

# Storm Rages Over Duke Story

## DOWN BEAT

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### NYC Radio Forum Calls Mix Insincere, Irrelevant

By JOHN S. WILSON

New York—Mike Levin's piece in the *Beat* last month, in which he suggested that Duke Ellington's band had deteriorated so much that he should disband before his reputation was ripped to shreds, was ripped

### Goodman Europe Schedule Settled

New York—Benny Goodman has been set for two weeks at the Palladium, London, to be followed by a tour of the Continent. His band will skip the Palladium date, due to the British Musicians union ban, but will join him in Europe.

For the Palladium date, Benny will do his regular theater show, fronting a picked group of British musicians. Only persons from his show who will make the London date are Buddy Greco, pianist and singer; comic Herky Styles; and Nicks and Taylor, dance team. Originally Benny had planned to take his sextet to London, but the British Musicians union turned the idea down. Benny will get \$15,000 a week for the Palladium stint.

From London, Benny will set out across Europe on a tour which will keep him busy until the middle of September. He'll hit the Scandinavian countries, Belgium, Holland, France, and Switzerland.

### Capitol To Enter The Video Field

Hollywood—It seems Capitol will be the first major recording firm to enter the television business. However, the platters' execs have been careful not to make their announcements too definite.

It was confirmed that the first move will be in form of telefilms (starring Bill Boyd, but not in his Hopalong Cassidy character).

The musical side, if any, is a question mark, because AFM had not as yet lifted its so-called ban on recording of music for telefilms.

### Chesterfield Satisfied

New York—Chesterfield cigarettes has reshuffled its lineup of singers on radio for next season. Company is dropping the Peggy Lee-Jo Stafford five-nights-a-week show at 7 p.m. on NBC, and will move Perry Como into a half-hour program on NBC on Thursday at 10. Como also will be used on a weekly NBC video show.

### Bingo!!!

Hollywood—They say Bing Crosby leaped right out from under his toupee when he read the following:

Eagle-Lion films was dickering for a series of old Mack Sennett two-reelers, mostly silent, which they would edit and release as a short feature. A trade mag report on the matter stated that, in addition to the Keystone Kops, the pic would feature the late W. C. Fields and "a parade of comics who were famous when films were young—including Bing Crosby."

Hand me my walking cane, dad.

### Dailey, Casino Drop Names

New York—Two of the east's top name band spots, Frank Dailey's Meadowbrook in Cedar Grove, N. J., and the Glen Island Casino, have dropped names for the rest of the summer.

Dailey puts Eddie Farley's six-piece combo in for two weeks starting July 3, and they may stay longer. Dailey won't go back to names until the fall and possibly not even then, since names haven't been pulling as strongly as expected for him.

Glen Island used Claude Thornhill during June, but following his exit, reverted to small, non-name crews to fill out the summer.

### Shaw Says Dizzy Owes Him 17 Gees

New York—Milt Shaw, former personal manager of Dizzy Gillespie, is suing Dizzy for \$17,300 which he claims is owed to him in commissions. Dizzy and Shaw split nine months ago.

Shaw says the \$17,300 represents commissions due him both before and since the split. He also wants his seven-year contract with Dizzy to be fulfilled. Shaw says it still has four years to go.

### Johnny Green Named MGM Music Chief

Hollywood—Johnny Green has been named head of the MGM music department, succeeding Dick Powers, who turned in his resignation and left the lot to become an independent producer.

Appointment of Green is in line with trend in film studios to place over-all handling of music matters under the direction of practical musicians.

### Waldorf Splits Jobs

New York—Waldorf-Astoria hotel's Starlight Roof will split its summer bookings between four bands. Eddy Duchin, who opened the spot for the season, is current and will be followed July 7 by Guy Lombardo. Freddy Martin comes in Aug. 4, to be followed Sept. 1 by Jack Fina. Fina, in for four weeks, will reopen the downstairs Wedgwood room.

## You Made A Bad Error, Mix—Barnet

By CHARLIE BARNET

(An open letter to Mike Levin)

Dear Mike:

You know that piece you did on Duke a couple of issues ago? You hung a bad rap on Ellington, Mike, when you suggested he quit for rest and reorganization before his reputation was swamped in the sorry honking of his band's horns. There are a lot of good things in the piece, which is why I can't give you one of those fine, oldstyle *Down Beat* quotes commenting on your need for Lifebuoy.

'Singin' In The Rain

It's true that Ellington record of *Singin' in the Rain* is a dreadful record—one of the worst things Duke has ever turned out. I can't believe either he or anybody else at Columbia really listened carefully to that disc before they okayed it for release.

You're right that Ellington sounds dispirited and tired a lot of the time these days. But who the hell doesn't? Do you have any idea what it's like, night after night, playing to sparse crowds and unenthusiastic ones at that? How many places like Bop City do you think there are now where a band can sit down and even catch its breath?

You wrote the right piece, but you wrote it about the wrong guy. That piece shouldn't have been about Ellington, it should have been about the entire business. The things I admit are wrong about Ellington, just as you do, are a reflection of the whole business today, not just Duke.

And don't forget for one minute, if Duke goes down, the whole horse show goes right down on a toboggan with him.

Can't Do That

Take some of those points you made. Comparing the applause Eckstine got to Duke! Eckstine's the hottest thing in show business right now. Next to Berle, he can't make any mistakes. What's Duke in, his 27th year as a bandleader? Doesn't that give him the right to a little slack behind a hot article like Eckstine before you start counting him out?

Don't forget, Ellington may not be causing any comment this year, but neither is anybody else. Tommy Dorsey went out on the road a short time ago with a fine band and a lot of publicity. They did badly enough so that guys like Chuck Peterson quit in disgust—not Dorsey, but the band business. They just couldn't stand those empty ballroom blues anymore.

That's got to affect Duke like any other leader. And I'm telling you from experience, if the leader (Modulate to Page 19)

### Shaw Books Concert Trip

New York—Artie Shaw, whose ideas are nothing if not fluid, will take off on a concert tour next fall with a 43-piece orchestra playing longhair, swing and jazz. Tour will be in two eight-week segments, the first starting in September and the second in February.

Shaw recently said that he was through with pop music and jazz, that he would devote himself entirely to classical work from here on out. His appearance at Bop City with 40 symphony men playing some very long longhair seemed to back up this stand. However, something, possibly the stand at Bop City, has changed this adamant attitude and he now plans to cover practically all musical fields.

His concert band will be set up like a series of Chinese boxes. He'll use the full 43 men for symphonic stuff, pull out 18 of them for his swing items and draw a small combo from the 18 swing men for his Gramercy five jazz bits. On the longhair end, band will concentrate on works of American composers. Concert deal is being set up by Joe Glaser, who signed a pact with Shaw in May.

Artie also cut his first bop sides for Columbia records at the end of May. He had waxed some longhair items for them earlier.

### Orks To Get More Late Network Time

New York—Late evening network time, once practically the exclusive property of bands, but lately split up among a variety of shows, is veering back toward music, at least for the summer. CBS is clearing the decks after 10:30 p.m. every night but Saturday for either house bands or remotes.

Setup is just for the hot weather while regular sponsors are vacationing. CBS theory is that there's no point in programming productions on balmy evenings when listeners are satisfied with dance music.

### 802 Busy Bunch

New York—Local 802 did a series of 100 free musical programs for veterans and civilian hospitals and other institutions during June. Concerts were paid for by the recording and transcription fund.

What's the word? See pages 5 and 10 this issue!

### Barnet's Her Boy, Indubitably



New York—One of Charlie Barnet's best friends and backers, caught at an opening night with the leader. If you notice any resemblance, it's only natural. Charlie's fan is Charline Daly Barnet, his mother.

### Horn, Hornmen On The Cover

Although Harry James and his band are back home in California, playing the Casino Gardens in Ocean Park until July 6, the photo on the cover of this issue was made on Memorial day weekend in Atlantic City, where they drew 4,500 customers on a Saturday. Shown with the Horn here are Bob Poland, baritone, and Corky Corcoran, tenor.

## 'It Was A Mistake,' Says Manone Of Coast Arrest

Hollywood—Wingy Manone made some big headlines here recently as he saw his picture taking up a lot of space on Page 1 of a local sheet. There was also a photo of two girls with whom the professor was said to be visiting long after good little boys and girls go to bed—but not together.

### A Mistake

"It was all a mistake," Wingy explained to the *Beat* the morning after. "After work I went to a meeting of some literary people at a Hollywood apartment where I had been invited to autograph copies of my book. There was some kind of raid or something next door. Some girls tried to hide in our apartment. The next thing I knew some big guy had me out front and was trying to make me get in a car."

Asked if the report that one of the raiders tried to kick him was true, Manone replied:

"Hell, no, I kicked him. He was twice as big as I am, and I didn't know he was a cop. Then he pulled a blackjack on me and I decided to go along."

### 'Didn't Know Me'

He said no charges had been or would be filed against him. "The next day they came around and apologized," he said. "It never would have happened if they had known who I was. That's what they told me."

Wingy also was threatening to sue for false arrest.

(The newspaper story said vice squad policemen peeked through venetian blinds and saw the trio in bed in the nude. But they added that by the time they smashed the door of the apartment, Manone and the girls were clothed.)

## Wingy Wants



Hollywood—Professor Joseph Manone was at press time negotiating for the services of Maxine Gates, seen above with guitarist-singer Bill Jacoby. Miss Gates supplied the inspiration for Jacoby's new version of *Dance, Ballerina, Dance* on the Kappa label. If the deal goes through, the professor will use Miss Gates to illustrate the relationship between the bop form in music and the modern ballet on Manone's fall concert and lecture tour (see *Down Beat*, June 17).

## Hampton To Head Norman Concert

Hollywood—Despite the seeming sag in public interest in the subject, Gene Norman will shoot the works on a Lionel Hampton concert at Pasadena's Civic auditorium July 11.

He is also making plans to promote, in partnership with fellow disc jockey Frank Bull, the second annual Dixieland jubilee in the early fall.

Norman said they would try to have every authentic Dixieland jazzman of note on the show that could get here for the festival.

## Ivory Joe, Ho!

Nashville—Ivory Joe Hunter returned to the New Era club here July 1 for two weeks. He played the spot two years ago.

## Long, Lean Wraith In Background



Hollywood—Listening to a playback at a recent Black and White recording date are Earle Spencer, right, Johnny Blackburn, center, and Earle's wife, Marlene, on the left. Spencers seem pleased, but record exec Blackburn is being critical. The Kenton-styled Spencer band now includes ex-Kentonites Buddy Childers, Art Pepper, Johnny Anderson, Harry Betts and Harry Forbes. *Buddy Childers photo.*

## Green A Ventura Highspot

Chicago—He of the sad eyes and calm demeanor—Benny Green—is causing more excited whispers, shaking of heads, and awed looks than any other man in the Charlie Ventura Bop for the People bunch. The whispers, shakes, and looks happen because of Benny's trombone playing, the freshest and brightest of same since J. J. Johnson first wowed 'em.

His style? A combination of J. J.'s multi-note ramblings—pushed easily, rather than ripped forcibly from the horn—broken up by occasional ascending glissandos and sustained notes, suggesting perchance he's done some listening to Trummie Young.

He has. "Trummie is one of the guys that used to impress me most. He and Lawrence Brown and J. C. Higginbotham. But now J.J. is the man. He's my favorite," says Benny.

### Disappointed

"I'm disappointed in what J.C. is doing now. He isn't blowing anymore. Not creating.

"Of course, there are only a few real creators now—guys like Charlie Parker and Diz. The Bird, he's the true genius—the greatest of all. Everything comes from the Bird.

"Sure, he got his start from Lester, but he carried it on to a much greater degree.

"This band? We've done some good stuff. The best released on records is probably *Birdland*. So far, anyway."

Before all these influences started churning away on Benny, he was just a south Chicago boy going to school, with Trummie Young, et al, not mattering much one way or the other.

### Then Lessons

But then, at Du Sable high school, he started taking trombone lessons from the band director. And soon was playing in the band.

"After I graduated," he says, "I started playing jobs around town. One of the bands I played in was King Kolax, who later went with Eckstine's big band."

In 1942 (not much after he got out of high school, he's only 26 now) Benny joined Earl Hines. "And that was a great band," he remembers. "The Bird,



Benny Green

(Photo by Kay Sharp)

Diz, Sarah, Eckstine, Shadow Wilson. But I was drafted in 1943—November.

"So I played in the 343rd army band for 2½ years. It was a good outfit, even if there weren't any names in it. Quite a few Chicago boys."

### Back to Earl

After he was discharged, Green went back to Earl Hines for a spell. And then left to join Gene Ammons' combo. He stayed with Gene until Ventura hired him in March of last year.

"It was odd the way I joined Charlie," he says. "Chick Keeney, then Charlie's drummer, was supposed to leave. So Ellis Barte, who was with Ammons, auditioned for the job.

"Well, Chick didn't leave, but Ellis asked Charlie if he needed a trombone man. Charlie said send him along, so I went over to sit in the last night they were playing at the Blue Note—a Sunday night.

"Well, I sat in and then just sat on."

And he's been sitting on ever since.

—JAC

## Get Along, You Little Dogies

San Francisco—The Bay Area, which long has had its own corn crop with Dude Martin and sundry other local hillbilly bands, plus Cactus Jack the western disc jockey, received a sharp influx of range ridin' talent from other parts in mid-June, when Zeke Manners rolled into town, unhitched his sorrel from the chuck wagon, and did his ABC broadcasts from the City by the Golden Gate.

Zeke, who claims to be the first t.c. deejay, if you dig that radio jive (Ed. Note: We don't), is rumored to be able to play any instrument in existence (how about a serpent, a discant chalmey, or a bombard?) and is a successful songwriter—he did *Pennsylvania Polka*. Zeke is holding a new ditty—the *Brooklyn Polka*—until the Dodgers win the pennant which might leave him clutching the manuscript a long, long time.

### A Switch

Zeke, incidentally, recently recorded some of the top tunes, strictly sweet, from *South Pacific*, just to switch things around a bit. His publicity says he sleeps with a mike in his hand to record any ideas that might pop in his head after it hits the pillow. That seems to lack any practical value, however.

Square dancing, incidentally, hit the TV screen here when a thing called the *Hoffman Hayride* made its debut over KGO-TV. It stars Dude Martin and scares us to death.

—r/s

## Dennis Day Opens Tour In Beantown

Boston—Dennis Day, the radio singer and comedian, launched his eastern theater tour at the RKO Boston here June 30. With Gale Robbins, of MGM films, as added attraction, package also will have the three DeCastro Sisters and Bill Norris and his Upstarts in a novelty musical act. House bands will be used on stage in the various theaters on the tour.

The tenor follows the local date with the Capitol theater, Washington, D.C., July 7-13; Earle theater, Philadelphia, 16-21; Great Lake theater, Buffalo, 23-24; RKO Palace, Columbus, 25-27; RKO Palace, Cleveland, 28 through August 3; Chicago theater, August 5-11; Fox theater, Detroit, 12-18.

Your next copy of *Down Beat* will be the issue of July 29 on the newsstands July 15.

## Victor Spikes Spike's 'Riders'

New York—A typical Spike Jones version of *Riders in the Sky*, cut for Victor, has been hidden away on a sequestered shelf at Victor, victim of the frowns of Buddy Morris, publisher of the tune, and Real Gone Vaughn Monroe.

Morris hit the ceiling when he heard the travesty of the tune and refused to give Victor a license to market it. He figured it would damage the prestige of the currently high-riding number and lessen its possibilities of becoming a standard. By the time Morris heard the record, it had already been aired by several disc jockeys, including Martin Block. He warned radio stations that anyone spinning the platter would be sued for copyright infringement. Subsequently Victor withdrew the disc.

The Jones version, sung by his boozey-voiced I. W. Harper, contained a crack about the Monroe style of vocalizing. This, of course, did not make the Real Gone one particularly happy. Victor, understandably concerned about Monroe's frame of mind, is believed to have been quite pleased to be put in a spot which forced it to withhold the platter. Jones' deal with Victor allows him to cut whatever he wants.

## Brooks Reflects In Note Niche



Chicago—One of Charlie Ventura's two slick chicks (a third may be added soon) is singer Beverly Brooks, shown backstage at the Blue Note. Both Beverly, who was Beverly Cassidy before she married Ventura manager Don Palmer and changed her name to Brooks, and former Thornhill-Rey singer Betty Bennett sing ballads as well as the bop vocals identified with Ventura's venture.

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# Broke, Alone, Billie Goes Back To Work

San Francisco—Broke and alone after her manager, John Levy, left her to face the trial here at which she was acquitted, Billie Holiday decided to go back to work. Other than that, her plans were indefinite. But despite the fact the jury said they believed Billie had been framed by Levy, she said:

"If he was to walk in the room this minute I'd melt. He's my man and I love him."

The three-day trial seemed to prove to the jury that a package of opium had been planted on Billie just before narcotics men raided her apartment.

### My Aching Back

Billie came to the trial with a black eye she said Levy gave her the night he left. "You should see my back," she added. "And he even took my silver blue mink coat—18 grand worth of coat. He said he was going to give it to his sister to take care of for me. I got nothing now and I'm scared."

Billie's version of what happened went like this: "I turned all my life over to John. He took all my money. I never had any money. We were supposed to get married. On January 22, John came back from Los Angeles. We had been arguing about money."

While Levy was unpacking his suitcase the telephone rang. Immediately afterwards, she said, he handed her a package and told her to get rid of it. "I took it. I didn't know what was in it. I went into my room. John closed the door behind me. . . ."

### Something Broke

"Then someone grabbed me . . . and threw me against the wall. I dropped the package. Something broke. . . . Then I was put in a chair. I didn't know what was going on. I never smoked opium in my life. . . . John told me to throw some trash away. I did it."

"My man makes me wait on him, not him on me. I never did anything without John telling me. That's all I know." —JG

## Cleveland Dancery Reopens After Year

Cleveland—Cedar Point ballroom, closed last summer, has returned to activity this year with Clinton Noble, local society maestro, as manager. Bobby Bergen's orchestra has been booked for the season as house band.

Name crews booked into the spot include Glen Gray, July 2 and 3; Milt Herth trio, July 8-13; Elliot Lawrence, July 14; Frances Langford and Jon Hall, July 15 and 16; and Frankie Yankovic, July 18-25.

## Hipster To Diego

San Diego—Harry (The Hipster) Gibson brings his contortions and incidental piano playing to Top's Drive In here June 27 for two weeks.

# Music, Where Is Thy Swing? Cowboys, Barn Dancers Romping And Stomping

New York—As the embattled east girls its loins to withstand infiltrations of the barn dance boom already lambasting the west coast, midwesterners are falling like flies to the ravages of the polka plague. Prime victory for the square

dance phalanxes in the east was a hillbilly bash tossed by Elsa Maxwell to celebrate the acquisition of the Park Central hotel by the Sheraton chain.

"I was in the wild-and-woolly west two months ago (Hollywood, Palm Springs, and so forth), where no one dances anything but square dances," Miss Maxwell, the Typhoid Mary of the do-see-do legions, told newshawk Eustace Tilley. "I saw 1,500 people turned away from a square dance near San Francisco—no more room. I thought, 'My goodness alive, why don't we do this in New York, in some hotel that isn't off the beaten track? I'll do it, by gum!'"

### And She Did

And, by gum, she did. Her hay hassel was filthy with Hollywoodites, Broadwayites, socialites, and *Li/s* photographers. Resultant publicity was real cool and slightly doom-shaped so far as the local music scene is concerned.

Meanwhile, the territory between mid-Pennsylvania and Milwaukee is rapidly being taken over by polka crews. Tipoff on things to come was a polka festival at Milwaukee last summer which drew 8,000 leapers.

Now, it's not uncommon for a name band to play a midwestern spot to measly crowds and be followed the next week by a polka outfit which packs the place. Operators in this territory are rapidly becoming more interested in a polka group which comes relatively cheaper than high-priced name bands.

### Yankovic Terrific

Community festivities are veering more and more to the polka boys in place of regular dance bands. Frank Yankovic, currently riding the crest of the polka parade, recently played the Minnesota Food fair in Duluth, and was immediately signed for the next fair, ops saying business never had been so good when they had used name bands. Even plush night clubs, such as Borsellino's in Cleveland, have brought in polkas.

Results show on records, too. In recent months, Yankovic's sales have consistently topped Columbia's pop list, which includes such luminaries as Sinatra and Dinah Shore.

Polka surge first began to manifest itself about two years ago and reached snowballing proportions in the last few months. Majority of polka crews are basically Polish, and feature lots of Polish vocals, although in most cases no more than half the musicians are of Polish descent. Connecticut, which has a large Polish population, has produced a number of

## 'Little Bird' Soars, Evelyn Purrs



Hollywood—Brightly smiling Evelyn Knight received her Decca vote of confidence, in the form of a gold disc, on a Thursday Club 15 show over CBS. Bob Crosby and Patti Andrews, right, congratulate Evelyn on the million-copy and more sale of *A Little Bird Told Me*.

# New Orleans Summer Pop Concerts Give Dixie Lift

New Orleans—The summer Pop concerts paid tribute to New Orleans jazz recently by sharing the bandstand with three local Dixieland bands. Sharkey's Kings of Dixieland, the Dixieland Jamboree band, and the Junior Dixieland Jamboree band were the groups featured during Jazz week. The latter outfit is a group of high school kids who played their way to the semi-final of the Horace Heidt show.

### New Label

A new record label, New Orleans, will hit the market soon. Orin Blackstone, jazz collector and writer, cut four Dixieland sides recently with a pickup group headed by cornetist Johnny Wiggs. Included Armand Hug, piano; Lester Bouchon, clarinet; Santo Pecora, trombone; Freddy King, drums, and Tony Greco, bass.

The first locally-manned bop concert was held recently at Dixie's Bar of Music, and from all indications will become a permanent Sunday afternoon affair. Thelma McGee, promoter of the bash and herself a musician, announced she is looking for a larger spot. First show used two combos—a quintet and a trio.

QUARTER CAPERS—Oscar

(Papa) Celestin and his Original Tuxedo Jazz band at the Paddock club are the hottest attraction in the Quarter. Alphonse Picou, daddy of *High Society*, is playing French clarinet alongside Papa's trumpet, and William Matthew is on trombone. Rhythm section has Octave Crosby, piano; Alexis Ricard, bass, and C. Goldston, drums. First month's business was so good club owner Steve Valenti gave the boys a new six-month contract.

### Not Jimmy, But Phil

The plush new El Morocco opened with Phil Zito's six-piece Dixie crew. Drummer Zito has Buz Wilson on trumpet; Jack Miranda, clarinet; Joe Rotis, trombone; Ray Creider, piano, and Emile Christian on bass.

Bugling Sam was brought into the Three Deuces as an added attraction, and Raymond Burke replaced Buji Centobie on clarinet in George Hartman's band at the same spot.

—Nick Gagliano

## Spike's Pet Prop No Problem



Chicago—It's a safe flirtation for air lines stewardess Bess Teichrow and the wood pussy maestro Spike Jones is fondling. Skunk serves as prop in Spike's Musical Depreciation show and all proper precautions were taken.

## Dix' Bop City Lineup

New York—Dizzy Gillespie moves into Bop City July 8 with the following lineup:

Trumpets—Willie Cook, Bennie Harris, Elmon Wright, Dizzy; saxes—Ernie Henry, John Brown, William Evans, Justin Gayle, Al Gibson; trombones—J. J. Johnson, Charles Greenlee, Samuel Hurt; rhythm—Al McKibbin, bass; Teddy Stewart, drums; James Forman Jr., piano; Vincent Guerra, conga; vocals—Johnny Hartman and Joe Carroll.

Charlie Parker is scheduled to open Aug. 4.

## HRS Wax On Plastic

New York—Hot Record society's 12-inch discs, formerly sold on shellac for \$1.59, are now being pressed on vinyl-type plastic to sell for \$1.05. Masters of the platters were bought by Jack Caiden last year from Steve Smith and Heywood Hale Broun. Sides feature the Bechet-Spanier Big four, Jack Teagarden's Big eight, and Rex Stewart's Big seven. Most of them were cut in the late '30s. Caiden is leasing the HRS 10-inch masters to other labels.

## No Stimulants

Washington—Congress has declared itself against musical stimulants in the congressional library. Librarian Luther H. Evans asked for \$500 to put a juke box in the card-filing section because he understood that the playing of "subdued music" increased efficiency in this type of work from 6 to 20 per cent. The house appropriations committee decided that what needed to be subdued was Librarian Evans, refused to give him the loot.

polka crews which play a secondary polka circuit running from southern Massachusetts to Pennsylvania, where it hits the main polka stream.

### Youngsters Support It

Important facet in the polka trend is that its principal support comes not from elderly people nostalgic for the old country, but from youngsters who would nominally be expected to be infesting bop dens.

A check at several polka festa in Brooklyn revealed that the crowds are basically teen-ageish and early-twentieth. They seem to know all the bands' numbers, sing along on the vocals, scream for the hippest requests, and cheer the bands on in a fashion which takes an aging observer back to Benny Goodman's *Sing Sing Sing* days. During intermissions, they're singing the band's hit polkas.

George Avakian, the turncoat jazz aficionado who heads Columbia's international department, attributes the appeal of such kingly polka men as Yankovic to their simple style, melody, and "fine beat."

### Blood And Guts

"Polkas are the blood and guts side of Continental music," he says. "Today they're the real music of the man in the street. On the same level of genuineness, polkas have it all over jazz now. Interesting thing, polka bands stress the second and fourth beat just like the old jazz bands—I mean 'jazz' with a bald pate and white hair on the side."

Despite the recentness of the rise of polkas themselves, Avakian thinks the polka bands are already bringing up a second line of attack—waltzes.

"Until a few months ago, polka bands made their repa on polka records," he says. "But since the end of the record ban, the polka crews' biggest hits have been waltzes—*Blus Skirt Waltz*, *Rosalinda*, and *St. Bernard Waltz*. They're selling even better than the polkas."

Mama mia, where is my dirndl! —JG

## Large, Lorry And The Lads



Detroit—Don Large, at the celeste on the right, is associate musical director of WJR, where he is a great friend of youth. Young lady in center is singer Lorry Raine, wife of west coast fack Tim Gayle now operating out of Detroit. Lorry made a guest appearance with Large's chorus of 50 teen-age youths. Lads (from the chorus?) behind her were quartet Large used on recording date with Lorry.

CHICAGO BAND BRIEFS

Club Drops Night Off To Feature Burkhart's Crew

By PAT HARRIS

Chicago—For the first time since it opened, the loop's main jazz spot, the Blue Note, was bright last Tuesday. Management decided to trade a Saturday afternoon concert (still keeping Sunday afternoon sessions) for a seven-day week. Jay Burkhart's band, all 19 of them, played last Tuesday there and will do so for at least three more weeks.

Burkhart ended his phenomenal run of Mondays at the Nob Hill on the southside several weeks ago. At press time he expected to go into the Martini's new outdoor dancing pavilion on Mondays, starting this month.

Martinique Busy

Tony DeSantis' Martinique, which opened with Art Kassel and followed with Tony Pastor, has Del Courtney's band for four days starting July 3, and Hal McIntyre from July 8 to 17.

Herbie Fields follows his Blue Note date with two weeks at the northside Silhouette. Raymond Scott follows Fields both at the Note and Silhouette. Note's futures list includes Les Paul for two weeks before Woody Herman opens September 5 for another two, Duke Ellington October 17 for three, and Lionel Hampton November 21 for two.

The Trenier Twins, Cliff and Claude, who broke up the Gene Norman's Pasadena concert (Down Beat, June 17) will appear at the Note sometime this summer, as well as on the disc jockey show at the Chicago theater.

Lots of Sound

Duke Jenkins' six-piece from Canton, Ohio, recently stirring things at the Argye. Lots of sound and movement, not much meaning. Canton cats are Leroy Clark, trumpet; Waymon Atkins, tenor; Freddie Jenkins, alto; William Evans, drums; Wallick Dean, bass, and Jenkins, piano. Made their first records, for Aristocrat, in Chicago.

A Dixie duo, Kenny White on bass and Bernie Campbell, piano, at the Bowl Center in Harvey, Wednesdays through Sundays. Eddie Allen, whose ballads have long been one of the outstanding things about the Jimmy McShane band, had three weeks on the road with Tommy Reid, now back with McShane.

Tony Aparo trio at Randolph Square for at least two months, while Seat Davis will probably stay at the Capitol lounge until Chet Roble comes in. Eddie Wiggins' trio at the Preview, and Hal Otis still doubling piano and violin at the Sherman's Celtic room. Otis' guitarist, Warren Downie, who had planned to leave the music business when Hal left the Sherman, found the job showed no signs of ending, so he pulled out late in June and at press time no replacement had been chosen.

Blackstone hotel's Mayfair room closed after Lena Horne's four weeks, will reopen in September with bandleader Dick LaSalle again.

Slim's Foil

Local drummer, Oliver Coleman, and bassist, Henry Fort, joined Slim Gaillard on his return date at the Blue Note. Slim's conga drummer, Armando Paraza, is a willing foil for Gaillard's humor and also

Roble Trio Booked Into Capitol Lounge

Chicago—An eight-week booking at the Capitol lounge, starting July 11, was set for the Chet Roble trio at presstime. Altoist Boyce Brown left under doctor's orders when they closed at the Cairo here, and was replaced by Charlie Spero, clarinet and tenor. Sammy Aron's bass and Roble's piano complete the unit.

They close at the Clover club, Peoria, July 20.

Empire's Child



Chicago—Maria Neglia is only 18, and has been in the United States just a few months, but already has played spots from the Copa City, Miami, to the Radisson hotel in Minneapolis. She's now at the Palmer House here, in the show at the Empire room backed by Ted Straeter's band. Maria played for American occupation soldiers under army special services auspices before leaving her native Italy for America.

Jordan Postpones Chicago Job—Tired

Chicago—Louis Jordan's three-week date at the Oriental theater here, scheduled to begin July 21, has been postponed. Reason given was that Jordan was tired, and would take a vacation during that period.

Personnel of the Tympany five at their recent Regal theater appearance was: Josh Jackson, tenor; Aaron Isenhall, Harold Mitchell, Bob Mitchell, trumpets; Ham Jackson, guitar; Bill Hadnott, bass; Bill Doggett, piano; Christopher Columbus, drums, and Jordan, alto. They opened July 1 for a week at the Hippodrome theater in Baltimore.

Eddie James Set At Midway Gardens

Chicago—The Eddie James band opened July 1 at the Midway Gardens, Cedar Lake, Ind., where they will play weekends through the summer. Bassist James, who doubles on vocals, has Wally Koelle and Val Puzon, trumpets; Ed Poggenase, trombone; Gil Ellman, Bill Hanrath, altos; Bob Hester, tenor; Frank Sheldon, tenor and baritone; Bud Ellison, drums; Merwin Stillerman, piano, and Jayne Bryan, vocals.

James keeps tab on the number of jobbing dates his band gets; score since its formation, August, 1946, is 296.

lan, J. C. Wilson; trumpet—Mario Serritello; sax—Charles McClelland; bass—Sid Thall; drums—Ellis Stukey.

Don't Fret About It

Russ Bothie's band still playing aplit weeks at the Lions and Milford ballrooms. Can't get in—and you probably won't mind—unless you're over 30, a policy owner Al Hosberg started 10 years ago. Drummer Bothie has been there more than a year, with Michael Sherman, piano; Erwin Kusel, bass; William McWhinney, Gene Wack, and Milo Marcis, saxes, and Red Macys, trumpet. Wack, who plays tenor in the Eddie Miller tradition, is by far the most notable man in the unit.

Jimmy McPartland and Marian Page (Mrs. McP.) returned from England for a July 4 opening at the Zebra in Green Bay, Wis., where they worked early this year. Violinist Eddie South at the Bamboo room in Kenosha.

Capsule Comments

Chicago—Charlie Ventura and company did a fine job at Chicago's Blue Note, both musically and as a drawing power. The last issue of the Beat carried a Capsule Comment which, according to the evidence of later visits during their three-week stay, must have resulted from an off night. Every band has them, and it was unfortunate that we took that performance as standard.

The enthusiasm, freshness, and integration were there. New pianist Teddy Kay, who took over during the last week, gets a full, beautiful, audible sound. That last adjective is something true bop pianists seem to consider highly unimportant.

Bop for the People has a new bass player too, former Kentonite Max Wayne, who worked with Frankie Masters' and Bill Snyder's bands in Chicago during the last year. Conga drummer and singer Carlos Valadez was sent back to San Francisco during the second week, so current lineup includes Ventura on tenor; Benny Green, trombone; Conti Candoli, trumpet; Boots Mussulli, alto; Ed Shaughnessy, drums; Max Wayne, bass; Teddy Kay, piano, and Beverly Brooks and Betty Bennett, singers.

Chicago—Along with an excellent pianist—Harvey Leonard—and a fine guitar man—Tal Farlow—who, during the others' solo work, plays bass parts on guitar, Buddy DeFranco brought into the Blue Note for his just-completed three-week stay a drummer who is potentially the greatest.

He's Fred Gruber, 22-year-old New Yorker who needs only more experience working with a group to be tabbed the find of the year. His stick work and firm beat are things to behold.

And DeFranco was his usual fluid, mobile self, playing tastily and excitingly on standards like Don't Blame Me, Cherokee, She's Funny That Way, etc., on out-of-way tunes no one else uses, and on originals.

The quartet worked under a handicap the first week, having to shoulder the load vocalist Harry Belafonte would have carried had he not been sick. The unit had no vocals or anything to break up the steady diet of music—great from an esthetic standpoint, but

O'Neal For Straeter At Palmer House

Chicago—Ted Straeter's band, out of the Palmer House's Empire room July 14, will be replaced by the new band of Eddie O'Neal, who played the spot several months ago as Dorothy Shay's accompanist. New show has Modernaires and pianist Liberace.

a bit wearying to the many customers who came also to be entertained.

It's a fine, tight little combo Buddy has, one which plays much fine jazz. And that guy Gruber. . . ! —joe

Chicago—Things have somehow changed in the band business during the last few years, Flip Phillips thinks. There once was a time when the audience would get in the mood with the band. "You could play pretty things, get in a nice mood, and that would be enough," Flip says.

"Now they look at you and seem to say, ok, now let's see you stand on your head! When we play behind a soloist we have to push a little harder, play a little louder. And they keep asking for Perdido until it's coming out my ears."

Flip likes to take life easy, and he is overwhelmingly adaptable. "I like soft tunes, Lazy River, September in the Rain, but the JATP kiddies like screamers," Flip observed. "So I play screamers."

At the Silhouette here recently, except for the persistent Perdido, Phillips could do what he liked. JATP concert-goers who may have wondered whether he had lost the old touch may be reassured. With the stiff competition of fellow bandmen Sonny Criss and Tommy Turk, comparative oldtimer Phillips held his own. Without honks and screams.

Their ensemble work was on a par with the frequent solos, consistently tops. Nothing nicer could happen to a tune than to be tossed from tenorist Phillips to altoist Criss to trombonist Turk and, occasionally, to pianist Mickey Crane.

But no one whistled. And no one flipped over Flip. Perdido, yes. How High the Moon, yes. But Lazy River apparently leads to obscurity, and September in the Rain is a page from a very old calendar indeed. You can be harmonically up to date, musically faultless, put your heart and soul into what you play, but don't forget to stand on your head, and always push a little harder. —pat

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#### FOLLOW THESE SIMPLE RULES

- 1 Think of a word which you believe could catch on as a substitute for jazz. It need not be newly coined (as bebop), might already be in our vocabulary (as swing was). Write it in the official entry blank below and mail it to: What's The Word?, c/o Down Beat, 203 North Wabash, Chicago I, Ill.
- 2 Each entry MUST be accompanied by a letter of from 20 to 200 words, stating what you believe the term jazz means today and to what section of our music it should be applied, if it is to be retained at all. Our judges will base their decisions upon the excellence of these letters, as well as on the words.
- 3 You may submit as many word suggestions as you please, but each must be written on a separate official blank and accompanied by a separate letter. In case of ties duplicate prizes will be awarded. This contest closes at midnight on August 31, 1949. Employees of Down Beat, Inc., and John Maher Printing Co. and their families are ineligible.

You need not be a subscriber to enter this contest. But if you ARE a subscriber and win the first prize of \$500, it will be doubled and you receive \$1,000. Same is true of five other cash prizes of \$100, \$75, \$50, \$25 and \$10 to be awarded. Use the blank on page 14 to send in your subscription with your entry. Services of a name dance band and a name combo for one night are second and third prizes. Dinner and dance dates with name vocalists in New York, Chicago and Hollywood will be included in the prize lists, with 15 valuable merchandise gifts, such as television sets, record albums, portable radios, record players. Watch coming issues of Down Beat for details!

### NOW, WHAT'S THE WORD?

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(Letter must accompany this entry, as stated in the rules.)

7-15-49

# U Of Washington Crew Bop Pioneers

By CHUCK MAHAFFAY

Seattle—In the last few months, the staid atmosphere surrounding the older buildings on the University of Washington campus has been somewhat shaken by a series of flatted fifths and fast choruses of *How High the Moon*. Although these sounds do not carry too far, many students walking through the campus have stopped and wondered if they were hearing a loud P.A. system or a portable radio.

But the music they heard was coming from a small building that houses practice rooms for University musicians. Every Friday afternoon, when the rooms are usually empty, a group of campus jazzmen move in and make the most of two or three hours of free-wheeling, modern jazz.

### To Combat Mickey

The sessions were started early in January to combat the monotony of playing the mickey music that this part of the country likes

so well. Since then, however, they have become a gathering place for the best musicians on the campus who like to hear and play bop. Those that come have a genuine appreciation for each other's ideas and ability, and, as a result, some of the finest modern jazz in the Northwest is being played by this unique group of university students.

A typical Friday meeting starts about 4 p.m., when pianist Kenny Kimball arrives and starts playing a few warmup choruses. He started the original sessions in January, and has since penned three or four of the bop tunes that the boys use for material. At a recent weekly get-together, Kimball was surrounded by such outstanding men as Floyd Standifer, one of the best bop trumpet men in Seattle, and Bill Crow, former army bandsman and probably the only bop valve trombonist in this area.

### Likes Charlie

Bernie Bursett's tenor playing is of the best Ventura-styled jazz, and Dick Nelson provides the high, driving trumpet passages. Steamy Tianen fills out the trumpet section with an improving style and adds a touch of wit to the sessions. Rhythm regulars include trombonist Crow, doubling on drums, and two of the best bass men in the University, Bill De ment and Chuck Metcalf. Metcalf also doubles on piano when Kimball climbs off the stool for a breather.

The sessions are not without their distinctive touches, especially in the type of instruments used. Bernie Bursett turned up with a bass clarinet at one session and wowed the boys by playing bop solos with as many kicks as his tenor solos. Trumpet player Dick Nelson got a hand when he went through a session on a family heirloom, playing a tarnished



Seattle—Just a hoppin' and a swingin' away are these cats from the University of Washington. From left to right are: Dick Mandle, drums; Dick Nelson, playing a family relic cornet but a bit more facile on trumpet; Bill Crow, valve trombone; Ed Jenkins, who plays, but is not holding, a trumpet; Chuck Metcalf, bass; Kenny Kimball, piano, and Bernie Bursett, tenor. (Photo by DeWayne Sharp.)

cornet in the same high-riding style.

Since the start of the weekly sessions, attendance of both musicians and interested onlookers has greatly increased. This in itself serves to keynote the rising trend toward more bop and modern jazz in the Seattle area as well as on the University campus. Local disc-spinners and distributors report an increase in the amount of requested bop tunes and sales.

Possibly the area is coming out of its chamber music shell because liquor by the drink is now a reality, thanks to the passage of Initiative 171 in last fall's elections. However, since the sessions were started long before the liquor bill went into effect, there seems little connection between the two as far as campus musicians are concerned. As one of the more worldly listeners at a recent session remarked, "These guys are the young pioneers of Northwest bop."

# Fraternity Backs Western Michigan Hot Jazz Session

Kalamazoo, Mich.—Jazz found an outlet here recently in a concert of modern music staged on the campus of Western Michigan college by the Zeta Delta Epsilon fraternity. Billed as *Jazz Unlimited*, the program featured the music of the Hilltop Heptet.

In the two-hour session, the enthusiastic audience also heard the vocals of Arnold Jones, Cleo Caldwell, Anne Wolridge, and Helen Thomas. Combo was composed of Larry Clark and Les VanWagner, trumpets, Jack Fuller, tenor, Dick Fligel, alto, Jack Hyde at the piano, Ralph Wells, bass, and Don Bothwell on drums. Pete Tripp, local disc jockey, emceed.

The fraternity announced that because of the strong support given this concert, more are a certainty in the fall. —Bill Dopheide

Like to win \$1,000? Read the contest details on page 5!

# Time Marches On—But Slow

New York—The March of Time has come up with a film view of the record business, *It's in the Groove*, which turns out to be an aimless, uninformative piece of pap notable principally for its ability to look wide-eyed over the apparent discovery that there is such a thing as the record business. Principal points it makes: (a) there are companies which make records; (b) there are musicians who cut records; (c) there are stores where records are sold. Not even the less hip members of the general public are liable to be startled by this intelligence.

Skeleton of the film is a once-over-lightly history of the platter business. Early stuff includes snatches of an Edison cylindrical record, a Josh Billings monologue, and shots of the Original Dixieland Jazz band blowing into the old recording horns and of a slim and youthful Paul Whiteman leading his band.

Film then mentions the depression slump and the mid-30s resurgence spearheaded by Decca and Crosby and wham! we're up to date with kidscas, Eddy Arnold, Martin Block representing the disc jockey fraternity, last year's recording ban, and the arrival of LP and 45 rpm. Mixed in with this are shots of various musicians waxing.

Nowhere is any attempt made to show the how and why of the record business. What causes a record to be made, how it's made, the factors involved in mating a song with a band or singer—none of the backstage elements in which the public might reasonably be expected to be interested is touched on. The obvious is piled on the obvious with a resultant total impact of zero. Time marches on a treadmill.

# DuPree Marks 50 Years In Business

Philadelphia—This summer marks the 50th year in the dance promotion field for Reese DuPree, the country's pioneer dance promoter, who has been quartering here for many years. A onetime song writer, with *Shortnin' Bread* among his many hits, DuPree came up from the south a score of years ago to promote fashionable one-night society dances in New York. In recent years he has been centering his activities around race proms here and in the south.

Dave Stephen band gets the nod for the moonlight dance cruises during the summer spell of the Wilson line steamer each night.

Douglas hotel's Showboat bar the latest to catch name fever and brought in Dinah Washington June 27. . . . Jay Jerome takes over the Hotel Warwick bandstand, using a small combo for dinner music, with full band for supper dancing. . . . Don Nicholas off to Greenbrier, White Sulphur Springs, for the summer season.

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May Thrush



Los Angeles—One thing you can't catch in above photo of singer Rosemary Street is that she's a green-eyed redhead. Rosemary has studied singing for seven years, is now with Joe May's band here.

# 'Current Pop Writers Not Hip To Idiom'

By JOHN S. WILSON

New York—Pop songs being turned out today don't have much chance of sticking around as standards because song writers haven't gotten hip to the current jazz idiom. This pearl of wisdom comes from John Benson Brooks, composer of *You Came a Long Way from St. Louis*, *A Boy from Texas*, and a vast number of other things which you may or may not eventually hear, depending on future musical trends.

"Pop songs which become standards and have a characteristic American feeling evolve along with the jazz stream," he says. "Gershwin and Spencer Williams found this out in the '20s, and mined all the gold then. Later, Hoagy Carmichael did it and Harold Arlen.

"We're getting very few really good songs now because the writers today aren't as close to the jazz idiom as they should be. The writers have been to New Orleans and Chicago and dug them. But nobody went to Kansas City to listen to Lester and to follow it

through to Bird.

**Using Stereotypes**  
"Too many song writers today are writing imitations of imitations of imitations. They're continuing to use stereotypes from the past that were good back there instead of reaching down into themselves and finding out how they feel. Of course, there are reasons for this. Publishers want as many factors as possible to be as sure as possible—which encourages stereotypes. And the writers lack confidence in their own vision.

"They look at their own vision and it isn't the vision of Ravel or Schoenberg. So what do they do? They stand there trembling. They say, 'Maybe I'll buy a big house and tremble in that and maybe that'll make me stop trembling.'

"Every great song writer expresses his own feelings courageously and honestly. Look at Nature Boy. He told them the truth. He's the living demonstration. And the guy who wrote *Now Is the Hour*—he told the truth. Not for now maybe, but for him then, during the war, away off in New Zealand or somewhere. Songs that have truth in them last. Like the Declaration of Independence—those guys wrote about what they felt.

**That's Me**

"If a songwriter is interested in something aside from groceries and rent, if he's interested in expressing himself musically, he'll want to move along. Unless he wants to flee into the past, he'll have to face the world as it is today. And then people will listen. People that are scared now may not listen, but people that are coming along who aren't scared will listen. They'll say, 'That's me, buddy-o.'"

It took John Benson more than

## Torme Travlin'



Cincinnati—Band leader Walter Cummins, right, and his wife, vocalist Jeanne Bennett, have their photo snapped with singer Mel Torme who heard the band during a recent engagement at Castle Farms here. Walter and Jeanne were both with Bernie Cummins band until recently. Bud Ebel photo

10 years to get over writing imitations of imitations of imitations. By 1940, when he was arranging and playing trombone for Eddie DeLange, he advanced to writing simply imitations of imitations. His arrangements were getting so far ahead that DeLange tabbed him "Cloud Number Nine," a name which still hangs on.

But it wasn't until 1946, when he quit arranging for Randy (no relation) Brooks because Randy decided to go completely commercial, that he got away from imitation and started writing songs that he felt. *You Came a Long Way from St. Louis* was one of these, although when he wrote it he despised it.

**Was Ashamed**

"St. Louis came out of the swing era," he says. "When I wrote it, I was trying to understand what Bird was doing, so I was ashamed of *St. Louis* and fluffed it off. The only reason it got anywhere was because Artie Malvin had a copy and sang it for Ray McKinley and Eddie Sauter. They took it from there."

Bop, he figures, is here and songwriters might as well realize it.

"Bop has got to be taken into popular songs and spread out," he says. "And that doesn't mean that you just write bop songs. The assimilation of the bop idiom helps you write purely commercial songs that you're not ashamed of."

**Example**

Example of this latter is his *The Sun Is Always Shining*, which Gracie Fields is doing on London records. Pop songs using bop conventions in the tune are just beginning to appear (and this, of course, does not include songs which merely use "bop" in the title, such as *Bop Goes My Heart*). Mary Lou Williams and Milt Orent have done it with *In the Land of Oo-Blu-Dee*. Walter Bishop has written lyrics for *Anthropology*, although hardly anybody uses them yet. And John Benson has an item called *We're Not Making It, Darling* which will be given the Billy Eckstine treatment on MGM records.

"Just because I'm working out of the bop idiom now doesn't mean that's the only thing there is," he warns. "I'm against the intolerance of jazz segments. That intolerance doesn't go. It's important to me that I don't put down '20s music or '30s music or '40s music. I'm not an avant garde character. I like a person who writes the way he feels, the way it is. If Charlie Tobias feels like his songs, then that's it—it's great.

"All I want to say is that the new good news is on its way. Song writer should listen to it because it represents the forward-looking part of America which must be encouraged."

## Chester Back In Biz

New York—Bob Chester, out of the band business for more than a year, is back fronting a band once more. His new 14-piece crew opened at the Arcadia ballroom June 24 for an indefinite run. During his absence from maestraing, Chester was a disk jockey in Detroit.

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### HOLLYWOOD TELE-TOPICS

## Musicians Check Future As TV Cuts Radio Shows

By CHARLES EMGE

Hollywood—Up to this year, summer was as good, and sometimes better, than other seasons of the year for radio musicians. It was the custom of the bigtime sponsors to keep airshows on the nets during the summer months by slipping in an inexpensive musical—to hold the time, if for no other reason.

The outlay for a singer, a name of some consequence as baton waver, and a fairly large orchestra is relatively small compared to what it costs for a top bracket comedian, his staff of writers, assistant comedians, etc.

#### TV Curtailing Radio

This year most of the big shows just went off the air and, in many cases, it was not even known whether they would return in the fall. The accepted explanation for the situation is that the big spenders in the field of radio advertising are preparing to switch to TV.

A flock of radio musicians are spending the summer basking in their backyards and wondering just where they will fit in the TV picture. One question that gets a lot of discussion is this: Will the orchestras that play television shows be relegated to a comparatively insignificant part of the show, as were the pit orks of vaudeville days?

#### Those Vaude Orks

Our opinion is that if the TV bosses can't see something more important in the musical side of their shows than did the vaude men, it will be just too bad for TV. Any of you remember those pit "orchestras"? Of course, there were respectable musical organizations in a few key houses, but when even bigtime acts got far from New York or Chicago they often ran into something like this on the other side of the footlights:

A combination fiddle and conductor, a piano player, one trumpet (often a cornetist of the village band type), a trap drummer (with the indispensable ratchet). Sometimes the acts drew a trom-

bone player and a string bass. But one of their chief problems was that they never knew for sure just what they were going to draw.

The real big stars carried their own music directors, but it was impossible to have arrangements that would meet the varying requirements of those theater orchestras—and the varying musicianship of those oldtime theater musicians.

We're hearing a lot about the revival of vaudeville these days, but let us tell you that if the TV men don't show more imagination in the use of music as part of their shows, and more understanding of its importance, we'll be hearing about the death of TV before it gets properly started.

### Seek Singer To Dub Morgan Voice In Pic

Hollywood—Producer Howard Welsh (Fidelity pictures) is searching for a singer to sound-track the vocals for his forthcoming production, *The Helen Morgan Story*, a biographical based on the career of the late piano-sitting singer, famous in the late '20s.

Paulette Goddard has been signed, Welsh's associates said, for the role of the singer.(!)

### Georgia Combo Works

Athens, Ga.—The Blue Flames, six-piece University of Georgia combo, opened at Jekyll Island June 10 for the summer. Band members are Keith England, alto; Jeff Rogers, tenor; Dick Fullerton, trumpet; Taylor Ray, drums; Preston Bussey, bass, and Red Spratlin, piano.

### Three Relax From 'Riding High'



Hollywood—Informal between-scenes entertainment involving singer Coleen Gray, director Frank Capra, and guitarist Perry Botkin. Coleen has a role in the Bing Crosby movie *Riding High*, while Capra and Botkin are longtime Crosby associates.

## Feather Does Good Job On Book, 'Inside Be-Bop'

New York—There still is no definitive book on jazz. *Inside Be-Bop* by Leonard Feather (J. J. Robbins & Sons—NYC—\$2.00) is not that book, but it certainly is a stab in the right direction. Until now, the only worthwhile books written have been specialized tomes dealing with specific phases of the jazz picture.

The *Jazzmen*, of some years ago, concerned itself primarily with the earliest phases of the music, while such books as the *Discography of Delaunay* are primarily research aids rather than definitive texts.

Books by other authors such as Sidney Finkelstein, Robert Goffin, Hugues Panassie, and some of the more mundane American critics have not only been specious and inaccurate, but have been founded on esthetic premises which are wholly untenable in a work depending upon a consistently logical approach. One of the worst offenders in this sense, if you can machete your way through the tangled jungle of his gingerbread vocabulary, is Rudi Blesh.

#### None, So Far

No, unfortunately, so far there has been no good book on jazz. Either the men writing the book lacked esthetic judgment and selection, as did Dave Dexter, or were so biased as to be helpless, as in the case of Blesh's pieces, or too often simply lacked sufficient factual context for valid judgment of the material at hand, as did Goffin and Panassie.

To write about a subject whose esthetic standards are nebulous and, when existent, under attack; where the factual matter is not easily got at; and whose existence is so schizoid as a commercial and artistic entity, is a most difficult matter indeed. It calls for a man who is a musician, a writer, an esthetician, one familiar with the history of art, and with enough common sense to avoid the dogmatism which pervade the cultist fringes of the field.

Leonard Feather, try as he might, does not fulfil these qualifications. He has, however, made

a very serious and praiseworthy attempt to explain the present section of jazz musicianship known as bop. The book, originally conceived of as a stunt to plug Dizzy Gillespie (according to Billy Shaw, Gillespie's former manager), has turned out as something far better.

#### Three Sections

Feather has divided his book into three sections: when, how, and who, and has attempted to follow a consistent pattern in showing the conditions of jazz playing which led to bop, how it is played as a style, and who the leaders are.

It is a good outline, particularly so for a layman attempting to penetrate the maze of downright lies and calumnies too often perpetrated by the daily press out of irritation or boredom with jazz.

My principal objection to the book is that it reads as if it were written too hurriedly. The technical reasons for the development of bop and the various social and cultist factors surrounding the

## Montreal Stirring After Dull Winter

Montreal—This city has once again started to jump after a very dull and unmusical winter. Heading the revival was Harry James, followed by Jimmy Dorsey, Maurice Jackson's fine all-girl band, and Tex Beneke's ork. And, a little more recently, Charlie Spivak and Mel Torme. Benny Goodman and Frank Sinatra slated for July dates.

Mickey Wall's quartet playing some of the most interesting music in town at the Rainbow grill. Charlie Little on piano; Red Manseau, alto; Harry Nelson, trumpet, and Wall, drums. . . Stan Simons' trio in their fourth month at the Astor lounge. . . Ozzie Williams' orchestra playing some of the sweetest music in town at Belmont park.

—deacon

style are not given sufficient space. Feather could have given the outline of jazz development a clearer statement by contrasting the present scheme of thought with that of the older jazz men, also clearly and definitely stated the road along which jazz seems to be traveling in its alliance with European formalism. In so doing, he might have attempted to answer some of the problems which critics such as Virgil Thomson have raised in their considerations of jazz as a part of all music.

These carping are in no major sense a deflating of the book's value. Feather has done a workmanlike job in his presentation, has attempted to avoid personal bias and for the most part, written clearly.

#### Gives Due Credit

He mildly deflates the Gillespie legend to give Parker his due and also helps put Thelonious Monk's work into proper proportion as the often clever meanderings of a very limited pianist. He also credits Charlie Christian and Lester Young, as they properly should be, with establishing the link between the swing era of the '30s and jazz as it is played today.

Most unfortunately, Feather does not indicate the way of life and some of the personal viewpoints involved which have limited the growth of the younger bop musicians, made them intolerant and narrow of any other musical conception than their own. Bop as a style is far more contributive and forceful today than it was four years ago; but a lot of men had to learn how the rough way.

—mix

### Rehearsal For Mayhem, Or Worse



Auckland, New Zealand—Band rehearsals here, like those other places, are apt to wind up in this sort of mood. Unit is that of Art Rosoman at the Metropole cabaret. Tenorist Rosoman, a Canadian, has native New Zealanders Johnny Thomson, piano; Tarz Martin, bass; Harry Wicks, drums; Dale Alderton, trombone; Hec Dainty, trumpet, and Esme Stephens, vocals.

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### Los Angeles Band Briefs

**Mill Bernhart** (trombone), heading **Progressive All-Stars** (formerly the Stan Kenton All-Stars) set for Casbah starting July 8, opening date of **June Christy**. Others in the group were expected to be **Bob Cooper**, tenor; **Art Pepper**, alto; **Jimmy Pratt**, drums; **Jerry Shevak**, bass, and **Hampton Hawes**, piano.

**Gene Toussaint**, who has been sharing **Gro's** bandstand with **Phil Oman**, departed. Replacement, also a rumba crew, not set at writing.

**Paul Neighbors**, following early summer stint at **Aratun**, was set for Berkeley's **Claremont** hotel starting July 12.

**Kid Ory** unit, in 30th week at Beverly Cavern, doing turnaway business. **Bud Scott's** chair still vacant (guitarist is still very ill) though visitors occasionally sit in.

**Mory Kays** trio (protégés of **Dinah Shore**) will play first local engagement at **Bar of Music** starting July 17.

**Roger Spiker** on bandstand at **Mozambo** as **Eddie Oliver** switched his crew to **Del Mar** club.

**Thomas Downs** (with fiddle, two guitars, banjo, accordion, and bass) was set to bring the **Palladium's** Sunday afternoon boodown hops.

**Harry James** brings his summer stand at **Casino Gardens** to a close July 6, two weeks sooner than planned.

**Ted Vesely**, Dixie altohorn man, going strong with small unit at **Long Beach's** Stardust room. **Smiley Stover** on drums; **Bob Higgins**, trumpet; **Lee Countryman**, piano, and **Bill Wood**, clarinet.

#### L. A. KEYSPTS

**Aragon**—Paul Neighbors  
**Beverly Hills hotel**—Ted Fio Rito  
**Biltmore Hotel**—Buck Foster  
**Casbah**—June Christy-Mill Bernhart  
**Casino Gardens**—Harry James  
**Charlie Kay's**—Abbey Brown  
**Circus**—Phil Ohman  
**Club 47**—Zutty Singleton  
**Cocoanut Grove**—Emil Coleman, oppg. 7/5  
**Hangover club**—Red Nichols  
**King's restaurant**—Joe Venuti  
**Larry Potter's**—B'Yarr  
**Melode club**—Gene Gilbeaux  
**Mozambo**—Roger Spiker  
**Monkey room**—Pete Daily  
**Palladium**—Russ Morgan  
**Red Feather**—Neil Irwin's Embassy Four  
**Riverside Rancho**—Tex Williams  
**Restaurant cafe**—Johnny White trio  
**Royal room**—Wingy Manone  
**Zuzus**—Lefty Johnson

### Ethel Lets The Gang Join In



Hollywood—Samba specialist Ethel Smith has enough rhythm instruments around the house to let each guest have a hand in the music at a party. Behind organist Ethel are actor Louie Calhern, claves; actress Ruth Hussey and actor Myron McCormick, cabaças, and drummer-singer Deni Arnaz, conga drums. Same photo.

### THE HOLLYWOOD BEAT

## Johnson Puts On Great Show At Coast Concert

By HAL HOLLY

Hollywood—The No. 1 musical event in this territory of the past month for many people (hut not enough people, from the box-office standpoint) was the Yerba Buena Jazz band's concert at Pasadena's Civic auditorium. Also on the program were two names that already have become part of the legend—Albert Nicholas and James P. Johnson.

There was also Zutty Singleton, to prove again to those who can't, or won't, get at the heart of the matter, that when a musician is really great he doesn't belong to any special period, but to all time.

#### Great for TV

Even for people who don't like music this was quite a concert. There were not only interesting things to hear—there were interesting things to see. In television it would have been a sensation. And it probably was the last appearance in its original form of this highly controversial band, formed some 10 years ago by San Francisco's trumpet player Lu Watters to perpetuate the musical traditions established by those great pioneers of a generation ago. Internal dissension has broken out in the ranks—possibly because Watters, so seriously ill that he may never play again, is no longer at the controls.

We won't take up your time and our space with a lengthy "review," or try to convince you that the music of the Yerba Buena Jazz band (or any other kind of music) is the only kind that should be given official approval. Personally, we enjoyed the Yerba Buena's much more in person than via their records. These guys obviously believe in their music and that's what gives it meaning.

#### James P. Was Over-Buoyant

Nicholas appeared in a trio made up of himself, Johnson, and Zutty, and we didn't realize how good the veteran clarinet player really was until good old James P. came on to give us a few samples of his ability as a soloist. Then it became obvious that good old

James P. had become just a little more than buoyant (from Webster: the quality of rising or floating in a fluid).

Then we understood why there had been at times some difference of opinion between Nicholas and good old James P. as to accepted chord structure, and why Zutty at one point had closed his eyes as if in deep concentration, and was satisfied to merely go through the motions of drumming rather than be at odds with the pianist as to the exact location of the beat.

#### Real Highlight

But the real highlight was Johnson's introduction to one of his own numbers: "Ladies and gentlemen, I shall now play my own original arrangement of *Who*." He started with a strain a few of us recognized as the verse of *Hallelujah*, then went off into a musical world that was all his own. He should have introduced it as a special arrangement of *What?*

Even so, good old James P. proved himself to be a great musician in that he never really botched it up. We'll gladly take all of our concerts from now on with James P. Johnson just as he was at this one. After all, maybe this was *The True Jazz*.

### First Ice Show

Kansas City—The Terrace grill of the Hotel Muehlebach will have its first ice show, *George Arnold's Rhythm on Ice*, opening July 20. The Arnold troupe was at the St. Regis hotel in New York for months. Florian ZaBach's band will back the show.

What's the word? See pages 5 and 10 this issue!

### New Seattle Liquor Law Helps, Hinders

Seattle—With the new liquor law in effect here, flacks and frontmen for a hotel chain that operates four of the town's largest hotels are mulling ideas for

four bookings into each of the four. Bookings are skedded to be divided among the city's four major booking offices, presumably to spread the fruits of the law around.

Although the law brought music to some clubs, it took it from others. Some clubs didn't get the new permits and will be forced to either close or switch to bottle-club status. The Magician's club, with the great Norm Houge band, is among those slated for closing or switch in policy.

**PUGET SOUNDINGS**—Elmer Gill's fine band to stay at the Spinning Wheel indefinitely . . . Stan Patty's Chevalier's, most popular band on the U of Washington's campus, disbanded due to leader's graduation . . . Sidemen in town cautioning leaders not to book jobs the night the Woody Herman-King Cole package comes in.

—Chuck Mahaffay

Baltimore—Recently held over for three extra weeks at the Chanticleer here was the University four, vocal and instrumental group. Outfit consists of Joe Giordana, violin; George Martin, accordion; John Sperling, bass, and Jimmie McNichol, electric guitar. They recently played at the Click in Philadelphia, alternating with Duke Ellington's band.

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### Tireless Tunessmith Reaps Reward



Hollywood—Frankie Laine, on the right, doesn't look much like a guy who just lost \$1,000, but judge Frank Loesser, left, swears all was in order. Steve Allen, CBS comedian wreathed like Ponder, collected the bet by proving he could compose fifty songs a day for a week—a total of 350 ditties! Steve moved to a quiet, secluded store window at the corner of Sunset and Vine and went to work. Song writer Loesser said he made it, so Laine paid off.

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# Chords And Discords

(Jumped from Page 10)

cause of what we knew we would hear as a reward. And what a reward! With all the beauty, feeling, power, and drive that has made his orchestra tower above all others, the orchestra played "all out" to the acclaim of a sellout audience. We returned content and with the unqualified conviction that the Ellington orchestra of today is the greatest aggregation in the world.

We discussed the article with Duke's men that night. We learned that, although it may have hurt and they resent its references to the Duke, they regard it for what it is worth—nothing. And the Duke dismissed it with, "I've had worse reviews by better people."

It is Levin who needs a year's vacation to get the blase feeling out of his system and the wool out of his ears.

The H. D. Anger family

Missoula, Mont.

To the Editors:

There's a great deal of truth in much of Mike Levin's recent article. Unfortunately, Mike let his iconoclasm get the better of his good judgment in several important parts of his argument.

I agree that *Never No Lament* is much better than Ellington's new edition of *Anytime*. However, I object to Mike's styling his jury as "people who like jazz, have some knowledge of music and are trained observers of the arts." I doubt that jazz fans and trained observers would be so ignorant of *Lament* they would mistake it for a new record.

A more serious objection is that Levin compared *Cotton Tail* with *Singin' in the Rain*. All of Duke's great records have been Ellington compositions (or by Strayhorn or various band members). To compare *Cotton Tail* with a popular song by Nacio Herb Brown (even though it is far above average) is most unfair.

Mike also took unfair advantage of Barry Ulanov. Levin states he (Levin) believes Ellington has been a great integrating musician and has made a great contribution to American music. Then, in the next and only remaining sentence in the paragraph, he says he disagrees with Ulanov's opinion of *Chelsea Bridge*. The only reason I can see in Levin's placing that sentence where he did is to infer Ulanov is not a staunch Ellington supporter. Levin certainly knows that nothing could be further from the truth.

Since the demise of the Herman Herd in 1946, I can think of no other band that has put out as

many fine records as the Duke has. If *Air Conditioned Jungle*, *Golden Cress*, *Translucency*, and *On a Turquoise Cloud* are examples of the "frightful trash" Duke has been putting out in the last three years, I intend to be first in line at the nearest record shop when the next "trash" of that caliber is released.

I agree with Levin that things ain't what they used to be with the Duke's band. However, there is a lot of great music left in the Ellington mind and a lot still in the Ellington organization. The extinction of that band would be a tragedy for all who love jazz in general and Duke in particular. He'll have to drop much, much further before he loses the great reputation he has.

Bob Tharalson

Hamilton, Ontario

To the Editors:

... Duke Ellington played a one-night stand here in Hamilton and to our disappointment he did not treat us to the kind of music he played four years ago. He drew a very poor crowd.

His crew did not have the drive in their jazz tunes. Actually, one of his trumpeters was sleeping. . . .

Joe Kaymer

## Wolff: Pro

Pittsburgh

To the Editors:

Your magazine certainly merits a word of praise for having the courage to publish D. Leon Wolff's commendable article in your June 17 issue. To the best of my knowledge it marks the first time any trade magazine of wide circulation has had the fortitude to explode the bop myth, which is fast becoming a "sacred cow" to critics and reviewers. Thanks again, gentlemen, and let's have more of the same.

Ralph Leonard

New York

To the Editors:

... The Armstrong myth, merely by repetition, has become the false guidepost of students of jazz. . . . Likewise, Mr. Wolff's observations concerning bop indicate the basic weaknesses in that style of music. Congratulations to Wolff for saying what thousands of us know but have not had the opportunity to say.

I recommend that reprints of the article be sent to every disc jockey, music publisher, musicians union, night club operator, jazz concert promoter, record company, and music publication in the country.

Leonard H. Benson

## Wolff: Con

Cleveland

To the Editors:

Declaring that "The Armstrong myth is the most potent in jazz" is

tantamount to stating that "The Shakespeare myth is the most potent in literature." This D. Leon Wolff would do well to concentrate on such innocuous pursuits as collecting postage stamps.

Art Cutlip

Lincoln, Neb.

To the Editors:

The trouble with D. Leon Wolff is that he has read too much of Mr. Thurber, and is becoming disenchanted!

Sally Phipps

## Haymer Postscript—

Atlanta, Ga.

To the Editors:

In your Herbie Haymer discography (*Down Beat*, June 3) I noticed you left out Herb's fine ride on Bobby Sherwood's *Cotton Tail*. Since Haymer was more-or-less a Capitol houseman in this period, the side is of extreme interest to Herb's fans because it offers a liberal helping of Haymer jazz, a style that was to a great extent abandoned on record dates for Paul Weston solo spot requirements. His tenor made countless Weston sides tolerable listening for a jazz enthusiast.

Ray Massey Jr.

## No Confusion

Pittsburgh

To the Editors:

Just read a recent issue of the *Beat* with great dismay and disgust. A Pittsburgh guy named Robert Locke commented on Albert Gardner's chord, and praised Dixieland and polkas. I'm from the Smoky City and my name is Robert Locke, but please don't confuse me with this guy. Give me Dizzy and bop—my namesake can have the two-beat stuff and the polkas.

Such humiliation!

Robert E. Locke

## Backwoods Bop

Caspian, Mich.

To the Editors:

... One of the best bands I've ever heard, and mind you, way up north here in Upper Michigan, where you'd think nothing but hill-billy moans would appeal to these woodsmen and miners.

The orchestra, which recently appeared at our local Sunset ballroom was that of Basie Givens, a 10-piece unit. In the beginning of the evening everything was slow waltzes, polkas, and swing, as usual up here. But as soon as we switched to bop, at my request, they stayed in that category all night, since it drove the crowd stark mad. They played everything from *Oopapada* to *Elevation*—it certainly went over big.

Patrick Aregoni

# THE HOT BOX

## Moldy Or Modern, Folks Should Read 'Inside Bop'

By GEORGE HOEFER

Chicago—All jazz fans, whether their inclinations are antique or progressive, should read the first really authoritative book on be-bop to hit the stands, *Inside Be-Bop*, by Leonard Feather. The book contains an explanation of how bop began, its technical aspects (with musical illustrations), and biographies of 100 modern musicians.

As Feather states in his foreword, "the national magazines and newspapers have concentrated on the eccentric personality angles." He has eliminated the press agency and given the bop music validity. This is a good time for the book to be on hand, in order to offset the misinformation the major record companies are beginning to



George disseminate.

Feather, who has been intimately connected with bop musicians from the beginning, has produced a work that should do its part in cutting down the horde that thinks Illinois Jacquet's leaps are bop, that Sammy Kaye swings, that Pee Wee Hunt plays New Orleans style.

**JAZZ GROUPS**—Julian (Digger) Laine, tailgate trombonist, is playing with George Hartman's crack Dixie combo in the New Orleans French Quarter bistro, the Three Deuces. George is on trumpet, Roy Zimmerman on piano, Chink Martin, Jr. plays like his father on bass. Raymond Burke on clarinet, and Al Doria, once with the old Melon Pickers, is on drums.

Jack Davies' quartet features Sunday jazz concerts at the Normandy—Mishawaka, Indiana.

**JAZZ CLUBS**—The Jazz society of Toronto has been holding jazz concert-dances at the Balmly Beach Canoe club, featuring the Dixieland music of Ken Dean's band. Al Walsh is promotion manager.

Tay Muraoka, president of the Hot club of Japan, writes they have been active since March, 1947. Their jazz record concerts, held in a Tokyo tearoom, have an attendance of 500 fans. They issue regularly a Hot club bulletin.

### German Reissues

The Hot club of Berlin is going to have hot records reissued in Germany, according to Hans Bluthner, who has a good contact with German Odeon. The campaign includes the Carroll Dickerson recording of *Savoyager's Stomp*. Hans also has some very good sides for exchange, including six Rex Stewart titles. His address is c/o Hot club of Berlin, BLN-GRUNEWALD—Lassenstrasse 4, Berlin, Germany.

**COLLECTORS MISCELLANY**—Col. R. J. Benford, Fort Totten, N. Y. The colonel is anxious to complete a list of various newspaper and magazine stories which have appeared throughout the years on Bix and Louis. It would be appreciated if anyone having such material would forward the name of the publications and dates of issue to the above army post.

Marcel Daniela, Chicago bop vocalist, announces some new original tunes. They are *Abdullah's Fiesta*, *Little Iru*, and *Daddy Sauce*. The titles have all been recorded on Mercury by Gene Ammons' band.

### Re-Recording

Bill Kirk, 1048 Foster avenue, Chicago, has been re-recording his collection. He now has many originals of Bix, Armstrong's Hot five, Red Nichols, and Jelly Roll Morton available for sale.

R. Russell Miller, 41 South Ludlow street, Dayton 2, Ohio, has considerable material of interest to drummers he would like to dispose of. Included are 18 copies of *Leedy Drum Topics*, from 1925 to 1939. He also has several old Leedy catalogues and a copy of the famous *Leedy The Roll Off*. Miller is a former dance band drummer.

**COLLECTORS CATALOGUE**—John W. Cole, 31 Brook drive, Kensington, London SE11. Collects progressive jazz and wishes to exchange views with an American pen pal, preferably female.

Bob Anderson, 40, Broholms Alle, Charlottenlund, Copenhagen, Denmark. Wants to contact an American music lover.

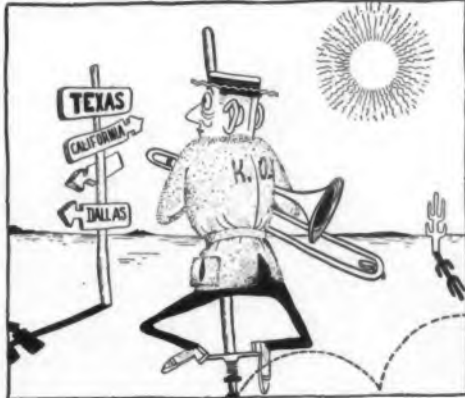
# Evolution Of Jazz

by J. Lee Anderson



I

● Edward (Kid) Ory, one of the more durable jazzmen of all time, was born in La Place, La., Dec. 25, 1889. The "greatest slide man ever born" was mainly responsible for originating and developing the trombone style commonly known as tailgate. His musical career began at the age of 11 when he joined a band of youths who played for dances on instruments of their own devising. Sometime later, Ory bought his first trombone and was soon sitting in with his hometown bands. Between 1904 and 1910 he often played with Buddy Bolden while enjoying an occasional jaunt to New Orleans and in 1911 he formed his own unit which worked in and around N.O. for several years.



II

● Following World War I, Ory left "the land of dreams" for California and soon sent for his band. This group (Ory, trombone; Mutt Carey, cornet; Dink Johnson, clarinet; Fred Washington, piano; Ed Garland, bass, and Ben Bordens, drums) was among the very first jazz bands to record. First two sides were *Ory's Creole Trombone/Society Blues*, cut in Los Angeles in 1921. Ory disbanded in 1924 and spent the next few years as sideman with various bands, including King Oliver, Louis Armstrong, and the Chicago Vagabonds. He returned to Los Angeles in 1929 and worked occasionally with local bands until his retirement. In 1931 the Kid and his brother purchased a small farm and devoted themselves to raising chickens.



III

● Upon the death of his brother in 1938, Ory decided to return once again to the jazz scene. After an interval spent working around L.A. he joined a unit fronted by ex-Ellington clarinetist Barney Bigard in 1942. During 1943 and '44 Ory appeared on several radio shows, including the Standard Oil and Orson Welles jazz broadcasts. He also took part in several concerts with Bunk Johnson in the San Francisco area. He has led his own band for several years and has recorded for many of the major record companies such as Victor, Decca, Columbia, and Circle, as well as Jazz Man and Exner. He also appears on many earlier recordings with Armstrong, Oliver, Jelly Roll Morton, N. O. Wanderers, as well as with his own band.

# 'Changer' Editor Also Blasts Wolff

By ORRIN KEEPNEWS  
Managing Editor, Record Changer

New York—The motheaten old doctrine of dog-eat-dog in jazz criticism, the shrill and often meaningless cries that the other fellow's kind of jazz is a dirty fraud, is back to haunt us again. At any rate, *Down Beat's* front-paging of D. Leon Wolff's blast (June 17) definitively headlined: "Bop, Louis No-where!", makes it look very much that way.

This writer is not overly concerned either with Wolff's demolishing of bop or with his neat trick of knocking off Armstrong in two paragraphs. Others certainly will provide enough angry answers to those attacks.

### What Ranks

What does rankle very deeply is the revival of the nastiness school of criticism, which many people had reason to hope had gone out of favor for all time; and what is particularly annoying is that glib, at-first-glance-impeccable sentence, punched home in italics, which proclaimed: "No controversy means no standards."

Specifically, Wolff was socking into the *Record Changer* for giving "equal attention" to bop, and for allowing bop, moldy figs, and "excruciating" big bands all to "pass for jazz" together. It was nice to be called a gentleman, and on the first page of the *Beat* at that, and

thank you, even if no compliment was intended. But it was a bit of a shock to find that what we at *Record Changer* had been thinking of as a minor experiment in furthering jazz by giving all sides a crack at our readers' minds, was in some quarters considered an example of "jazz criticism (at) its lowest ebb."

We had always thought the lowest ebb came on the night a musician and a jazz critic got into a public brawl at Nick's. We figured that acting like nice people—although on different decks of the same boat—wasn't as sensational as real or fancied muckraking, it was a great deal more helpful to all concerned.

### Some Respect

The suspicion in this corner has always been that most of the good old fights were merely space-filling, circulation-grabbing devices whipped up on and for rainy days. Sure, lots of boppers literally hate two-beat; and they tell me Muggsy Spanier says bop sounds like four

Chinamen. But most musicians and fans have some respect for the other guy's opinion, and some would like to know why he thinks that way.

This doesn't mean they don't love their own school. What it means is that jazz is not pure emotion, not pure love-and-hate. It also involves the intellect. At the risk of sounding real corny, I'd like to point out that education is a fine old democratic standby.

No controversy means no standards, huh? First of all, the aim is not no controversy. The aim is no ignorant sounding off. No one is enough of a gentleman to like everything or to claim that no one is crazy. Very personally, I don't care for most bop, except maybe for some Parker, some Miles Davis, some Thelonious Monk. But some people who I'd swear to be of sound mind are very high on it, and I suspect that if I understood it, which I largely don't, I'd be in a better position to make up my mind about bop.

### Information Necessary

If I ever get to be sure I know what the boppers are trying to do, and how, and find I despise it, I intend to fill the air with shrill cries. But information is a most necessary preliminary; it takes knowledge to determine whether the other fellow is right or wrong—if he's operating for respectable reasons or is a dollar-seeking, exhibitionist phony. Information is what any responsible jazz writer should be seeking to give; his aim should never be to make his readers gasp with his rhetoric, tell them his side of the story, elbow them down with his obviously superior knowledge of the subject, and finish up as the winner of a mammoth shadow-boxing exhibition. If that's controversy, I'll be a gentleman.

This is not intended as a pitch for the *Record Changer*; it is, rather, a pitch for "gentlemanliness," but possibly the best way to handle the general point is by being specific. In the past year and a half, the *Changer*, under Editor Bill Grauer and this writer, has stopped being what Wolff praised as a "haven for reactionaries." We figured that jazz didn't really stop dead the night they closed Storyville, so why try to kid people?

### 'Armistice'

So what did we do, what awful

"armistice" was reached with bop? For one thing, we bypassed the "Man, it's real gone" school of thought. We review new bop records, ran an article by Tadd Dameron, are publishing a Gillespie discography. Principally we've run several fairly technical explanatory articles on bop instrumentation and the ideas behind bop, by Ross Russell, one of which Wolff quotes and is nonplussed enough to call "interesting and perhaps constructive" (Come now, Leon, no armistice!).

The whole idea, as this should indicate, is to try giving the moldy figs, and others, some idea of what the supporters of bop—and also of Dixieland and of nice, loud big bands—say lies behind their music, and why they want to defend it to the death.

### Likes Fights, Too

Actually, we like a good, shrill fight as well as the next man, which is why I sought this opportunity to jump Wolff. To prove the point, we've just come from under a hot battle in which an eclectic French critic and a leading local moldy traded insults. Reports from the readers were that the whole thing was tasteless and quite avoidable, even though both had clawed other's "sham."

There's a lot to be said against any excess of controversy. The late war, and the potential next one, fit that description. Controversy without knowledge leads to Southerners who just plain hate Negroes, to people who can't stand Jews or unions. Or to people who object to magazines that try to tell you something about a form of music you don't dig. It's tough to make headlines out of tolerance, but that's not necessarily fatal. What can be fatal—fatal to jazz—is for everyone to run into his own corner, close his ears, and stick out his tongue.



Claude Williamson and Ray Wetzel, piano and trumpet with Charlie Barnet, are reading *Tied Notes* when the band reaches Balboa Beach, Calif. . . . Dick Merrick, former George Paxton vocalist, and his Mrs., Cathy Allen, have been signed as a singing duo by Admiral records. . . . Publishers' royalties from Mercury discs for the first quarter of this year were 24 per cent below the previous quarter.

The Peter Kent crew is starting its 13th year at the Hotel New Yorker. . . .



Cafe Rouge at the Hotel Statler in Gotham, closed last year during August, will remain open this year, with Henry Busse opening on August 4. . . .

Woody Herman and King Cole will double again for a series of college concerts starting in November. . . .

Jack Leonard the old TD vocalist, has signed with Hi-Tone platters. . . . Mary Lou Williams, Dave Matthews, and Ralph Burns all are writing scores for Artie Shaw's projected concert tour next season. . . .

The Carlos Gastels, J. L. Johnsons, and Vern Frileys all are expecting. Although Berie Adams' contract apparently still is in effect, and litigation over same seems to have been dropped, Kay Starr stated on her way east to begin her Chesterfield series, "I no longer recognize Mr. Adams as my manager." . . .

Jay Jerome, brother of Anna Sosenko, Hildegard's manager, has a five-piece combo at the Warwick in Philadelphia. . . .

Buddy Stewart is singing with the Mad Mob now. . . . Buck Clayton, trumpet, and Lem Davis, alto, leave for Paris this week. . . .

George Hofer, our Hot Boxer, is working at Seymour's record shop on Wabash avenue in Chicago. . . .

## Sax Man Sidney Shows His Medal



New York—By now every *Beat* reader should know that Sidney Bechet got New York working newspapermen's Page One award (for creative musicianship) but here's a photo showing Sidney flashing the token to some other fine creative musicians. Admirers are, from the left, Art Hodes, George Wettling, Bechet, Brad Gowans, Joe Marsala and Bobby Hackett.

in Chicago on June 24. She is the widow of his late partner, Hugh Davis, and has two children, a son 6 and a daughter 10. . . . Tommy Dorsey's boys had some free time in the Windy City recently, seems TD had to visit New York for some dental work.

Inez Cavanaugh (Mrs. Timme Rosenkrantz) opened her own night club in Paris, where she sings to the accompaniment of Aaron Bridges on piano. . . . Omaha is laughing because Marion Hutton won her recent divorce from Jack Philbin on grounds that he "supremely humiliated" her in 1947 by booking her with a "hill-billy" band in an Omaha theater. The band was Tex Williams, pretty popular in the region, and the engagement netted the singer about seven gees. . . .

Like to win \$1,000? Read the contest details on page 5!

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# Columbia, Too, Adds A Low-Priced Label

New York—Columbia records has joined the parade to lower-priced platters, setting plans to revive the Harmony label to sell at 49 cents including tax. Unusual aspect of Columbia's deal is that it has farmed out the distribution of its Harmony wax to Eli Oberstein, who started the current low-price trend with his Varsity label last summer.

Like the other cheap platters, Harmony will dish up top pop tunes cut by new talent. However, it also will dig into the old Columbia and Okeh catalogue for reissue material featuring big names, a feature not offered by any of the other low-priced disceries. Matter of fact, only one other cheap label, Vocalion, is in a position to do this, with Decca's catalogue available to it, but so far it hasn't gone in for reissues. Plan to sell Harmony platters

## Symbol Key

- ★★★★ Tops
- ★★★ Tasty
- ★★ Tepid
- ★ Tedious

at 49 cents including tax means that Columbia is out to undercut Vocalion which sells for 49 cents plus tax. Similarly Oberstein is planning to cut the price of Varsity to 35 cents including tax, thereby undercutting the other two labels in that price field. Spotlite and Hi-Tone, which sell for 35 cents plus tax.

### RCA Stands Alone

Entry of Columbia into the low-priced field leaves Victor as the only major company which has not deviated from the 75 cent standard. Capitol earlier brought back its red label to sell at 60 cents. It's understood that Victor is seriously mulling the return of its Bluebird label, but the when and if factors were not available at press time.

Reissue material scheduled for early release on Harmony includes sides by Benny Goodman, Artie Shaw, Claude Thornhill, Mills Brothers, Bing Crosby, Johnny Mercer, Russ Morgan, Guy Lombardo, Al Jolson, Wayne King, Phil Harris, Horace Heidt, and Freddy Martin.

### Long Deal With King

New York—Johnny Long has signed a one-year deal with King records and cut his first sides last month. For the past couple of years he has been waxing for Signature, which recently moved his platters onto the 39 cent Hi-Tone label. Some of these are still to be issued. King has also signed the DeMarco Sisters for a one-date shot.

### Hoagy In YMWH

Hollywood—Hoagy Carmichael is supposed to be definitely set for a role in *Young Man with a Horn*, acting as narrator and playing himself in the film.



## DANCE

### Tommy Dorsey

★★★ *The Continental*  
★★★ *Ain'tcha Glad I Love Ya*  
A tight, tensely phrased, but still interesting arranging conception hurt by bad balance: the intro, for example, where the clarinet eccentric figures don't contrast sufficiently.

Musically, *Continental* needs the enormous power of a Buddy Rich to keep the rhythm moving in contrast to the short, abrupt brass phrases. Reeds sound well rehearsed, shade well. Shavers is used throughout, but, unfortunately, at the point in his register where his tone is thinnest. All in all, though, it's the best record Dorsey has had out in months.

Who plays the tin flute on the end—Les Lieber?

*Love* is an Oliverian two-beater with Shavers vocaling. It's the usual slick Dorsey handling. Mechanical as this stuff may seem at times, you have to hand it to the old plumber, his records seldom sound sloppy. (Victor 20-3450.)

### Sammy Kaye

★★ *Out of Love*  
★★ *The Four Winds and Seven Seas*  
Victor, too, has discovered resonance and the echo chamber. On *Seas*, it sure sounds like a big, big cave, man, with those winds really whipping around in there. Musically, there is less of the mooring and cooing than is usual from the Kayettes, therefore less boozing here. (Victor 20-3459.)

## VOCAL

### Les Baxter

★★ *Night and Day*  
★★ *Tico Tico*  
Baxter was an original member of the Mel-Tones on the famed Shaw record of *What Is This Thing Called Love?*, also did the arrangements on the Capitol *Music from the Moon* album which used therein. This present record is done with rhythm section, bongos, and three voices. You will notice resemblances to ideas Baxter has used before, though these sides are far better than most of the "mod-

ern" vocal efforts. The intonation is sharp in a few places, but the recording is better than Discovery usually does. *Tico* is a fine spoof, with the boys sounding like the Boswell trio at one point, and Leo Dukehorn's piano varying from beerhall through bop and chop sticks. Fortunately it sounds like Ethel Smith only in a few places. (Discovery 504.)

### Martha Raye

★★ *Miss Otis Regrets*  
★★ *Life's Only Joy*  
While better than the singing she did a while back with Charlie Barnet, Miss Raye sounds too much like a female act on the same bill with Al Jolson and less like the good singer she was 10 years ago. She's backed by Phil Moore leading a large band, well waxed. There is a touch of singing towards the end of *Regrets* which will give you an idea of what those four old Columbia sides she made were like. (Discovery 505.)

### Golden Gate Quartet

★★ *Lord, I'm Tired*  
★★ *John Saw*  
This record, done on Mercury's new plastic surface, which is the best buy on the market, shows what a technical change can do for a group. These two sides were done with new Altec Lansing microphone, which Columbia records has likewise been using. If somebody shifts his cud in the back of the studio 50 feet away, this mike picks it up. Listen to the Gates and see how the recording rejuvenates their styled singing. (Mercury 8142)

## NOVELTY

### Ted Weems

★★ *Canadian Capers*  
★★ *Stammerin'*  
Weems' whistler, Elmo Turner, chisels on this one: he doesn't whistle all the notes to *Capers*, just those which set the melody line. And he clinkers some of these, too. Now, I can remember when Buddy Bolden had a guy who was just hell on a whistlin' chorus, man, why he could . . . . (Mercury 5287)

### Jan August

★★ *Nola*  
★★ *Cumbanchero*  
What more could you want: *Nola* as exposted by Jan August? Piano-playing? Utterly irrelevant and beside the point. Mr. August plays with a most artistic steam foundry touch, lacking Vincent Lopez' limp approach completely, and uses the modish rolled tenth in the left hand which was popular with Lee Sims in 1933, and is evidently coming back into style. *Cumbanchero* is an interesting montage of ragtime played against quasi-Afro-Cuban beats from the rhythm section. Truly a record deserving only the most skatologic praise. (Mercury 5288)

Sylvia Marlowe  
*18th Century Barroom*  
*Cookoo-Cuckoo*  
*Toy Counter*  
*Village Blacksmith*  
*Dance of the Spanish Onion*  
*My Dog Has Fleas*  
*Mr. Mozart Meanders*  
*Haydn Seeks*

### Album Rating—★★

Another of these classical adaptation albums, with the harpsichord played by Sylvia Marlowe, a young lady with concert reputation but no feeling for a jazz beat. The album cover says this album is a sample of "Miss Marlowe having fun at the harpsichord." I don't think you should be expected to pay \$3.85 for someone else's fun. The arrangements are right out of Larry Clinton's 1936 book, as written by Lou Singer, for a band which sounds very much like John Kirby's little unit. One of these days Metropolitan singers and Town Hall concertizers are going to stop trying to make money loftily from jazz and realize it is a tradition which takes just as much time to learn well as do more "serious" forms of music. (Decca A-622)

### Larry Clinton

★★ *Sicilian Tarantella*  
★★ *You Told a Lie*  
Victor artist and repertoire had better be doing better than signing up former artists just because they are former artists. These sides would have sounded tired in '36, are completely exhausted here. Old arranging ideas and uninspired playing make these unworthy even of the dropped nickel. (RCA Victor 20-3461.)

### Rose Murphy

★★ *Honeyuckle Rose*  
★★ *You Were Meant for Me*  
Rose Murphy's charm was always in her solo work, and the bounce obtained therein. On these discs it isn't evident, also the piano balance is fearful. The mike is placed so close to the treble end it makes anything above high C annoying. (Victor 22-0028.)

## CONCERT

### George Tzipine

Songs of Noel Coward  
I'll Follow My Secret Heart  
I'll See You Again  
We Were Dancing  
Mad About the Boy  
Someday I'll Find You  
Ziguener  
Album Rating—★★  
Mr. Tzipine, leading a European recording dance orchestra, doesn't commit some of the horrible buffooneries of a Morton Gould, but then again, these records are almost completely spiritless. They catch none of the poignant expectation Coward puts in his tunes when properly played. (Capitol CC 146.)

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# Mag Can't Find Another Band Like Pump Room's

Chicago—One of the top "slick" magazines got the idea not so long ago to do a story on small bands—in hotel rooms, cafes, restaurants, or wherever they could be found—that had become so closely identified with their habitat the two seemed to merge in character.

They thought, first, of Dave LeWinter's band at the Ambassador East's Pump Room, one of the swankest of its type, and then were stymied. There just weren't enough others to point to any trend or set any example. The disappointed editors were forced to conclude that LeWinter and the Pump Room were unique.

This is something a lot of Chicagoans have taken for granted for 3½ years.

## Ten Months Too Long

When pianist LeWinter took his seven men into the Ambassador in 1946, it was for a maximum stay of three months. Mel Cooper had led the band there the preceding 10 months, a stay the management had concluded was much too long. The Pump Room had had some good musical units—John Kirby and Matty Malneck—and some traditional hotel bands like those of Carl Sands, Henry Busse, and Emile Petti. But the place was dying on its feet.

That, and the fact that LeWinter just knew a lot of people (including hotel owner Ernie Byfield), helped him get into the room with his newly organized (and first) band.

He had some special ideas too, about what this band was going to be like. Seven arrangers—though principally Tony Iavello—worked on his first book. LeWinter had vowed he would not use a stock arrangement, and for a while he didn't. There was to be none of that three-sax, businessman's tempo stuff which has given the name "tenor" to many not-very-imaginative boom-chick dance bands.

## Get 'Em Out There

The sax sound is still generally taboo in the Pump Room, though LeWinter has broken down far enough to play perhaps one or two of these a night "to make the older dancers feel at home," and, incidentally, to entice them to the dance floor where they are apt to find succeeding numbers quite different, but equally danceable.

But stocks, he has found, are necessary to some extent, though he has changed the voicing to give a closer sound.

It was partly these compromises, which LeWinter now believes were necessary, that helped him stay so long at the spot. That, and the fact his men disdain doing a sloppy job.

## Varied Color

They rehearsed daily for five weeks before opening, and LeWinter is still careful to include enough difficult material to keep his bandmen alert and interested. The doubling his three sax men do (tenorist Charles Kelecic sometimes plays flute, clarinet, oboe, or English horn all in the same number) gives a varied tone color that makes the band interesting to listeners, as well as dancers. Numbers are varied in tempo and mood. LeWinter is not afraid to

mix it up, and no one complains or leaves the dance floor.

They have some modified Dixie tunes in the book, such as Don Marcott's *Mississippi Flyer*, LeWinter's own *Hand To Mouth Boogie*, which he wrote when he worked as accompanist for harmonica virtuoso Larry Adler and dancer Paul Draper, a number of tunes featuring ex-Raymond Scott trumpeter Jackie Hall which are Scottly "cute," a great many Latin-tempoed things which are LeWinter's special pets, and such oddities as an adaptation of a Bach gavotte for solo violin.

Sometimes the band has a tendency to get a little too intricate, or a little too dainty, but they have a camaraderie and relaxed approach which is pleasing and does not upset the generally precise nature of what they do.

## No Regrets

Pianist LeWinter has no regrets for his early days in Chicago, when he was a member of the Midway Gardens orchestra, the New Orleans Rhythm Kings, and Tony Parenti's band. He spends a lot of time listening to Jazz Ltd.'s variations on the two-beat, and was frequently among the audience at Dizzy Gillespie's recent three-week date in Chicago. But pleasant music for dancing is his business, and he has gone about achieving it with singular success.

He likes the bands of Ellington, Herman, and Gillespie, but really gets enthusiastic over Guy Lombardo's dance tempos ("let's not discuss the Lombardo band musically," he says).

"We cater to the public, but we make them cater to us too," LeWinter says. "They accept and dance to things we play mostly for ourselves."

Some night when you've got the dough, and feel like something pretty special in dance music, check up on what that boy LeWinter is doing at the Pump Room. It's a cinch he'll still be around.

## PROFILES

**JACK COOPER HALL, 36**, trumpet, has worked with bands in and out of Chicago for 13 years,

# Snub Mosley Crew Warms Penguin With Jazz



New York—Snub Mosley and his boys made the first jazz date for Henry Drexner's Penguin label recently, and are shown above recording. Left to right are Abe Baker, bass; Arnie Holop, piano;

George Fauntleroy, alto sax; Kenny Rickman, trumpet; Mosley, trombone, and George (Bujie) Ward, drums.

including stints with Art Jarrett, Eddie Oliver, Ted Weems, Russ Morgan, Boyd Raeburn, and two years with Raymond Scott, who called him "the greatest man with a plunger I've ever heard." Attended Chicago Musical college, studied trumpet with Frank Anglund, likes Spivak's trumpet for sweet, Dizzy's for jazz, though Eldridge almost got there first. Does most of the jazz arrangements for the band. Nuts about golf and pop records, his ambition is "just keep working and playing the best I can." Wife Evelyn is a kindergarten teacher, which probably helps with 7-year-old Allan. Expects to add another little Hall to the household next September.

**VINCENT MICKO, 30**, tenor, has been playing sax since he was 10 and has a special fondness for jazz work. Doubles clarinet, bass clarinet, and flute, and studied with Jerry Stowell and Arthur Kitt. Flip Phillips is his favorite soloist. Micko worked with bands of Freddy Nagel and Gray Gordon, and like all the men in the band, has been with LeWinter for two years or more. Family includes wife Lee and Andrea Lee, who is 14 weeks old.

**BILL UHER, 28**, alto, is LeWinter's principal arranger now, although Bill McCrea and Hoyt Jones still have a number of tunes in the library and although LeWinter arranges all the Latin material himself. Uher doubles clarinet, flute, and claves, has a B.A. in music theory from DePaul university and a year towards his master's degree. Another Stowell-Kitti product, he likes Johnny Bothwell's solo work, collects records,

and prefers Ravel, Debussy, and Dizzy. Wife's name is Rosebud, and new baby daughter is Denise.

**CHARLES KELECIC, 28**, tenor, adds cowbell to the clarinet, flute, oboe, and English horn he plays. Studied at Chicago Musical college, and with Jerry Sirucek and Kitt, again. Hobby for the last three years has been making oboe reeds, and he's still hoping for a good one. Uher and Kelecic played together in the Cicero grammar school band, the Morton high school band, Kenny Leighton's ork, the navy band at Glenview air base, and Kelecic says his problem is "how can I lose Bill Uher?" Wife's name is Joan, and Chuck says baby is on the way.

**AL SABER, 26**, bass and vocals, worked with Arne Barnett, Al Kavelin, and Wayne King before joining LeWinter. Studied at the Curtis institute, says Arthur Bernstein is tops on his instrument. Al doubles tuba, but not with LeWinter, and has a tenor-playing brother working in another hotel in town. Hobbies are swimming and writing, and like most of the men in the band, his ambition is to "make money."

**TONY LOFRANO, 35**, drums, is also adept at kettle drums, vibes, and chimes. Admires Chicago symphony drummer Metzenger most, and lists Rembrandt with Ravel and Stravinsky among his enthusiasms. Painting is his hobby. Worked with Max Miller in 1935, and since then with the bands of Tweet Hogan, Louie Panico, Jimmy Jackson, Bud Freeman, and Lou Breese. Had his own theater band at one time. Wife's name is Jenny.

# New Vunk Dancery Caters To Teeners

New York—Lyman Vunk, CBS trumpeter on several network shows, has turned ballroom operator, taking over the Great Neck ice rink on Long Island and converting it into a dancing spot for the summer.

Billy Butterfield, with seven men, and Art Ryerson, with a band composed of four guitars, bass, and drums, went in as the alternating attractions, working nightly except Mondays.

Vunk has an eye on the teen age trade and runs a dry policy, serving only soft drinks and hot dogs. Spot holds some 3,000 patrons, with table accommodations for a third of that number. There are bleacher accommodations for the remainder. Trade is eying the innovation with keen interest, it being the first ballroom policy adopted in swank Nassau county. A successful season inevitably will result in similar spots in Westchester, Staten Island, and other nearby locations next year.

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7-15-49



# Krupa Band Not Drawing Raves, But Pulling Crowds

Portland, Ore.—The Gene Krupa band is good. Neither tremendous nor terrific. Just good. At playing sweet-swing-away it can outblow Vaughn Monroe, and could even if Vaughn augmented his paperhat section. Krupa's band is the most commercially salable item (especially as far as territory ball-rooms are concerned) this reviewer has caught in years. Gene's current forte, showmanship, is paying off.

An evening dancing and listening to Krupa is well-spent. From a spotlighted drum solo (included in Gene's traps are two baby pin spots which he controls) to a group of George Williams' latest adaptations of the classics, variety's the word. Virtually not a whit nor vestige of the Krupa style of 1938-39 (Palomar, Shalimar Bowl) remains.

### Gene's Clever

The leader is very clever. He refuses to admit his is a mickey band. He also is not about to mimic Kenton. What Gene is doing combines the merits of about half a dozen top name bands—not to infer plagiarism. Bravo for the show-wise addition of Roy Eldridge, who plays bongos and wears a bop cap on occasion.

The crowd still yammers, and gets to hear, *Green Eyes, After You've Gone*, and other Eldridge solos. Vocalist Dolores Hawkins sounds like Anita, therefore works well with Roy on gal-guy gimmicks, which still wind up with "well, blow, Roy, blow."

Group intonation is good. Better than average. Rhythm section is at times listless. Guitarist Ralph Blaze seems willing to be pulled in any direction. Bassist Don Simpson has a fine beat. Pianist Joe Cohen is good, but no Milt Raskin for sure. Krupa is still the best living example of how dance band drumming and technique can be expertly blended. However, at times, Krupa impresses one with the idea that he is about as interested in tying together the rhythm section and band as I am in owning a copy of *Riders in the Sky*.

All of which (before you inter-

## Sidemen Switches

Tom Mitchell, trombone, for John Swallow, and Larry O'Leary, drums, for Ed Stein in the Skitch Henderson band. . . . Lionel Hampton added Doug Duke on Duke-atron and Jackie Paris, guitar and vocals.

Nick Cavas, trombone, for Freddy Zito, and Fats Ford, trumpet, for Abdul Salaam with Lucky Millinder. . . . Bassist Bill Goodall replaced Joe Shulman, and tenorist Brew Moore in for Stan Getz with Gene Williams' ork.

Changes in Chubby Jackson band: Red Mitchell, piano, for Gene DiNovi; Dale Pearce, trumpet, for Al Porcino; Red Rodney, trumpet, for Charlie Wolp, and Johnny Mandel, trombone, for Bob Swope.

Drummer Don McLean, from Art Mooney, in for Larry Callahan with Johnny Long. . . . Trombonist Charlie Castaldo added to Alvino Rey's crew. . . . Vocalist Linda Grey now with Criss Cross.

J. J. Johnson replaced Andy Duryea with Dizzy Gillespie. . . . More changes in the Tommy Dorsey band were: Don Plumby, trombone, for Ed Anderson; Tommy Allison, trumpet, for Chuck Peterson; Sol Schlinger, baritone, for Marty Berman (he later moved to tenor chair and John Haluko came in on bary); Billy Dennison, piano, replaced Paul Smith, and clarinetist Leon Radsiff in for Billy Ainsworth.

rupt) is my opinion. Krupa is drawing . . . drawing everywhere he plays . . . which is evidently all anyone cares about these days in the music business. In effect, at



Portland, Ore.—Two pictures of the Gene Krupa band in action, reviewed by Ted Hallock on this page. Top photo shows Don Simpson, bass; saxes—Buddy Wise, Kenny Pinson, Lenny Hambro, Karl Friend, and Dale Keever; drums—Krupa, in white coat; then the scramble in the background resolves itself this way: Roy Eldridge, Don Fagerquist, two

trombonists Frankie Ross and Walter Robertson. That half-a-head and left ear 'way back there belongs to trumpeter Ray Triscari.

Lower shot is the complete trumpet section—Eldridge, Fagerquist, Triscari, Gordon Boswell, and John Bello.

exciting anyone, anytime, the Krupa crew doesn't make it. At looting gatherings, Gene's gang is making plenty.

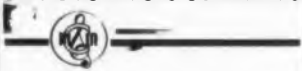
New tunes in the Krupa book to watch are *Lamour Toujours*, *Bop-Wise* (by George Williams), *What Made Oscar Wild?*, *Caravan* (featuring Eldridge on bongos), *Watch Out* (by Sy Oliver), and *The Gone Side*.

—Ted Hallock

## Burton 4 To Coast

Chicago—Pianist Joe Burton leaves the Chicago area for some time when he opens July 22 at the Angel room, Santa Barbara, Calif., for four weeks. Burton has Bill Kay, drums; Nello Broccolino, tenor, and Joe Scott, bass and vocals. Burton has a deal cooking which would give the quartet, supplemented by a trumpet, eight additional weeks' work in California, touring with Jane Russell.

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## Things To Come

These are jazz records cut recently and their personnels. Don't ask your dealer for them until you see by the *Beat's* review section that they've been released and are available.

### STAN GETZ' BOPPERS

(Savoy 5/5/49). Stan Getz, Al Cohn, Zoot Sims, tenors; Earl Swope, trombone; Duke Jordan, piano; Bert Oliver, bass; Jimmy Raney, guitar, and Charlie Perry, drums.

*Stan's Mood, Stan Getz Along*, and two untitled originals, all by Al Cohn.

SERGE CHALOFF'S HERDSMEN (Futura, 3/10/49). Red Rodney, trumpet; Earl Swope, trombone; Al Cohn, tenor; Serge Chaloff, baritone; Terry Gibbs, vibraphone; Oscar Pettiford, bass; Deniz Best, drums, and Barbara Carroll, piano.

*Bopscotch* by Chaloff, *Chickasaw* by Terry Gibbs and Shorty Rogers, and two untitled sides.

SIDNEY BECHET'S ORCHESTRA (Circle, 5/16/49). Benny Vasseur, trombone; Gerard Bayol, cornet; J. P. Sasson, guitar; Ed Bernard, piano; Guy DeFatto, bass; Andre Jourdan, drums; Sidney Bechet, soprano sax.

*High Society, Honeysuckle Rose, On the Sunny Side of the Street, and I Can't Believe that You're in Love with Me*. Recorded in Paris.

BOB WILBER'S WILDCATS with SIDNEY BECHET (Circle, 6/9/49). Henry Goodwin, trumpet; Jimmy Archie, trombone; Bob Wilber and Sidney Bechet, clarinet and soprano sax; Pops Foster, bass; Tommy Benford, drums, and Dick Wellstood, piano.

*I'm Through, Good-Bye; Love Me with Feeling; Waste No Tears; Boz Car Shorty, and The Broken Windmill*—all Bechet originals.

LEE YOUNG (Capitol, 3/29/49). Lee Young, drums, Marshal Royal, alto; Vernon Smith, trumpet; Maxwell Davis, tenor; Henry Coker, trombone; Gerald Wiggins, piano, John Simmons, bass, and Chico Hamilton, drums on the sides Lee Young vocals (the last two).

*Seeing Double, Fourth-Finger Boogie, If I Can't Have You, and Doodle-Dee-Dee*.

ADDIE WILLIAMS (Capitol, 2/23/49). Addie Williams, piano and vocals; John Simmons, bass, and Lee Young, drums.

*Red Sails in the Sunset, Baby, You Don't Know, Maybe Someday, and Yesterday*.

## Phillips Draws Good Cincinnati Business

Cincinnati—Teddy Phillips and band played the Castle Farms here recently and drew excellent crowds despite the fact they're just about unknown in the area.

Although about in the same vein as the old Wayne King band, the crew pleased both customers and management. Evidently what makes it click is the simplicity of its music and a definite beat.

—Bud Ebel

Detroit—Eastwood Gardens, summer dance spot here, is planning to close as soon as it can get out of bookings set for the season. Spot did poor business at its opening last month, partly due to failure to get a liquor or beer license.

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# BEATS AND OFFBEATS

By ALAN ABEL

Columbus—A vast amount of our correspondence is concerned with the correlation between the rudiments of drumming and the necessity of knowing them in order to play drums. We have talked about this subject previously, pointing out the possibility of being able to play and still not know a flam from a ruff. In fact, many drummers are tops in the field who claim they never studied the rudiments. Some even go so far as to denounce the rudiments as "bunk." But then, how are we to account for the drummers who swear by

Whether he taught himself, never took a lesson in his life, or learned through the mail, he can't help but use the rudiments of drumming. In a sense, he is like the musician who never learned his scales, yet plays with ideas that involve every scale imaginable. He is not conscious of the very fundamentals (rudiments) that allow him to play as he does!

### Does Exist

So a correlation does exist between the rudiments of drumming and your ability to play dance, military, or symphonic work. The rudimentally trained drummer is performing with a conscious knowledge and control of the 26 rudiments. The non-rudimentally trained drummer is performing, using various rhythmic patterns that are actually the rudiments of drumming.

Remember, the rudiments are not an end in themselves, but

merely a means to an end. To those of you who have never explored the many rudiments, let us suggest, "what you don't know won't hurt you, nor will it help you!"

Plate I is an eight-bar break built around a succession of triplets. Use alternate sticking and rim shot accents. If you are brave and have the underlying rudimental dexterity, throw the accents on tom-toms or cymbals.

Plate II is a four-bar break for a medium tempo. Use alternate sticking and rim shot accents.

Plate III is an example of a practical application of the single, double, and triple paradiddles for a four-bar break. Observe sticking and be sure to synchronize bass drum with the accents.

(Ed. Note: Send questions to Alan Abel, 32 15th avenue, Columbus, Ohio. Enclose self-addressed, stamped envelope for personal reply.)

### PLATE I

### PLATE II

### PLATE III

# ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Continuing with the voicings. We're now up to three brass and three saxes and here are some illustrative voicings for that combo.

EX. 1  
Four brass and three saxes.

EX. 2  
Four brass and four saxes.

EX. 3  
Five brass and four saxes.

EX. 4  
Five brass and five saxes.

Well, next month, we should finish up the voicings, and we'll go back to our regular routine. Our parting thought: The difference in the close and open harmonies shown provide a tremendous contrast.

(Ed. Note: Send your questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19. For a personal reply, send self-addressed, stamped envelope.)

## Strand Can't Seem To Make Up Mind

New York—The Strand, which has been blowing hot and cold about dropping stage shows in the future, will give them up for at least a month starting July 8. Last band to play the theater will be the current Red Ingle. Whether the no-stage-show policy will last beyond the currently projected month is still indefinite.

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# '48 Report Out On Dough Paid To Musickers

New York—Annual report of President James C. Petrillo to the American Federation of Musicians showed that U. S. musicians earned \$10,687,284.71 working in theaters and movie studios in 1948, while both American and Canadian musicians combined drew \$24,242,584 in radio in 1947. Figures on radio for 1948 are currently being drawn up and will be presented to the AFM next year.

No figures were given on record and transcription employment because of the 1948 recording ban.

Breakdown of theater work in 1948 showed that 318 theaters with capacities of more than 500 used musicians last year. Of these, only 64 used musicians 52 weeks of the year. Altogether, 3,445 musicians working in theaters earned \$6,430,778.60. Dramatic and musical shows used 1,506 men; 1,139 worked in vaudeville and presentation houses; 629 in ballet and opera; 154 in burlesque. Listing also included 17 organists.

Movie Figures  
Movie industry spent \$4,256,456.11 hiring 5,791 musicians in 1948. In Hollywood, 339 contract musicians drew \$2,729,902.38 while 3,725 non-contract musicians got a total of \$1,437,661.83. New York studios employed 1,727 musicians, who grossed \$88,891.90.

Of the total radio income for 1947, \$14,013,431 was earned by 2,675 staff men in 422 stations in this country. Staff men in Canada made \$769,889. Sponsors and agencies in both the U. S. and Canada paid musicians \$9,459,264.

## GAC Inks Nichols

Chicago—Jim Nichols, whose 19-piece progressive jazz band is composed of students from several Wisconsin colleges (*Down Beat*, June 3), has signed a long-term booking agreement with GAC. The office also signed Jackie Cain and Roy Kral on a long-time basis.

What's the word? See pages 5 and 10 this issue!

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Berkey, 7/1-2  
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Bjork, 7/1-1  
Byrne, 7/1-19  
7/20-2  
Carle, 7/1-1  
Laba, 7/1-1  
7/2-8  
Cavallar, 7/1-1  
City, 7/1-1  
Clarke, N.J.  
Que, J.  
Clinton, 7/10-1  
7/10-1  
Park, Coleman  
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Courtney, 7/2-1  
7/20-2  
Cromwell, Point  
Cross, Cl  
8/1-1  
Cummins, City, C.  
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DeLuna, DeLuna  
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8/26-9  
Distad, Ore., C  
DrVito, D., 7/1  
7/26-8/  
Donabue, Houston  
Donabue, 7/2-1  
Dorsey, 7/6-1  
Dorsey, 7/6-1  
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Duchin, Out 7/4/  
7/8-14,  
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Everette, Wis., T.  
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 Angelo, Lee (Terra Plaza) Springfield, Ill., 7/1-7, h  
 Anthony, Ray (Stater) NYC, Out 7/31, h  
 Austin, Johnny (Sunset Beach) Alhambra, N.J., b  
 Banks, Billy (Diamond Horseshoe) NYC, h  
 Barbo, Hill (Broadmoor) Colorado Springs, Colo., h  
 Barnes, Charlie (Rendezvous) Balboa, Calif., 7/29-8/28, weekends, b  
 Barnum, Blue (Astor) NYC, Out 7/24, b  
 (Paramount) Toledo, 8/4-7, t  
 Basic, Count (Apollo) NYC, 7/1-7, t  
 Basil, Louis (Chicago) Chicago, t  
 Beckner, Danny (Don Tour) NYC, 7/1-7, t  
 Becker, Tex (Surf) Virginia Beach, Va., 7/1-7, b; (Steel Pier) Atlantic City, 7/1-7, b  
 Berkeley, Bob (Waco) Waco, Ind., 7/1-4, b; (Crystal Vista) Owensboro, Ky., 7/1-4, b; (Crystal) Buckeye Lake, O., 7/28-8/2, b; (Dutch Mill) Delavan, Wis., 8/12-9/5, b; (Peabody) Memphis, 7/12-10/2, b; (reada) NYC, 10/7-11/3, b  
 Bishop, Hilly (Dutch Mill) Delavan, Wis., 7/21-21, b  
 Bobick, Aaron (Legion) Perth Amboy, N.J., Saturdays, b  
 Bobie, Russ (Lions-Milford) Chicago, b  
 Bothwell, Johnny (Jackson's Casino) Ocean City, Md., ne (New Yorker) NYC, Broadway, Nat. (Beverly) New Orleans, Out 7/27, h  
 Brennan, Murray (Broadwater Beach) Hixoi, Miss., h  
 Brown, Les (Capitol) NYC, 7/14-27, t; (Edgewater) San Francisco, 9/2-4, h  
 Buss, Henry (Cavalier) Virginia Beach, Va., 7/8-14, h; (Stater) NYC, In 8/1, h  
 Byrne, Hobby (Pleasure Pier) Galveston, 7/6-19, b; (Afr Baw) San Antonio, 7/20-28, b  
 Carle, Frankie (Radio City) Minneapolis, 7/8-14, t; (Rainbow Randevu) Salt Lake City, 7/19-24, b; (Palladium) L.A., 7/26-8/29, b  
 Cavallaro, Carmen (Surf) Virginia Beach, Va., 8/12-18, ne; (Steel Pier) Atlantic City, 8/21-27, h  
 Clarke, Buddy (Mount Royal) Montreal, Que., h  
 Clinton, Larry (Steel Pier) Atlantic City, 7/10-16, b; (Convention Hall) Asbury Park, N.J., 7/24-30, b  
 Coleman, Russ (Shadow Lake) Noel, Mo., Out 9/5, ne  
 Courtney, Del (Highlands) St. Louis, Out 7/2, b; (Martini) Chicago, 7/2-7, b; (Claridge) Memphis, 7/16-28, h  
 Cromwell, Chauncey (Chamberlin) Old Point Comfort, Va., Out 7/23, h  
 Cross, Chris (Ocean Forest) Myrtle Beach, S.C., 7/16-28, h  
 Cummins, Bernie (Muehlebach) Kansas City, Out 7/19, h  
 Davidson, Cec (Ches Parve) Chicago, ne  
 DeLano, Freddie (El Chico) NYC, ne  
 DeLuna, Ed (Stadium) NYC, h  
 Deutsch, Emory (Ritz-Carlton) NYC, h  
 DiPardo, Tony (Riverview) Des Moines, 8/26-9/5, b  
 Didad, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, ne  
 DiVito, Buddy (Crystal) Buckeye Lake, O., 7/2-15, b; (Blue Moon) Wichita, 7/26-8/1, ne  
 Donahue, Al (Stater) Boston, h; (Rice) Houston, 7/26-8/22, b  
 Donahue, Sam (Clack) Philadelphia, Out 7/3, ne  
 Dorsey, Jimmy (Paramount) NYC, In 7/6, t  
 Dray, Tommy (Lansdown) Ottawa, Canada, 8/22-27, b  
 Drake, Charles (Skyline) Billings, Mont., ne  
 Duchin, Eddy (Waldorf-Astoria) NYC, Out 7/6, h; (Surf) Virginia Beach, Va., 7/14-14, ne  
 Ellington, Duke (Regal) Chicago, 7/1-7, h  
 Everett, Jack (Riviera) Lake Geneva, Wis., 7/24-8/11, ne  
 Featherstone, Jimmy (Delavan Gardens) Delavan, Wis., b; (Trionon) Chicago, In 8/23, h  
 Ferguson, Danny (Radison) Minneapolis, h  
 Fields, Shep (Balinese) Galveston, 7/30-9/16, ne  
 Fina, Jack (Ambassador) L.A., Out 7/4, h; (Lagon Park) Salt Lake City, 7/6-9, b; (Lakeside) Denver, 7/12-31, b; (Highlands) St. Louis, 8/17-18, b; (Cavalier) Virginia Beach, Va., 8/19-25, h; (Waldorf-Astoria) NYC, 9/1, h  
 Fink, Charlie (Lake Lawn) Delavan, Wis., 7/6-17, b  
 Foster, Chuck (Biltmore) L.A., Out 7/20, h  
 Fotine, Larry (Melody Mill) Chicago, b  
 Garber, Jan (Casino) Catalina, Calif., b  
 Gasparre, Dick (Monte Carlo) NYC, ne  
 Gillespie, Dixie (Bop City) NYC, Out 7/21, ne  
 Grant, Bob (Vernailles) NYC, ne  
 Gray, Chauncey (Beverly) New Orleans, ne  
 Gray, Glen (Cavalier) Virginia Beach, Va., 7/16-21, h  
 Gregg, Wayne (Riverview) Des Moines, Out 7/7, b; (Peony Park) Omaha, 7/22-28, b  
 Hampton, Lionel (Million \$) L.A., 8/2-8, h  
 Hanin, Billy (Manhattan Towers) NYC, h  
 Harrison, Case (Henry Grady) Atlanta, Ga., h

Hart, Johnny (Ten Pin Inn) Walpole, Mass., Out 9/5  
 Hayes, Carlton (El Rancho) Las Vegas, Out 10/4, h  
 Hayes, Sherman (Oh Henry) Willow Springs, Ill., In 7/13, b  
 Hecksher, Ernie (Fairmont) San Francisco, h  
 Henderson, Skitch (Ballroom) Russell's Pl., O., 7/8-14, b; (Lakeside) Denver, 8/2-14, b  
 Heibel, Ray (Last Frontier) Las Vegas, h  
 Herman, Woody (Rendezvous) Balboa, Calif., In 7/1, weekends, b; (Million \$) L.A., 7/25-8/1, t  
 Howard, Edly (Elitch's) Denver, 7/6-22, b; (Frontier) Cheyenne, Wyo., 7/25-30; (Edgewater Beach) Chicago, 8/5-10/5, b  
 James, Edlie (Midway Gardens) Cedar Lake, Ill., 7/1-9/4, h  
 James, Harry (Casino Gardens) Ocean Park, Calif., Out 7/6, b  
 Jerome, Henry (Edison) NYC, h  
 Johnson, Buddy (Apollo) NYC, 7/1-7, t  
 Leichte, Sid (Flamingo) Las Vegas, 8/4-24, h; (Lagon Park) Salt Lake City, 8/25-27, b  
 Jursons, Dick (Aramon) Chicago, 7/12-8/7, b; (Elitch's) Denver, 8/15-9/5, b  
 Kassel, Art (Peony Park) Omaha, 7/1-10, b; (Blue Moon) Wichita, 7/15-24, b; (Troadero) Henderson, Ky., 7/29-8/5, ne  
 Kaye, Sammy (King Philip) Wrentham, Mass., 7/17-23, b; (Steel Pier) Atlantic City, 7/24-30, b; (Convention Hall) Asbury Park, N.J., 7/31-8/5, h  
 Kernon, Jack (Stockmen's) Elko, Nev., 8/14-11/2, h  
 King, Henry (Cavalier) Virginia Beach, Va., 7/26-8/1, h  
 Krupp, Gene (Steel Pier) Atlantic City, 8/14-20, b; (Capitol) NYC, In 8/25, t  
 Lawrence, Elliot (Vogue Terrace) McKeesport, Pa., 7/4-10, b  
 LeWinter, Dave (Ambassador) Chicago, h  
 Lewis, Ted (Beverly) Newport, Ky., Out 7/7, ne  
 Little, Austin (Bengalair) Oklahoma City, ne  
 Lombardo, Guy (Waldorf-Astoria) NYC, 7/7-8/3, b; (Surf) Virginia Beach, 8/6-11, ne; (Stater) Washington, D.C., 9/19-22, ne; (Casino) NYC, In 8/28, h  
 Long, Johnny (Indian Lake) Russell's Pl., O., 7/2-7, b; (Centennial Terrace) Blyvania, O., 7/8-10, b; (Coney Is.) Cincinnati, 7/15-21, b  
 Marino, Johnny (Copa) Pittsburgh, ne  
 Martin, Freddy (Steel Pier) Atlantic City, 7/8-9, b; (Surf) Virginia Beach, Va., 7/22-24, ne; (Waldorf-Astoria) NYC, 8/4-8/1, h  
 Masters, Frankie (Stevens) Chicago, h  
 Masters, Frank (Star Light) Ft. Worth, ne  
 McCarthy, Vian (Black) Oklahoma City, h  
 MacDonald, Billy (Last Frontier) Las Vegas, In 8/6, h  
 McIntyre, Hal (Martini) Chicago, 7/8-17, h  
 McKinley, Ray (Steel Pier) Atlantic City, Out 7/2, b; (King Philip) Wrentham, Mass., 7/9-9, b; (Convention Hall) Asbury Park, N.J., 7/10-16, h  
 Melba, Stanley (Pierre) NYC, h  
 Miller, Gene (Vauhn) (Steel Pier) Atlantic City, 8/7-18, b  
 Monney, Art (Trionon) Chicago, 8/5-7, b  
 Moreno, Buddy (Peabody) Memphis, Out 7/2, h; (Troadero) Evansville, Ind., 7/8-21, b; (Highlands) St. Louis, 7/24-8/6, b; (Elitch's) Denver, 8/8-15, b  
 Morgan, Russ (Palladium) Hwd., Out 7/25, b; (Mark Hopkins) San Francisco, 8/6-9/16, h  
 Nagel, Freddy (Elitch's) Denver, Out 7/4, b; (Peabody) Memphis, 7/29-8/12, h; (Oh Henry) Willow Springs, Ill., In 9/4, h  
 Nagel, Harold (Biltmore) NYC, h  
 Neighbors, Paul (Claremont) Berkeley, Calif., 7/12-8/21, h  
 Noble, Lighthouse (Claremont) Berkeley, Calif., h  
 Ohman, Phil (Ciro's) Hwd., ne  
 Oliver, Edie (Mocambo) L.A., ne  
 Olson, George (Ballinese) Galveston, Out 7/2, h; (Cavalier) Virginia Beach, Va., 7/22-8/4, h  
 Osborne, Will (Lakeside Park) Denver, Out 7/10, b  
 Owens, Harry (St. Francis) San Francisco, h  
 Palmer, Jack (leeland) NYC, ne  
 Pastor, Tony (Convention Hall) Asbury Park, N.J., 7/17-23, h  
 Pearl, Ray (Terra Plaza) Springfield, Ill., 7/8-21, b; (Dutch Mill) Delavan, Wis., 7/29-8/11, b  
 Peters, Bobby (Eddie's) (Kansas City, In 7/4, h  
 Pettit, Emile (St. Anthony) San Antonio, Out 7/20, h  
 Phillips, Teddy (Aragon) Chicago, Out 7/10, b  
 Pieper, Leo (Kennedy) Pittsburgh, Out 7/2, b  
 Prima, Louis (Paramount) NYC, Out 7/5, t; (Surf) Virginia Beach, Va., 7/15-21, ne; (Steel Pier) Atlantic City, 7/31-8/6, b  
 Pruden, Hal (Olympic) Seattle, h  
 Ragon, Don (Colonial Gardens) Rochester, Ind., h  
 Ramirez, Ernie (Morocco) Denver, ne  
 Raye, Roger (Slappy Mazie's) Hwd., ne  
 Reichman, Joe (Rosevelt) New Orleans, Out 7/26, h  
 Reid, Don (Riverview) Des Moines, 7/22-8/8, b; (Peony Park) Omaha, 8/9-14, b  
 Reid, Tommy (Rio Nido) Russian River, Calif., b  
 Reynolds, Tommy (Brighton Beach) Brooklyn, N.Y., 7/19-24, b; (Carnival) Richmond, Va., 7/25-30, h  
 Robbins, Ray (Peabody) Memphis, 7/4-16, h

Rogers, Eddy (Thunderbird) Las Vegas, Out 9/1, h  
 Ryan, Tommy (Park) Palisades, N.J., 8/25-7/8, b; (Brighton Beach) Brooklyn, N.Y., 7/11-17, b; (Kennedy) Pittsburgh, 7/25-8/6, b  
 Saccas (Havana-Madrid) NYC, ne  
 Saccas, Carl (Oriental) Chicago, t  
 Sealt, William (Ambassador) NYC, h  
 Snyder, Bill (Sherman) Chicago, h  
 Staupen, Jack (400 Club) Dodge City, Kan., 7/15-21, ne; (Pia-Mor) Kansas City, 7/22-8/4, b; (Cinema) Quincy, Ill., 8/5-18, h  
 Stevens, Ray (Million \$ Pier) Atlantic City, Out 9/9, h  
 Stier, Jimmy (Tippecanoe Gardens) Leeburgh, Ind., Out 9/4, h  
 Still, Jack (Pleasure Beach) Bridgeport, Conn., Out 9/5, b  
 Stokes, Hal (Westwood) Richmond, Va., ne  
 Straeter, Ted (Palmer House) Chicago, h  
 Strong, Benny (Claridge) Memphis, 7/1-14, h; (Peony Park) Omaha, 7/29-8/7, b  
 Strong, Bob (Lake Lawn) Delavan, Out 7/4, b; (Troadero) Evansville, Ind., 7/25-8/4, h  
 Stuart, Nick (Chase) St. Louis, h  
 Sykes, Curt (Trionon) Seattle, b  
 Thornhill, Claude (Edgewater Beach) Chicago, h  
 Towne, George (Roseland) NYC, h  
 Trace, Al (Blackhawk) Chicago, Out 8/25, t  
 Tucker, Orrin (Trionon) Chicago, Out 7/31, b; (Cavalier) Virginia Beach, Va., 8/5-18, h  
 Warren, Ernie (Le Co Rouge) NYC, ne  
 Watkins, Sammy (Deshler-Wallick) Columbus, O., Out 7/16, h  
 Wayne, Phil (Biltmore) NYC, h  
 West, Anson (Golden Gate) Reno, b  
 Weems, Ted (Pleasure Pier) Galveston, Out 7/5, b; (Lake Lawn) Delavan, Wis., 7/19-24, b; (Claridge) Memphis 7/28-8/11, h; (Surf) Virginia Beach, Va., 8/25-9/1, ne  
 Weldon, Sonny (Stork) NYC, ne  
 Welk, Lawrence (Peony Park) Omaha, 7/16-20, b; (Elitch's) Denver, 7/22-8/1, b; (Trionon) Chicago, 8/9-21, b  
 Williams, Griff (Blue Moon) Wichita, 7/8-14, ne; (Peabody) Memphis, 7/18-28, h; (Lake Lawn) Delavan, Wis., 8/2-7, h; (Trionon) Chicago, 8/9-21, b  
 Williams, Tex (Riverside Rancho) L.A., h  
 Willis, David (Sherman's) San Diego, h  
 Winlow, George (Riverview) Des Moines, 7/8-21, b; (Dutch Mill) Delavan, Wis., 7/22-28, b  
 Worth, Stanley (Pierre) NYC, h  
 Zarnow, Ralph (KIOA) Des Moines  
 Zebach, Florian (Muehlebach) Kansas City, In 7/20, h

Chandler, Billy (Helsing's) Chicago, ne  
 Charles, Don (Colony) McClure, NYC, ne  
 Chittison, Herman (Blue Angel) NYC, ne  
 Cirino, Mike (Theatre Tavern) Hackensack, N.J., ne  
 Cubie, Vic (Sho Bar) Evansville, Ind., ne  
 Collins, Lee (Victory) Chicago  
 Conan, Norman (Club 48) Sunnyside, L. E. N. Y., ne  
 Cole Trio, King (Million \$) L.A., 7/12-18, t; (Casbah) L.A., 7/19-8/1, ne  
 Conn, Irving (Savoy Plaza) NYC, h  
 Cook, George (Lasalle) Chicago, h  
 Communions (Old Hickory) Chicago, cl  
 Daily, Pete (Eddie Spivak's) Hwd., ne  
 Dardanelle, Trin (Park Sheraton) NYC, h  
 Davis, Tiny (Blue Heaven) Chicago, Out 9/6, ne  
 DeCastro, Nister (RKO) Boston, Out 7/6, t; (Capitol) Washington, D. C., 7/7-18, t; (Earle) Philadelphia, 7/15-21, t  
 Dev, Trin, Johnny (Hawaiian Palms) Linden, N. J., ne  
 Deems, Trin, Harrett (Mickey's) Chicago, h  
 DeParis, Wilbur (Child's Paramount) NYC, h  
 Deuces Wild (Carnival) Pittsburgh, ne  
 DiMaggio, Vince (Sherman) Chicago, h  
 Downs, Evelyn (Rustic Cabin) Englewood, N. J., rh  
 Duran, Michael (Copacabana) NYC, ne  
 D'Varga, Larry (Pattin' L.A., ne  
 Electronicates (Rosebowl) Chicago, cl  
 Evans, Ike (1111 Club) Chicago, ne  
 Fields, Gene (Village Vanguard) NYC, ne  
 Fields, Herbie (Blue Note) Chicago, 7/4-24, ne; (Sithouette) Chicago, 7/26-8/8, ne  
 Flamingo (Miramar) Wheeling, W. Va., ne  
 Four Shades of Rhythm (Bar O'Music) Chicago, cl  
 Fuchler, Trin, Charles (Partridge Inn) Atlanta, Ga., h  
 Gaillard, Slim (Blue Note) Chicago, ne  
 Gilbert Trio, Jerry (Elms) Excelsior Springs, Mo., h  
 Gioe, Salvatore (Piazza) NYC, h  
 Gonzalez, Leon (Crown Propeller) Chicago, cl  
 Gee-Cee Trio (Wiccanin) Milwaukee, h  
 Gordon Trio (Walker's) Henderson, Ky., h  
 Graham, Hal (St. George) Brooklyn, N. Y., h  
 Herman, Lenny (Traymore) Atlantic City, Out 9/10, h  
 Hodges Trio, Freddie (Eau Claire) Eau Claire, Wis., h  
 Holmes, Alan (Astor) NYC, h  
 Hughes, Percy (Ray Harbor) Brainerd, Minn., ne  
 Hummel, Bill (Golden Slipper) Baton Rouge, La., ne  
 Hunt, Pee Wee (Sky Way) Cleveland, 7/14-14, ne  
 Ingle, Red (Sky Way) Cleveland, 7/15-9/5, ne  
 Ink Spots (Bill Green's) Pittsburgh, Out 7/6, ne; (State) Cleveland, 7/7-13, t; (State) Rochester, N. Y., 7/14-20, t; (State) Providence, R. I., 7/24-8/3, t  
 Jacquet, Illinois (Earle) Philadelphia, 7/15-16, h  
 J.J.'s Trio (Ten Pin Inn) Walpole, Mass., Out 9/5, ne  
 Johnson, Bill (Marlin) Keansburg, N. J., h  
 Jordan, Louis (Hippodrome) Buffalo 7/1-7, h  
 Kennedy, Ken (Twin Oaks) Des Moines, h  
 Korn Kobblers (Rustic Cabin) Englewood, N. J., rh  
 Kyle, Billy (Cliff's) NYC, ne  
 Lane, Ralph (Pierre) NYC, h  
 Larkin, Ellis (Blue Angel) NYC, ne  
 Lasater, Fon (Elk, Legion, VFW) Alliance, Neb., Out 7/10  
 Lester, Larry (Graemere) Chicago, h  
 Marie, Nings (Willard) Toledo, In 9/12, b  
 Manone, Wincey (Wing's) Hwd., ne  
 Marsals, Marty (New Orleans) Seattle, Fri. & Sat., ne  
 Matthey, Nicholas (Piazza) NYC, h  
 McGuire, Betty (400 Club) Dodge City, Kan., ne  
 McPartland, Jimmy (Zebra) Green Bay, Wis., ne  
 Melis Trio, Jose (Traymore) Atlantic City, Out 9/10, h

Metronome (Alexandria) Newport, Ky., ne  
 Miles, Wilma (Mecca) Lake Charles, La., h  
 Miller, Max (Hi-Note) Chicago, ne  
 Mills Brothers (Chesterfield) Des Moines, 7/17, t; (Radio City) Minneapolis, 7/8-14, t  
 Modulators (Alexandria) Newport, Ky., ne  
 Mole, Miff (Bee Hive) Chicago, ne  
 Monchito (Ambassador) Chicago, h  
 Monte, Mark (Piazza) NYC, h  
 Morgan, Loumel (St. Maurice) Three Rivers, Quebec, ne  
 Munroe, Al (Newline Inn) Astoria, L. I., N. Y., ne  
 Napoleon, Phil (Nick's) NYC, ne  
 Nelson, Stan (Manor) Willwood, N. J., 7/12-18, h  
 O'Brien & Evans Duo (Evergreens) Havana, Ill., cl  
 O'Kid (Beverly) Hwd., ne  
 Otis, Hal (Sherman) Chicago, h  
 Pancho (Vernailles) NYC, ne  
 Paris, Norman (Ruban Bleu) NYC, ne  
 Parker, Charlie (Bop City) NYC, In 8/4, ne  
 Perkins, Bob (Midtown) St. Louis, h  
 Phimmar, Marsh (Jack's) Winnipeg, Man., ne  
 Pierre, Al (Spruce Grove) Fairbanks, Alaska, ne  
 Quintones (Forest Park) St. Louis, h  
 Re. Payton (Piazza) NYC, h  
 Rinaldo, Nino (Rainbow) Chicago, cl  
 Roslyn Quintet, Duke (Castle) Vancouver, Wash., ne  
 Sandler, Harold (Ritz-Carlton) NYC, h  
 Savage Quartet, Johnny (Cactus) Victoria, Tex., ne  
 Shaw, Milt (St. Regis) NYC, h  
 Shey, Alex (Ranch Swisher, Ia., ne  
 Shearing, George (Bop City) NYC, ne  
 Shnelly, Jack (Hanover) San Francisco, ne  
 Silhouettes (Plantation) Fresno, Calif., ne  
 Simms, Jimmy (Puffy's) Akron, ne  
 Singleton, Zooty (Club 47) Hwd., ne  
 Siry, Larry (Lorne) NYC, ne  
 Smith, Floyd (Dusable) Chicago, b  
 Spanier, Muggsy (Jass Ltd.) Chicago, ne  
 Spotlighters (Hickory House) NYC, ne  
 Stylata (Frolic) Minneapolis, ne  
 Sykes, Roosevelt (Hollywood) Chicago, cl  
 Syncoettes (Harlem) Atlantic City, ne  
 Three Guys (Frolic) Omaha, ne  
 Three Kiffs (Ruban Bleu) NYC, ne  
 Three Kuffs (Steel Pier) Atlantic City, 7/31-8/6, b  
 Three Tones (Northern) Three Lakes, Wis., h  
 Townsamen Trio (Boulevard) Coast D'Alene, Ida., ne  
 Traymond, Dalph (Caro's) Manhattan, L. I., N. Y., ne  
 Trio Chix (Nob Hill) Chicago, cl  
 Tunemasters (Flamingo) Ft. Madison, Ia., Out 7/4, ne  
 Tune Spinners (Vanity Fair) Chicago, cl  
 Turner, Bill (Red Roof) Reverse, Mass., Out 7/7, ne  
 Turney, Norris (113 Club) Ft. Wayne, Ind., ne  
 Vocal Quintet (Pelican) Chicago, cl  
 Ventura, Charlie (Fruitport Pavilion) Muskegon, Mich., 7/1-4, b; (Red Roof) Reverse, Mass., In 7/8, ne  
 Venuti, Joe (King's) L.A., h  
 Wagon, Hal (Riviera) Copcus Christ, Tex., ne  
 Wingino, Eddie (Preview) Chicago, cl  
 Wink Trio, Bill (Nocturna) NYC, ne  
 Young, Les (Casbah) Hwd., ne  
 Zarin, Michael (Waldorf-Astoria) NYC, h

**Combos**

Abbey, Leon (Harry's) Chicago, cl  
 Allen, Red (Palace) Detroit, ne  
 Alvin, Danny (Rupneck's) Chicago, t  
 Andrews Sisters (Steel Pier) Atlantic City, 8/14-27, h  
 Angelo, Trin, Tony (Randolph Square) Chicago, cl  
 Armstrong, Louis (Continental) Milwaukee, Out 7/3, ne; (Carnival) Minneapolis, 1/7-20, ne  
 Arvin, Trin, Mel (Colonial) Hagerstown, Md., h  
 Bal-Blue Three (Westward Ho!) Phoenix, h  
 Barlow, Dick (Drake) Chicago, h  
 Beachcombers (Willy's Bear) Sheboygan, Wis., ne  
 Bechet, Sidney (Jimmy Ryan's) NYC, ne  
 Bell Tone Trio (Silver Spur) Brooklyn, N. Y., ne  
 Beller, Ray (Riek Gardens) Williamstam, Conn., ne  
 Bias, Nicky (Ye Olde Cellar) Chicago, ne  
 Borr, Misha (Waldorf-Astoria) NYC, h  
 Brandt, Mel (Case Hotel) Chicago, cl  
 Brewer, Johnny (Bismarck) Chicago, h  
 Broome, Drvx (Kansas City) Kansas City, ne  
 Brunis, George (Sky Club) Chicago, ne  
 Calloway, Cub (Don Carlos) Winnipeg, Canada, 7/28-8/3, ne  
 Calvert, Oscar (Le Co Rouge) NYC, ne  
 Castellana, Danny (Blackstone) Chicago, h  
 Castellano, Al (Belmont Plaza) NYC, h

**Tippcanoe, Stier, Too**

Fort Wayne, Ind.—Tippecanoe Gardens on Lake Tippecanoe, Leeburgh, Ind., has the Jimmy Stier band for the summer. Stier has five saxes, four brass, three rhythm, and girl singer.

**Walters' Bowling Green Band Rolling Again**



Sandusky, Ohio—The Verne Walters band of Bowling Green university, near here, is shown above while playing a date at the Trionon ballroom in Toledo. Band spent last summer at Ruggles Beach pavilion, and is getting ready for a summer's work again. Personnel includes: trumpets—Dave Seeman, Bub Strawbridge, Chub Ray; reeds—Bus Biazza, Bob Berry, Abe Goldsmith; rhythm—Bob Mason, piano; Lee Sutter, bass; Dick Hudson, drums. Walters plays sax, and Maryann Russo of Toledo is the singer. Strawbridge, Seeman, tenorist Berry, and rhythm form a hop sextet, with Seeman doing vocals.

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SWINGIN' THE GOLDEN GATE

Ella, Lutchter To Brighten San Francisco Jazz Pic

By RALPH J. GLEASON

San Francisco—Once again, this cool breeze town should be fetlock-deep in singers. At press time, both Ella Fitzgerald and Nellie Lutcher were slated to open here on July 13—the former for a week at the Tivoli and the latter at Ciro's for two weeks.

And she should do even better at the Tivoli, where the college crowd can dig her without digging up too much gold. For the last couple of weeks this writer has been praying that Mrs. Brown be allowed to work her week at the Tivoli with her husband's great trio, instead of with what passes for a house band there.

Great 3

Ray's trio sounded so good at Ciro's the boss immediately put a tenor to work with it. With all due regard to the tenor, it just wasn't the same. It's a shame music lovers in this town didn't get more of a chance to hear Ray's group do the things it was so good at—like Old Man River, Comment Ca Va, Beguine the Beguine, to name a few—instead of having to listen to Perdido and more and more dido, which was less and less the Ray Brown trio.

Hank Jones and Charlie Smith, who rounded out the trio, were a joy and a pleasure. Hank plays very pretty, Charlie bops so nice with those brushes, and Ray makes a bass live up to its promise as a solo instrument. The trio is a fine example of what can be musically good and still commercial enough for the Starlight roof.

Ella Grand

Ella, herself, was just simply and grandly grand. She captivates an audience, not only with her singing, but with her poise, grace, and showmanship. It's no wonder she drew such great crowds for JATP last spring. She'll do it where ever she goes if it can be done.

BAY AREA FOG: Jack Sheedy's Dixiecats ended their 13-week stay at the Sir Francis Drake, and opened at the new Club Hangover, splitting the week with ragtime pianist Johnny Wittwer. The group had been drawing excellent local crowds to their Sunday night Dixieland sessions. What the Drake needed, the manager finally admitted, was a nice, tidy little 10-piece band that played at businessmen's tempos.

Muddied Waters

Tom Murphy, long the mainstay of the Lu Waters band, cut out early in June, leaving Harry Mordecai and Dick Lammi the only remaining prewar members of Lu's bunch. Turk's replacement was a Palo Alto lad named Pete Phillips. Hadda Brooks did a June stint at the Say When and Dorothy Donegan followed Ella at Ciro's for two weeks. . . . Horace Heidt brought his tight little talent scout show to town last week.

Spike Jones depreciated music at the Curran in June. . . . Jimmy Zito's fine little crew did two weeks at El Patio, the Market street ballroom, at the end of June. Zito

played the local cats at the Frankie Laine Oakland dance. . . . Saunders King left for a southern tour after a successful run at the New Orleans Swing club.

Trummie on Islands

Tony Valerio, Mercury records distrib here, back from a two-week visit to the Islands to set up the Mercury operation there, reports Trummie Young is happy with an international band (Filipino drummer, Chinese bass, etc.). Trummie is trying to get Teddy Bunn over to join the group.

Frankie Laine went out of his way when he was here to plug the fine singing of Gloria Grey at Bimbo's 365. She's the gal Don Steele, local publicist, has been touting lately. . . . Julie Wilson did a two-week date at the Mark Hopkins without setting anything on fire except the eyes of the audience. . . . Edgar Hayes seems to have a semi-permanent job at the Say When. So does Connie Jordan.

Orchestration Reviews

By Phil Broyles

BLUE RHYTHM BE-BOP

Published by American Academy of Music Arr. by Van Alexander

Although this was written almost three years ago, Alexander seemed to have a



Phil

clear conception of bop. The arrangement starts out with full band on a four-bar unison phrase that comes off fine. After two measures of piano, the first three saxes and first trumpet come in on the main riff, and the rest of the band fills in with syn-

CARELESS HANDS

Published by Melrose Arr. by Jack Matthias

This is another one of the arrangements which feature so many optional choruses. The first

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16 is for ensemble, with saxes coming out occasionally for fill-in. Saxes take the bridge, and ensemble returns for the last eight. The vocal chorus follows, which can be omitted. Clarinets, first trombone in hat, and muted trumpets furnish a colorful background. The optional instrumental chorus is split up in the same manner as the first, with saxes leading off. The 16 bars of special are for ensemble. Careless is arranged in a moderate society tempo.

IT HAPPENS EVERY SPRING

Published by BVC Arr. by Johnny Warrington

Myrow, the composer, does his usual bit to this melodically flowing 40-measure tune. The first eight of the repeat choruses is for ensemble. Saxes and trumpets share the soli at B, with trombones in organ harmony. Reeds take the next eight, and an ensemble effect follows. Saxes take the lead on the repeat chorus for eight, and then back up at first trumpet solo. Saxes come back in with the lead and later relinquish it to brass. After a two-bar melodic phrase by the first trumpet, Warrington goes to the special, where saxes take the lead and brass fall in to form an organ effect. A tutti carries it to a full close. Nicely orchestrated.

CUANDO IO PIENSO BIEN

Published by Peer International Corp. Arr. by Roberto Rey

Written by Jose Mendez, is arranged as a bolero-beguine. After an eight-bar intro, Rey leads off with brass, and fills in with saxes for the first 16. Saxes take the release and brass switch to straight mutes for the last eight. The repeat chorus is in reverse order. At C, piano solos for 16, and reeds move in, with clarinet lead, for the next eight. A tenor solo and ensemble follows. A clean arrangement.

HAVIN' A WONDERFUL WISH

Published by Paramount This is written by Livingston and Evans, who gave Paramount the Academy award winner Buttons and Bows. After a six-bar tutti intro, later used as a modulation to the special chorus, and 16 bars of stuff, saxes pick up the melody at the bridge, supported by hatted brass. A tutti takes care of the last eight. Saxes soli for the first 16 of the repeated chorus, with brass filling in and coming out front on the bridge. Saxes take the last eight. Tenor solos on the special chorus, backed up by muted brass and clarinets. Trombone and second trumpet solos follow, ending in a full tutti.

BE-BOP SPOKEN HERE

Published by Leeds Arr. by Vic Schoen

This Malneck and DeLugg opus opens with two tenors and first trumpet on a unison riff, and the rest of the band filling in. Alto joins the unison riff for the next

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## Dear Mike: From Barnet

(Jumped from Page 1)

is hacked, it's going to hack the rest of the band.

And these days, Duke isn't making it the way he used to with the special cars and the private accommodations. Last time I bumped into him on the road, they were on the same weary merry-go-round by bus that we were—and that can murder you. Ellington has a Negro band, which from the road standpoint makes it twice as hard on him and his men.

### Not Finished

I'll agree with you that probably Duke's greatest productive era is behind him; but I don't think he's through, nor do I think it would do any good for him to break up for a while.

When he broke the band up last year to go to England, I thought it was a bad idea. In the first place, it broke a tradition, and in the second place, the idea of Ellington playing in front of a pit band, especially an English pit band, seemed all wrong to me.

And if he should break up, do you have any idea of the thousands of dollars it would cost to reorganize? Even if he kept some of the key men, how could you expect them to sit around and sweat out his coming back? You would run into the most fantastic problems of getting sidemen who could not cut the book or absorb the tradition.

### Tough Time

You know that every time one of the men has left and Duke has replaced him, it's meant a period of roughness in the band's performance until he learned the ropes. I sat in Otto Hardwick's chair one night, and the score was just a row of simple goose-eggs—whole notes. But you should have heard what everyone else was playing around me! It was an elaboration that the reeds had worked out, that was never scored, and existed merely in the memories of the men playing. Everything in the book is like that—so how do you expect to reorganize in a couple of sessions at Nola?

I agree that Duke shouldn't handle the men in the band. He's too easygoing, lets too much happen. If the things that go on in Duke's band went on in mine, and I couldn't stop them, I'd put my coat on and walk out. But that's just a personality trait of the man's—what would you prefer, a specially mounted death ray with radar control?

As for the band being bad a lot of the time, that's no change—it's always been that way. I can remember back in the Cotton club days when I used to try and get to hear them every night. I'd rave about the band to some people, bring them in to hear Ellington, and the music would be so awful

I'd want to hide in shame. Other nights it would be the most tremendous musical experience I ever had.

### Remember One Session

I remember one night in Philly when Ellington played a battle of music with Lunceford back in the mid '30s. The first set Duke's band sounded awful—dead, uninspired. Lunceford's crew was beautifully rehearsed, played everything tastefully and with a fine beat. You had to admit Duke was getting slashed to shreds.

The next set Ellington's band came on, took down the music stands, sat there and fiddled awhile, and then cut loose with some of the damndest jazz I ever heard in my life. They blew Lunceford right out of the hall.

We battled him for three days in 1946 and won, but I'll tell you an inside story: you know how we won? I assigned one man to every man in the Ellington band to make sure they got completely juiced, and even then we had a hell of a time cutting them set for set. That was the night I sat in for Hardwick—he just wasn't available completely.

### Can't Be Broke

As for Duke's being broke, I can't believe that he is. I know the band may have been operating in the red lately, and about the horde of parasites that use him for a living. But even so, with the ASCAP rating he has, and the mechanical returns from his records, I can't believe that if Duke were really tired and figured he was through artistically, that he wouldn't just quit cold—not retire for a year.

I know a while ago he was supposed to do a show, piddled with it for a while, and then turned it down because he simply felt at that time he didn't have much to write about. But that doesn't mean he'll feel that way tomorrow, next week, or next month. Ellington is a fantastically fertile musician—even now.

And what's this baloney about seeing a champion retire rather than be defeated in the ring? Would you mind telling me who is up to defeating Ellington in the ring or anywhere else at this point? I'd rather see Ellington stay on until he doesn't have a note more to contribute and then, and then only, quit and quit cold.

### You're Wrong, Mike

No, you have it sized up wrong, Mike. What's wrong with Ellington is the same thing that's wrong with all the rest of us. Business is rough, rougher than I've ever seen it—and it's damn hard for any leader to stand it, let alone a guy who has been bouncing around now for more than 50 summers.

If Ellington's music is occasionally dead, dispirited, and seems to lack originality and freshness, blame it on a business which at this point is all those things and many more.

Long live Ellington. Because he's still the Duke, and when the Duke gets carried out, they're going to sweep a lot of small fry like me and you right out the door behind the bier. That man gets old like a Rolls Royce: with distinction, taste, and honor. Both of them can also still go like hell when they have to.

Sincerely,  
Charlie

What's the word? See pages 5 and 10 this issue!

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## Lopez Lass



New York—Newest singing discovery of band leader Vincent Lopez (he lists Rudy Vallee, Xavier Cugat, Betty and Marion Hutton, and Cesar Romero as previous finds) is curvaceous Ann Warren, above. Ann, mother of two children, was singing in another New York hotel when Lopez hired her for his band at the Taft.

## NYC Forum Flays Levin

(Jumped from Page 1)

been released yet, and he hasn't played anywhere in New York recently where he could be heard.

"He played the Paramount," suggested Feather.

"Well?" asked Strayhorn, thereby closing that subject.

Moving on to the subject of Al Hibbler, Feather termed him "the least effective singer with any major band."

Others Worse  
This brought on a free-for-all among other members of the panel, suggesting singers who were worse than Hibbler. Candidates named included Frankie Laine (by Tristan) (Ed. Note: Frankie Laine records as a single), and Tex Beneke and Woody Herman (by Ulanov).

On the subject of Don't Get Around Much Any More, cut in 1940 on Victor as Never No Lament and on Columbia with a vocal just before the ban, Strayhorn pointed out they were two different approaches to the same tune. The 1940 version was an instrumental, while the recent Columbia platter was a commercial effort.

"Hibbler does a nice juke box vocal on the Columbia," Strayhorn said.

"But we don't look to Ellington for juke box records," Feather complained.

Has To Commercialize  
"Anyone who has to keep 17 or 18 people working has to commercialize," countered Ulanov. "Even with commercialization, enough good music is coming through at Duke's concerts and places out of town where he can sit down and play, like the Blue Note in Chicago."

Throughout the discussion Tristan injected complaints about the Ellington rhythm section. He said it has always held the band back, that it never swung. He closed the forum with the puzzling remark that "Strayhorn needs a new band to arrange for."

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