faust*, the Mozart *Harp and Flute Concerto*, the *Orpheus Suite*, the Debussy symphonic suite *Printemps*, and the Dvorak *Golden Spinning Wheel Suite*.

Such propagation of his artistic endeavors should gratify the crusty old man exceedingly, as he has always been of the opinion that he is one of the best conductors the world has ever known, and undoubtedly is glad that other people share that belief with him.

The delightful part is that he probably is one of the best conductors the world has ever known. It is only within the past few decades that we have had consistently great virtuoso orchestras all over the world, with fine horn players, good string sections, and suitable reeds. And it is even later than that since these units got through stretching their muscles, capitalizing on their slickness and settled back to conservative, sober reflection of their musical duties.

Stokowski playing Bach with the Philadelphia was a magnificent experience; but a degree more restraint was necessary in general orchestra performance if audiences

Kay May Sue Bop City Ops

(Jumped from Page 1)

Clubhouse, Lincoln Square, and other spots for a couple of years.

They made a deal with Watkins to put on a concert at the Roost on a Tuesday night when the spot was usually closed. The concert packed the joint, a success which was repeated on the following two Tuesdays. Impressed by the crowds drawn by bop, Watkins and the Fadens booked the concerts in for a solid week as an experiment and they stayed there until April 14 this year, when the bop operation was moved to Bop City.

The admission charge, a standard item for the one-night concerts put on by Kay and Sid, was retained when the concerts became nightly affairs at the Roost. Kay inaugurated the section of seats where a customer could park himself for the night without spending any more than the 90-cent admission charge.

These gimmicks, plus ample disc jockey plugging and some flamboyant publicity, shot the Roost up to such prominence that its policies were soon aped by the Clique, a few blocks up Broadway, and other spots out of town. The admission charge and the seat section are still used by Bop City.

Before the old Harlem became Bop City, Abe Ellis, one of the owners of the Harlem, asked Kay and Sid to leave the Roost and operate a bop joint at the Harlem, according to Kay. Ellis offered them a 25% interest in the place, with Schlosser and Lou Walters, operator of the Latin Quarter, also scheduled to be in on the deal. Kay says he and Sid turned Ellis down. Later Ellis got together with Watkins in the deal which culminated in Bop City.

weren't to emerge utterly exhausted by the orgastic magnificence of it all.

Such a conductor is Beecham. His Mozart and Haydn are a joy to hear. If you have been brought up on the belief that these men represent formalistic music at its dullest, you might sample some of the symphonic work Beecham has done on Columbia records, or listen to this latest Mozart *Concerto*. He is a conductor with intelligence, drive, fanatical attention to detail, and virility.

Even more amazing is the breadth of his abilities. The same man who makes Haydn leap with life and whose energy makes Delius a thing of exquisite detail, like a pinch of haze in early autumn air, turns from that to rousing operatic performance such as in the new *Faust* or the *Elektra* of a few months ago, tops it with suitable emotionalizings over a young Debussy and his first work, *Printemps*.

Even more legends are told about his sharp tongue and worse temper than about Stokowski or Koussevitzky in their best days. His living memorial however is not only his work, but the fact that Beecham has fought for good music, unfamiliar music all his career. To this he has added an insistence on grace and taste all too rare in a culture devoted to the golden calf masquerading as a jet-propelled brassiere tastefully wrapped in chromium plating. All hail to the old boy. I hope he lasts long and his work longer.

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Monte Out Of Bop City, May Sue

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Artie's Answer To Critics

(See Page 1)

★ ★ ★

On The Cover
Joe Venuti
Kay Starr



Timme Talks About European Jazz

By FRANK STACY

New York—"Don Byas now speaks English with a Portuguese accent!" The speaker is jazz enthusiast and promoter Timme Rosenkrantz, just in from Europe on a business trip to the United States. Lolling back on the bed in his room at the Taft hotel here, the Danish baron of bop takes another drag from his cigaret and says:

"Don spent a year in Spain and Portugal and came back with the weirdest accent I've ever heard in my life—and I've heard some weird ones."

Timme could say that again. Born in Denmark, he has the slightest suggestion of an accent himself (though his command of American slang is formidable) and his amazing cosmopolitan background has brought him into touch with every possible variety of language. Even though European, he became interested in jazz in the early 1930s, made some fine jazz recordings before most Americans knew what the music was, and published one of the first jazz magazines.

He spent several years living in the States, but since the end of the war has made nine Atlantic crossings, usually taking several jazz stars with him on his return trips to Copenhagen, Stockholm, or Paris.

Byas Goes Good

"Don went over big in Portugal," Timme goes on. "He played with a large French band led by Bernard Hilda. Now he's back in Paris, working with Bill Coleman at the Vieux Columbia—a place you should hear about. It's a big joint with a couple of rooms for jazz in the Latin Quarter—most of the jazz night clubs are centered there—and it's the hangout of the existentialist crowd. They follow their leader, Jean-Paul Sartre, wherever he goes. And Sartre has made two or three places famous overnight merely by his patronage."

"Sartre is very fond of all kinds of jazz—bop, Dixie, what-have-you. In fact, you can say that about nearly all the French intellectuals, even Andre Gide. At first, Sartre used to go to the Tabu for jazz. Then he started hanging around

Saint Germain De Pres where there's a very hip young band fronted by Hubert Fol. Fol is the best French alto man I've heard and has a guy in his band named Fohlenbach—they call him Fo-Fo, for short—who plays good tenor. A lot like Hawkins.

"Jazz concerts? There are plenty of them going on all the time. Delaunay runs one every Sunday night at the Edward the Seventh theater in Paris and it's interesting to notice the difference between French and American audiences. In Paris, there can be no corn—the musicians must play seriously. I don't mean grimly, but they must give the same serious attention to their performance that the audience does.

No Showoffs

"Any attempt on the part of a soloist to sell himself in an obvious way is likely to be greeted with catcalls. A showoff musician like Louis Jordan would be drowned out if he started the kind of clowning that makes him successful here.

"And Delaunay is running another 'Jazz Festival' in Paris this May, like the one he did last year with Slam Stewart, Hawkins, Garner, and Howard McGhee's sextet. The Festival is sponsored by the Hot Club of Paris (not France, as it once was called) and runs for a full week. These nightly concerts mix the music up pretty much, not restricting the show to either bop or two-beat the way promoters work it here in the States. For example, Delaunay is planning to use Charlie Parker and Bechet during the Festival.

"Denmark? There's a trombonist in Copenhagen at the National Scala who's one of the finest I've ever heard. His name is Peter Rasmus. He has a sextet and can be



New York—Timme Rosenkrantz, who shuttles between New York's now-scattered jazz spots and such places as the Harlem room of the National in Stockholm, where the above picture was taken. Spot features a bop band led by clarinetist Putte Wickman, who, Timme says, is the greatest jazz clarinetist.

heard on the Odeon label.

"Stockholm, believe it or not, has the best jazz group in Europe. A clarinetist, Putte Wickman, has a bop band at the National, and if he ever came to the States, he'd break it up the way BG did back in the old days. And Sven Amussen, the fiddle player, is still in Stockholm. Goodman wanted him to come here to play with his sextet but Sven turned down the offer.

Want To Stay

"Not many European musicians seem especially interested in coming to the States, though there have been some like the late Stan Hasselgard and trumpeter Rolf Ericsson, from Stockholm, who has been playing with Charlie Barnet. "Me? I'll be going back soon. I came over to book a 20-odd piece show for a tour of Scandinavia and, later, the continent. We're bringing over some dance acts and a small band with Jonah Jones and

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John Levy. And Stuff Smith may come along—that's not definite yet.

"I'm also bringing back some records cut here a few years ago. They were recorded during a Town Hall concert and have wonderful stuff by Norvo, the Ventura trio, and Stuff Smith. I'll bring them out on the Baronet label in Sweden. Disc will release them here, while I have the rights to some wax that Mary Lou and Triestino cut for Disc that I'll probably release in Europe.

"I'll Be Back"

"But I'll be back here again next winter. My wife, Inez Cavanaugh, finds herself getting lonesome for an American refrigerator and she wants to get back to the States for a while. She's singing at the Vieux Columbia, incidentally, doubling at Boeuf Sur Le Toit, and working Delaunay's Sunday night concert. Inez was regarded as a subtle jazz singer when she was here but, in Europe, she's made her success as a blues singer—I mean shouting the blues.

"As for the other jazzmen who've gone over—Peanuts Holland is playing in Denmark and Rex Stewart has toured both the continent and the Scandinavian countries. They're pretty happy with life there and I wouldn't be surprised if both of them and a lot of the others make their homes permanently in Europe."

Toronto—The first Canadian songs—four of them—written by a Canadian and recorded by a Canadian band in Canada, came off the recording turntables here in the studio theater of radio station CKEY.

The band, under the leadership of John Dobson, included a few Canadian music notables such as trumpeter Bobby Gimby, Mart Kenney alumnus, and Bert Niosi, saxist.

Songs were written by Cliff Hubba, a product of the Saskatchewan prairies, who hopes to smash the barrier between Canadian talent and the Canadian public—a public which seems to think that if it's Canadian it's bound to be no good, or at best, of amateur status.

On Air Soon

The four tunes, *Tell a Bedtime Story*, *Girl in a Gingham Gown*, *Molly and Michael O'Shea*, and *Every Little Thing I Do*, will be hitting the Canadian airwaves and stores in the near future.

Lineup at the session included: trumpets—Gimby, Jimmie Reynolds, Morris London; trombones—Ken Houston, Frank Reynolds, Stan Wheeler; saxes—Law Lewis, Niosi, Cliff McKay, Nat Goodman, Ben Paul; rhythm—Rudy Troth, piano; Al Blue, drums; Joe Niosi, bass, and Stan Wilson, guitar.

—Gene Loco

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Palladium Wowed By U.S. Stars; Danny Kaye Next

By DEREK BOULTON

London—Kathryn Grayson and Johnnie Johnston finished a two-week stay at London Palladium recently. Both artists played to capacity crowds, and it is expected they'll make a return visit soon. Act included Johnston singing some popular tunes, Grayson, doing some classical material, and the two stars singing duets.

Ethel Smith, on the same bill, received a tremendous ovation for *Just One Of Those Things*, *Fiddle Faddle*, and *Tico Tico*. Danny Kaye followed into the Palladium for a six-week booking. He will later work other English theaters. Kaye will be accompanied by the Skyrockets orchestra, directed by Wolf Phillips.

Hoagy's Boy

The Hermanos Deniz Cuban Rhythm band still at Coconut Grove. Group attracted many of the visiting American stars. Leader Frank Deniz accompanied Hoagy Carmichael when he was in this country.

Pianist Leslie Paul will accom-

pany Gracie Fields on her tour around Great Britain.

Denny Dennis, who has appeared on the *Hit Parade* show since his return home, expects to go back to America shortly. Plans to do a single.

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