

'Whats The Word' Names Barnet Ork As Second Prize

Chicago—Charlie Barnet will be the second prize in *Down Beat's* gigantic "What's the Word" contest! Through arrangements with the Mad Mab himself, and his manager, Eddie Green, Barnet and his 21-piece dance band will be delivered to the second prize winner in his or her home town anywhere within continental United States, and will play gratis for one evening.

Barnet's group, one of the hottest dance units in the country today, completed a run at the Steel Pier in Atlantic City late in June, and is on its way now to the Pacific coast to play at the Rendezvous in Balboa, Calif., until late in August.

Can't Commercialize

As previously stated in the rules, the winner of this band will not be permitted to commercialize on the free engagement, may charge admission only if the entire proceeds are donated to some recognized charity. The winner may hire or promote a hall and invite all his friends and neighbors to a free dancing party, or may hold a block party in front of his own home by making arrangements with the city authorities.

"What's the Word" contest is a competition set up for readers of *Down Beat* to select a new word to replace the term jazz, which musicians and writers regard as outmoded. The new word will be used to designate all of our music from Dixieland to bebop. The first prize will be \$500 in cash, but, if the winner is a subscriber to *Down Beat*, the amount will be doubled and he will receive \$1,000.

The same is true of five other cash prizes in amounts of \$100, \$75, \$50, \$25, and \$10. Each of these will be doubled in amount if the respective winners are *Down Beat* subscribers at the time they submit their entries. A subscription blank will be found on page 15 of this issue, for the convenience of those readers who wish to subscribe at the time they enter the contest.

Everyone Eligible

You do NOT have to be a subscriber to enter and win in this contest, however. Any reader anywhere in the world is eligible, and the only persons barred are employees, contributors, and correspondents of *Down Beat* and their families, and the employees of the John Maher Printing Co. and their families.

All that's required is that you clip the official entry blank from page 5 of this issue, fill in your choice of the word, your name and address, then write a letter of not less than 20 words nor more than 200 words telling 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 in our vocabulary.

Then mail the entry blank and letter to What's the Word, c/o *Down Beat*, 203 North Wabash, Chicago, Ill., before midnight, Aug. 31, 1949, which is when the contest officially closes. You may submit as many different words as you please, but each must be written on a separate entry blank, and a separate letter must accompany each.

The third prize winner in this competition will receive the free services for one evening of a name (Modulate to Page 16)

Gimmick Dept.

St. Louis—Money back guarantee gimmick has been worked out for juke boxes by Premier records, local outfit. Firm's platter of *I Had My Heart Set on You*, by Charles Ackerson, is being put into juke boxes along with a note telling the nickel dropper that if he's not happy about the disc after he hears it he can write to Ackerson, care of Premier's office, and get his 5 cents back. So far no takers.

Old Name, New Band, Ensconced In Nick's



New York—New band at Nick's in the Village here is Phil Napoleon's revived Memphis five, with Phil Olivella, clarinet; Frank Signorelli, piano; Napoleon, trumpet; Andy Russo, trombone; Tony Spargo, drums, and Jack Fay, bass. Only Napoleon and

Signorelli were with the Original Memphis five. Jimmy Lytell, clarinet; Jack Roth, drums, and Miff Mole or Vincent Grande, trombone, made up the old unit. Since this shot was taken, Signorelli was replaced by Joe Rann.

TD, Mrs. Shaken Up In Bus Crash

New York—Tommy Dorsey and his wife were shaken up but uninjured last month when his bus was hit by a car near Wahoo, Iowa. Bus is a combination office and home which Tommy uses when he's on the road. Mrs. Dorsey, who is pregnant, was ordered to bed by a doctor. Tommy had to fly to make his next date.

Car which hit the bus was reportedly being driven by a 15-year-old boy. He and a man with him were badly injured.

'Square' Produces Condon TV Shot

By JOHN S. WILSON

Barnet Drops Afro Influence

New York—First setback for the Afro-Cuban influence since several leaders suffered a rush of bongos to the brain last winter came last month, when Charlie Barnet dropped his conga player, Carlos Vydal. At press time, Barnet was uncertain about a replacement but definite that it would not be another conga man. Probability is that he'll bring in a guitarist instead.

Other changes in the Mab's crew brought Manny Alban, who has done many of Charlie's arrangements, in on baritone in place of Danny Banks. Drummer Cliff Leeman is out, with Tiny Kahn (from Chubby Jackson) filling in and possibly staying on. Trombonist Bob Burgess has left to join Herbie Fields because his recently acquired wife, Connie Gonzales, went with Herbie as vocalist.

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

In Pastor Flock



Chicago—Tony Pastor's new vocalist is Adele Castle, above, who formerly sang with Ray Eberle's band. Adele replaced Rosemary Clooney of the two singing sisters, neither of whom is now with Pastor. Pastor and manager Joe Shribman are supervising Rosemary's career as a single, which includes a Columbia recording contract and a possible television show.

New York—One of the earliest television shows to be hailed for its imaginative production was *Eddie Condon's Jazz Concert*, which bowed on WPIX last fall, moved to NBC during the winter. Since imaginative production still is a pretty

rare quality in TV, general impression after the first few shows was that an old jazz hand must be directing the Condon bashers.

The man at the helm was Clark Jones. And, Lucely speaking, no jazzist he. He had never heard Eddie Condon before the first show was tossed at him as a routine assignment.

"I'd never heard any music like it before," he says now. "All I'd heard were big commercial bands, and I couldn't make head or tail of what Eddie was playing."

Bull Sessions

At first, it was all he could do to get the camera on the right instrument at the right time. But after long bull sessions with Eddie and Ernie Anderson, Clark began to find out what was going on and began to develop the technique which has become the best video presentation of jazz musicians at work turned up thus far.

Clark found that the show was built around eight to 10 star musicians from the 100 who, Eddie says, can play the stuff. "The stuff," according to Eddie, is not Dixie and it's not swing; it might be Chicago, but not positively.

Having learned this much, Clark decided the thing to do was to study the men at work, to show what they do, how they do it, and what they feel while they do it.

To get across what the musicians feel, he uses a big closeup of a man's face when he seems to be hitting a high spot. He studied the various men during rehearsals to discover surface clues to their expression.

Differences

"Each one has a different way of expressing himself," he says. "Sidney Rechet closes his eyes and you can see his eyeballs quivering through his closed eyelids. Along about the third chorus, Peanuts Hucko leans way back and starts weaving around. Bobby Hackett usually holds a cigaret in his hand while he plays. I noticed this in rehearsal one time and told him to keep it in for the show."

"Jack Lesberg has a unique way of moving his feet, knees, and hips. Buddy Rich leans forward into his drums and grimaces. Joe Bushkin has an unusual way of tapping his foot."

All of these eccentricities get close study from the camera. Clark's general approach to any solo—a piano solo, for instance—is, first, to establish where the piano is with a long shot; next, (Modulate to Page 16)

Ford Leary Dies; Ex-Clinton Tram

New York—Ford Leary, 41, trombonist and vocalist with a number of top bands during the last 15 years, died here in June. His body lay in Bellevue hospital for a week before it was identified by his son. Leary was buried by Local 802. Bellevue withheld cause of his death as "confidential."

Leary reached his greatest fame with Larry Clinton's band in the late '30s, when that band was riding a crest of popularity. He had been sick for the last year. He is survived by his wife and four children.

Continental Club In Milwaukee Is Sold

Milwaukee—The Continental club here has been purchased from Bob Palfi by a group of four. New owners, who say the club will open after remodeling Aug. 1, are Nick Williams, Jimmy Metrie, Tony Surgia, and Tony Reno.

Club will continue to spot big names, though not necessarily jazz units.

Slump In Biz Due To Skirt Length-Woody

Chicago—Woody Herman has an idea. And it might cause sociologists to go scurrying around for material to write papers on it. He thinks the main cause for the retrogression and slump, not only in the music business but in the whole country, can be laid to the length of women's skirts.

"You know, when those designers in Paris decided to make skirts real long a few years ago—called it 'the new look'—they were the cause of what's happening now," says Woodrow.

"They made styles look like styles of 30 or 40 years ago," he says, "and people now are thinking and acting the same way they did then."

Just a Slip

"One thing about this 'slump' gives me a laugh. Government heads keep saying 'it's just a little slip to help get adjusted.' Man, that pole we're slipping on is greased."

Herman also gets a laugh out of musicians who are complaining about present conditions and saying they can't get along.

"In a lot of cases," he says, "it's their own fault. I've called countless guys and offered them jobs at a good salary. So what happens? They say, 'Man, I sure would like to work with your band, it's great. But, you know, I just can't travel. Can't leave town.'"

Wasn't Hungry

"During the last depression I was just a sideman. And I did pretty good, even by today's standards. Because I wasn't afraid to travel I made about \$150 a week. Didn't starve," he says.

Herman is pretty pleased with (Modulate to Page 16)

Sues Holiday For Missing Some Dates

Hollywood—Billie Holiday, who started her comeback with a socko stand at L.A.'s Million Dollar theater last month, ran into some more legal difficulties during her stay here. A damage suit was filed against her for allegedly failing to appear on some dates in small northern California cities in March.

The action was filed by Van Tonkins, promoter.

Welk, Helen On The Cover

It takes a good man to follow Guy Lombardo into that maestro's own spot and still do business. Lawrence Welk has done just that trick for two consecutive seasons at the Hotel Roosevelt in New York. That's where this issue's cover photo, showing the accordionist-leader with his lovely vocalist, Helen Ramsey, was taken. Welk and his crew are at Peony park in Omaha currently, go to Elitch's in Denver from there. The Welk band broadcasts every Wednesday via the ABC network at 9:30 p.m. (EDST).

Tony Scott's Quartet Displays Versatility

By JOHN S. WILSON

New York—Clarinetist Tony Scott has brought a versatile quartet into Cafe Society to replace the George Shearing quintet which moved uptown to Bop City. Scott is well known to frequenters of the Village cellar, since he was a sideman in Dave Martin's crew there for a long stretch before putting in three months with Claude Thornhill this winter.

Main purpose of the Scott combo is to get dancers out on the floor and keep them there. He's fulfilling the mission and putting out a variety of interesting and listenable music at the same time. Group mixes up society stuff, rumbas, Dixie, and bop. Except for the Dixie, his offerings are legitimate and topdrawer samples of each style.

Polished

Although Scott, a good looking and very personable character, draws attention as the guy in front of the band, the spotlight is consistently played on his pianist, 21-year-old Dick Hyman. Hyman is a wonderfully polished and flexible 88er, ideally suited to the mixtures which Scott is dishing out. His society piano is smooth and liting, but full-bodied. He gives rumbas a solid and hectic attack. And his bop reveals him as adept at the Shearing-styled approach.

He moves around in all these fields with apparent ease and gives the group an enormous amount of body and style. Although he doesn't seem to have come up with any definite style of his own yet, Hyman is a pianist who certainly is going to create a stir either as a jazzman or on commercial stuff. Given a little time, he could step into the company of Shearing and Tristano.

Scott himself is one of a very limited supply of genuine and talented bop clarinetists. His rough, excited tone fires the up-tempo numbers, which he varies with imaginative lower register work on the slower pieces. The exception taken to his Dixieland a couple of paragraphs above is based on his rather weird approach to the style.

Taste

In one Dixie number, he'll play a fairly legitimate chorus, a hoked-up chorus, and one chorus that sounds like a tangle between Pee Wee Russell and the Bird. It's amoozin', confoozin', and interesting, so there are no complaints from this corner, but it isn't legitimate Dixie. Could be it's the Great New Hybrid.

Rest of the quartet is Leonard Gaskins on bass and Irv Kluger on drums. Gaskins lends a good, steady hand, but Kluger's work, the night the combo was caught, seemed a little uncertain, with a tendency to drag.

Altogether, the Scott quartet is one of the most adept and capable groups around today. They can play anything anywhere and make the result sound like a lot more than four pieces. And Hyman, if he chooses, can give Shearing a rough run for his money or, if he chooses, be the greatest thing since Eddy Duchin.

Sic Transit Dept. Beiderbecke Div.

New York—Sic Transit Gloria Beiderbecke Dept.:

Bob Bach, preparing a piece on Bix Beiderbecke for *Glamour* magazine, needed some pictures of Bix to go with it. First source he thought of was Warner Brothers, which has been raising quite a hullabaloo about its production of *Young Man with a Horn*, based on Bix's music. So Bob called Warners and asked if they had any pictures of Bix.

"What other pictures of ours," asked a Warner's minion, "has this star appeared in?"

Hail Columbia

Recovering from his shattered aplomb, Bob next tried Columbia records, home of Beiderbecke's reissues.

"Let's see," mull'd Columbia. "Is he one of our foreign artists?"

In case a Warner or Columbia executive should read the first sentence of this piece, leave him be advised that Gloria Beiderbecke is a very hot thrush who can be signed for movies or records by sending a certified check for \$1 million and the cover of Delaney's *Hot Discography to Down Beat*. —wil

Rochester Club Sets Gillespie For Stay

Rochester, N. Y.—Geneva's Club 86, owned by Jimmy Liggott, still the brightest spot in the vicinity. Dizzy Gillespie opens there Aug. 20, following on the heels of stars like Lionel Hampton and the Louis Armstrong All-Stars.

Long Point ballroom spotting band of Bill Fleig . . . Harry James played dance in town to largest crowd in years . . . Mancuso theater running big names for one-day-only engagements. —Jack Sheperd

Cafe Society Unit Spreads Itself



New York—Bop (plus Dixie, rumbas, and what have you) is on the bill when Tony Scott's new unit plays for dancing at Cafe Society. Scott opened June 14 with Leonard Gaskins, bass; Dick Hyman, piano; Scott, clarinet, and Irv Kluger, drums. Cliff Jackson singles on piano at the spot, while singer Juanita Hall doubles from *South Pacific*.

Tex Williams' Hillbillies To Bounce Hollywood Bowl

Hollywood—Those self-appointed caretakers of culture who shudder at the idea of jazz concerts in symphony halls ought to run screaming into the hills on this one. On the night of July 30, Hollywood bowl, sacrosanct scene of the world-famous *Symphonies under the Stars* concert, will resound to the strains of good old barnyard bounce as Tex Williams presents his saddle swingers in their first concert.

This is not a gag. Dr. Karl Wecker, head man of the Hollywood bowl association, said: "As the phrase *Symphonies under the Stars* suggests, we emphasize symphony music, but that must not be our exclusive type of presentation. Western music is indigenous to western America, and has become very popular (you're telling us, Doc?) throughout the nation. I consider it our duty to bring this music to the public."

It appears that Tex, who has been battling it out with his rival Spade (King of Western Swing) Cooley, for the position of top hood-down hipster, has tossed a rope over his competitor and left him kicking. It will be interesting to see what Spade, who is hardly one to retire from the field of battle, will cook up in answer to the bowl concert.

Contests, Yet

Meanwhile, the Williams promotion department is working the stunt for all it's worth. A series of square dance contests have been set up in this territory, with the finals to be held in the bowl on the night of the concert. *Western Life* magazine (published by Williams) will utilize the occasion to present awards to winners in various fields of rustic rhythm.

The bowl's shell will be removed from the stage and replaced with a set resembling a corral. The bowl's 80-piece sympho will be on hand to play the overture—under the baton of Williams! Then the regular unit will take over. Who said Wingy was nuts? —gem

Musician Booked On Bigamy Count

New York—Scott Bond, singing guitarist who heads the Three Brothers trio, was dragged into court last month on a bigamy charge. Complaint against Bond, whose real name is Arthur Pomposello, was made by Mrs. Concetta Pomposello.

She said they were married in 1935 and have three children.

Nine months ago, she charged, he left her and married Elsie Grosjean, 21-year-old blonde. Shortly after that, she said, the guitarist stopped supporting her and the three children.

Pomposello was picked up by cops at the Melody club, Laurelton, where the trio was playing.

Writer Salutes Condon Vigor

New York—The day after Eddie Condon got out of the hospital last month, a eulogy on the stamina of jazzmen was presented to the umpteenth million readers of the *Daily News* by Bob Sylvester, who is a notable exception to the theory you have to be completely square to write for a newspaper.

"A week ago Eddie Condon, the jazzman, was in Misericordia hospital with something called acute pancreatitis," wrote jazz enthusiast Sylvester. "Mr. Condon had received the last rites of the church, and his doctors explained to relatives and friends that what Mr. C. was suffering from had a 100 per cent mortality rate. The old jazzman, everybody feared, was a goner this time."

Too Crowded

"Yesterday, Condon was at his new summer home in New Jersey, a house which he phoned to say was 'big enough for everybody and everybody should come down.' He said he felt fine and that the only reason he had suffered his 'relapse,' as he called it, was because so many musicians and other associates crowded into his hospital room the doctors couldn't get in to treat him properly.

"He couldn't understand his illness, anyway, since he had been strictly on the wagon for two weeks prior to seizure. When Eddie is on the wagon he drinks warm ale, and the day before his attack he had consumed only 34 bottles of warm ale, or approximately nine gallons, a real slow day for him.

They're Tough

"All of which goes to prove that you couldn't kill a jazz musician with an assegai."

(Assegai: A slender hardwood spear, usually tipped with iron, used by tribes in South Africa.—ed)

Two Songs Out Hailing Dodgers

New York—If the Brooklyn Dodgers do nothing else this year, they will at least have inspired a rash of songs. No less than a brace of tunes hailing the Bums collectively and individually have appeared in recent weeks.

One opus, *The Brooklyn Dodgers Jump*, has been waxed for Leslie records by a sharp new vocal trio consisting of Dodger outfielder Carl Furillo and pitchers Ralph Branca and Erv Fallica. Tune is the work of George Simon and Joe Ricardel.

Another Dodger-hailer is *Did You See Jackie Robinson Hit that Ball?* penned by Buddy Johnson and cut by his band for Decca.

Maggie With Jack

New York—Margaret Whiting will join the Jack Smith show on CBS when it returns to the air Aug. 22. Maggie replaces Martha Tilton on the Monday and Friday night spots. Dinah Shore will continue to hold down the Tuesday, Wednesday, and Thursday segments.

Jurgens Gets Air

New York—Dick Jurgens has snagged a half hour show on CBS Saturdays at 7 p.m., EDT, sponsored by the treasury department. Show is broadcast from various points throughout the country, wherever Jurgens happens to be.

Mexican Cats Jam In Market Place



Mexico City—Jam session in a Mexico City market, photographed by *Down Beat* correspondent Muriel Reger.

Beaux, Peep, For Cats, Not Sheep



Sacramento—Getting her kicks is Roberta James, pianist with Two Beaux and a Peep, at the North Star in North Sacramento. Onetime Boyd Raeburn singer, Roberta does vocal arrangements for the group. Guitarist Walt Ullner, with Hal McIntyre over three years, does the instrumental arrangements, and sings blues. Bass man is Ted Swinney, once with Francis Craig.

1949 Top Band Already Named

New York—The *Beat* and other operators of annual music polls won't have to go to all their poll-taking troubles this year. The No. 1 name band for 1949 has already been selected. The winner is none other than that nationwide favorite, Buddy Johnson.

This interesting information is contained in an exuberant piece of prose issued by a press agent named Jim McCarthy. Writes the authoritative McCarthy:

"Buddy's selection to play the June German festival in Rocky Mount, N. C. automatically stamps him the No. 1 name band leader of 1949, for the assignment goes each year to the band that is considered the greatest dance attraction throughout the nation. The youthful maestro won out this year over such bands as Lionel Hampton, Woody Herman, Count Basie, Duke Ellington, Erskine Hawkins, and Charlie Barnet."

Brother McCarthy modestly neglected to mention that Buddy also won out over Pinetop Smith, John Philip Sousa, and Arturo Toscanini.

Sunday Gigs Flop In Miami

Miami—After the recent brief flurry of Sunday sessions that, although well attended, didn't bring in the cash, the city proper and its Gold Coast are going back to their rumba bands, society trios, and resulting musical comas. But it did look—and sound—good for a while.

Drummer Wally Piper, who owns the Pied Piper's, hired the following Miami talent for those Sundays at his spot: The Buddi Satan trio—a technically brilliant piano, guitar, bass group that concerns itself with startling velocity; the Mark Marks big, young, progressive band—a flash outfit drawn mainly from New York musicians studying at Miami U; and the Rollo Laylan two-beat combo, starring Tommy Justice on trumpet.

General interest in the proceedings, as tabulated on the cash register, indicated apparently that the idea was good, but not good enough.

Clyde Still Works

Also around town, and getting his still-exciting 17-piece book out for about two club dates a year, is building contractor and local TV production manager, Clyde Lucas.

"It's fun to get up there in front again every so often," the trombonist-leader says, "and it's fun seeing what will happen with the tram after having it locked up for six months."

—Ted Steele

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

Mr. Blues, Mr. Bascomb, Go South



Wilmington, N. C.—A big night for this North Carolina town was the appearance of Wynonie (Mr. Blues) Harris and Dud Bascomb's combo at a one-niter at The Barn. That's ex-Erskine Hawkins trumpeter Bascomb on the left and blues shouter Wynonie at the mike. Photo by Bill Deppa.

Dizzy Hits Another Hi-Note



Chicago—Constant attraction for visiting, as well as local, jazzmen, is the Anita O'Day-Max Miller combination at the Hi-Note here. Dizzy Gillespie dropped in the night this photo was taken, and was welcomed by Hi-Note owner Marty Denenberg, left, Anita, and Max, right. Dizzy was appearing at the Blue Note at the time.

Cats Don't Cooperate, Are Too Cocky, Say KC Ops

Kansas City—Kaysce musicians are on one of the biggest panics in many months, and it's their own fault according to club and tavern operators. Sol Steible, for example, owner of the Sterling club, beefs, "Musicians aren't like they used to be. They're all too cocky now . . . no team work . . . no co-operation. They fluff me off, even fluff the customers off if they ask for pop tunes and call 'em squares. "Man," he says, "back in the Reno club days, when Basie worked for me, it wasn't that way. Those boys worked together, worked hard, and blew everything. The customers loved 'em and they blew great for 'em. And on top of that, the guys were only making 3 dollars a night."

"But now," Sol says, "these present day guys are too great. Nobody can cut 'em. They're all prima donnas trying to cut each other and wind up on a chorus for two solid hours!"

"If it sounded good, there wouldn't be a beef, but it doesn't." Mike Manzella, owner of the Playhouse, gave the same story. Said he "shuffled five bands through my club in one week and still couldn't find a combo that wanted to put it down right and try to do something constructive!"

And that's the operators' story.

On Other Hand

On the other hand, young bop musicians, bored with not too much happening around town and spots closed on Sundays, are getting their kicks with bop sessions Sunday nights at Garret hall, a south side private party room. Sessions are sponsored by Helzbergs Bop shop, for the purpose of stimulating sale of jazz and bop platters.

The saddest thing of the month happened to Jimmie Keith, when all his key sidemen checked out on him 24 hours before his opening at the Mayfair lounge in Wichita. Keith has come back with blood in

his eyes and has organized a great band. He says his new men are all loyal and sincere as they can come.

—Joe Zanunar

Jug Me, Man

New York—Sam Arnold, advance man for Elliot Lawrence, tried hard to get into jail last month, but the Owensburg, Ky., jailer said, "It's agin' the law."

Arnold arrived in town without hotel reservations and, as a last resort, tried the city jail for a night's lodging. Although he offered to pay, the law said, "No crime—no jail."

He spent the night in his car, wedged between press releases.

London Discs Use 33 1/3 Microgroove

New York—Columbia's 33 1/3 rpm won a round in the microgroove battle early this month when London records came into the LP camp.

London will use LP only on its longhair platters. Under a new deal with Decca, London has taken over distribution in this country of the English Decca FFRR platters which Decca formerly distributed.

London's pop platters will continue to be on shellac at 78 rpm. However, as part of the deal with Decca, London can now record and press its discs over here. Formerly all its pops were recorded and pressed in England, then shipped here.

NCCJ To Get Funds In Name Of Jack Kapp

New York—A foundation in the name of Jack Kapp, with proceeds to go to the National Conference of Christians and Jews, has been approved by Kapp's family. The late founder of Decca was very active in the work of the NCCJ.

Bing Crosby and other Decca talent are planning to donate part of their recording royalties to the foundation. Another Kapp memorial plan—a recording library in the N. Y. Public library—still is in the works.

Hampton Does Series Of Coast One-Niters

San Francisco—Al Forbes set up Lionel Hampton for a series of one-niters in northern California in early July that started with a Stockton date on July 1, brought the band through Sacramento, 2; Oakland, 3; Vallejo, 4; Watsonville, 5; Fresno, 6, and San Francisco, July 7, at the Edgewater.

Forbes and the Seppenaizes took over from John Bur-Ton for the Oakland date. The Edgewater dance is the first time they've promoted at that spot.

Down Beat covers the music news from coast to coast.

Symphony Sid Moves Discs To New Outlet

New York—Symphony Sid Torin, ubiquitous disc jockey proponent of bop and modern jazz, has moved his all-night platter sessions from WMCA to WJZ, local ABC outlet. This enables him, for the first time, to blanket the entire east coast from Florida to Maine with the cool stuff. WJZ claims coverage in 21 states.

Sid, earliest and most consistent of the bop jocks, figures he is continuing his pioneering with this move. For one thing, he has broken through the big network antipathy to bop. But, more than that, he sees an opportunity for opening up new territory for the fifth-flatters.

Die in South

"Bop is a big thing in New York, Chicago, Detroit, and on the coast," he says. "But when Diz or the Bird go south, they die. All they want down there is blues and risque stuff. With the coverage I have on WJZ, I'll be making an opening down there for the talent I've been pushing. I'll provide an outlet for records and talent. I want to make the record industry jump so far as modern jazz is concerned."

On his new frequency, Sid is playing as much bop as he did in the past, but he has added more Peggy Lee, Sinatra ("the good records"), Frankie Laine, Mel Torme—"anybody with modern talent." He's also continuing to spot work by modern classical writers such as Hindemith, Milhaud, and Stravinsky.

"Bop musicians really dig it," he says.

Started at 15

Sid got his start at 15, as an errand boy at the Trinity Talking Machine Co., 52 Broadway. Later, he sold records for them for 16 hours a day. In 1929 he helped the Gabler family start the Commodore Music shop, and by the mid-'30s had his own store, the Symphony shop, on 52nd Street. He sold mostly classical stuff there.

In 1937 he made his first indirect step into radio when WBNX, a small station in the Bronx, made a deal with him to borrow records for a half-hour classical program in return for some plugs for his store. He became a full-fledged jockey a short time later, when WBNX program director Ned Irvin asked him to do a 15-minute pop program. Sid liked the mike so much he sold his store and stayed at WBNX for 3 1/2 years.

It was at WBNX that he picked up his trade name. Walter Holmes, an announcer with a fondness for lilted words, got in the habit of introducing him on the air as "the classic kid with the pretty lid, Symphony Sid." The name has stuck, despite its current incongruity.

From WBNX he moved to

WHOM, where he started his all-night show. On his early shows, he featured mostly big band jazz. In 1944 he picked up on bop and started plugging it. He has stayed with it ever since.

It was with Monte Kay that he put on his first concert at Town Hall in 1945, with a roster which included Dizzy, the Bird, Al Haig, Max Roach, Curley Russell, and Erroll Garner. With Kay, he sold the Royal Roost on a bop policy, and his constant plugging of the spot on his air show is generally conceded to have had much to do with putting the Roost over.

When bop moved to Bop City, Sid went with it to emcee the shows there and give BC the benefit of his plugs. Currently, he has plans in the works to do his disc show from the lobby of Bop City until 4 a.m. every night.

Milwaukee Ops Standing Firm

Milwaukee—"I'm going to lay off heavy booking for the summer," Jimmy Fazio, Towne room owner, summing up his plans in one sentence, expresses very adequately the attitude of the rest of the ops in this town. The Riccio trio continues at the Towne room indefinitely.

Bob Paliasto remains the exception. Well satisfied with the Ventura unit, which recently completed a week at the Continental, Paliasto describes the combo as "the finest." He is dickering for a future deal with the Chubby Jackson band.

A Louis Armstrong dance July 4 at the Riverview ballroom was Norm Ebron's first big promotion since he organized the Town House agency. Playing a one-niter at the Riverview June 20, Charlie Ventura drew 800 listeners.

Leaving for the Eastwood Gardens in Detroit, Al Praefka, drummer, joined Jimmy Palmer's band for the summer.

—Shirley Klarner

James Boys Vacation

Hollywood—Harry James ork was temporarily disbanded at close of Casino Gardens date. "Just a vacation," was the reason given. "Harry wants to spend a couple of months down at Del Mar with his wife and children."

Funny Stuff In South Pacific



Chicago—From Florence, S. C., comes this photo taken at Pearl Harbor just before band leader Dick Jurgens left to entertain marines on various coral rocks. Our Hoorey For Hollywood cartoonist, Fred Rhoads, is on the left, and his comic-strip marines, Gizmo and Eightball, are on Dick's drums. This is not exactly a recent photo.

CHICAGO BAND BRIEFS

Dixieland Again Becoming A Big Windy City Power

By PAT HARRIS

Chicago—Dixieland, which may not interest the cats, but still is a powerful draw for numbers of young college students and their nostalgic elders, has been having something of a renaissance lately. Not really a rebirth, because it's generally the same old stuff, but there are more Dixie-styled bands than bop outfits working. With the exception of the standard cocktail trio (bass, accordion, guitar) they are the predominant voice in Chicago today.

Or perhaps it's just that most of the otherwise musical combos are veering more and more toward comedy to keep working. The masses of watchers of, rather than listeners to, musicians, are spreading like a pale, damp fungus over the whole town—stifling most music before it gets started.

Brunis at Sky Club

But about the Dixie: George Brunis at the Sky club opened with Harry Green, clarinet; Charlie Traeger, bass; Eddie Fyfe, drums; Bob Pavese, piano, and Johnny Windhurst, trumpet. Windhurst was filling in for ailing Johnny Glasel. When Windhurst went back to New York after the first few days, Don Slattery took over. Glasel came in three weeks later.

Not too cohesive a unit—several of the bandmen would rather play a modified bop—Brunis' powerful drive and athletic showmanship manage to carry the group. For a time it appeared this would be the only place in town where you could dance to this kind of music, but owner Libby Frasca soon moved the band onto the dance floor and curtained off the stand, under the impression that coziness was needed.

Jazz Ltd., which still has its weeks of every night like Saturday, replaced Muggsy Spanier with trumpeter Joe Thomas, and drummer Jim Barnes with Sid Catlett. Don Thompson subbing for vacationing trombonist Munn Ware, while Joe Sullivan stays on piano and Bill Reinhardt happily blowing his new French clarinet.

Two Shows for One

Lee Collins, at the N. Clark street Victory club, where the patrons sometimes put on a counter-show, continuing to play jazz in what may be its most natural habitat. Collins has Charlie Davis on piano, and Buzz Hays, drums. Hays came to Chicago last February from Marietta, Ohio, to study drums.

It's Hays' first experience play-

ing Dixie. When he was a little younger, he wandered into a job on Detroit's Michigan avenue, comparable to N. Clark street, and got insistent demand from father to leave that place immediately. With the war and a couple of years knocking around between that time and this, Hays will probably continue as Lee's pride and joy as long as GI aid remains what it is, Marietta morality notwithstanding.

Trumpeter Collins, it's our prediction, will stay at the Victory forever, despite his perennially proposed jaunts to everywhere from Siam to Alaska—none of which ever seems to work out.

Second Edition

Booker T. Washington playing drums with Miff Mole's Bee Hive unit (Don Ewell, piano; Darnell Howard, clarinet; Mole, trombone) despite word in your history books that he died a number of years ago. That Booker T. was another edition.

Zebra, eight blocks south of Hive, new home for Jack Ivett and Charlie Morrell's Dixielanders, with Floyd O'Brien, trombone. Danny Alvin and crew continuing at Rupneck's, where Little Brother Montgomery alternates on piano. Doc Evans has left the 1111 club, with talk about going west.

Dixieland "moonlight cruise" one Monday late last month aboard the S.S. City of Grand Rapids, had Bud Freeman, Floyd O'Brien, Bud Jacobson, Lew Finnerty, Carl Rinker, and Leon Keller on deck.

In the Loop

Loop area spots Eddie Wiggins at the Preview, with Fred Rundquist, guitar, and Kelly DiCanni, accordion; Scat Davis at the Capitol; Duke Jenkins and Chet Roble at the Brass Rail.

Blue Note expects Slim Gaillard to stay until the first of the year. Herbie Fields closes there July 24. Les Paul, into the Note August 22, will have guitarist Mary Ford and a bass in his trio. Paul recently signed his first booking contract, with GAC.

Shep Fields at the Martinique instead of Hal McIntyre, followed July 15 by Freddy Nagel's band. Jimmy Dorsey still promised, but they're hazy about the date.

Deejays in Theater

Helsing's piano comedian, Al Morgan, also in the disc jockey show at the Chicago theater, which includes Vic Damone, Evelyn Knight, the Treniers, and the Gene Gilbeaux band.

Bert Rose still at the Symphony lounge, and Rudy Kerpays at the Fireplace, on the southside. Mary Frances Kincaid and Don Bradford singling on piano at the Bryn Mawr Isbells; Meloaires and Manuel De Sylva at the Cairo; Characters and Madonna Martin at the Taboo. Beritz has Tommy Sandi trio and Kokomo Wellington. Freddie Holmes trio at the Blue Dahlia, while both Floyd Smith and Leon Abbey celebrating their third years at the DuSable and Harry's respectively. George Dixon combo continuing its marathon run at the Circle lounge.

Restlessness at the Hi-Note, where Max Miller was looking for a bassman at press time. Drummer Mousie Alexander left Max to return to Jimmy McPartland, who was also hunting a bass for his July 4 opening at the Zebra in Green Bay, Wis. Jimmy and wife Marian back brown and bubbling from their vacation in England.

Hi, Partner

They found bassist Ben Carlton had joined the WGN staff for a Curley Bradley show (in the Tom

Lee, Despite Best Laid Plans, Still Clark St. King



Chicago—No plush ropes, no cover, no minimum, and the stiffest working schedule any musicians plow through anywhere. That's the Victory club on N. Clark street, where Armstrong-styled trumpeter Lee Collins has played for years. A full eight hours is their stint, recently cut from seven to six nights a

week. An occasional two-minute break serves to separate one set from another. Photos above, of Collins and drummer Buzz Hays, were taken by Ralph Jungheim. Trio is completed by piano man Charlie Davis. More on group in the Chicago Band Briefs.

'Salute' Shows Do Big Sherman Biz

Chicago—Attendance statistics on the Sherman hotel's College Inn Salute shows, of which the current Salute to Rodgers and Hammerstein is the third, were released recently.

Last March, during the Cole Porter show, 3,100 persons saw the 45-minute production during one week. A total of 43,754 heads were counted between Jan. 5 and May 15. First show, the Salute to George Gershwin, racked up a total attendance of 31,736.

Present show, which opened May 17, will probably go 'way beyond previous two, with as many as 4,135 customers in the room during a week. Bill Snyder's band, the Honey Dreamers, singers Gloria Van, Harry Hall, and Ralph Sterling, and dancers John Kriza, Ruthann Koesun, and Eric Braun are in the Sherman Marks production.

Beige Room Shuttters For A Face Lifting

Chicago—Beige room of the Perishing hotel, owned by disc jockey Al Benson, closed July 7 for remodeling. Tavern under the southside hotel, once Earl Hines' El Grotto, was scheduled to open again September 5.

Room brought such attractions as Thelonious Monk, Charlie Parker, Lee Richardson, Big Joe Turner, Ivory Joe Hunter, and Jackie Paris to Chicago since Benson took over last March. Lonnie Simmons' band, Prince Cooper trio, and dancer Teddy Hale were in the closing show.

Buddy To Add Bass?

Chicago—Buddy DeFranco planned to add bassist Red Mitchell, who has been playing piano with Chubby Jackson, to his unit after his recent three weeks at the Blue Note here. Clarinetist DeFranco had John Levy on bass when he was in New York.

Mix slot, Monday through Friday) of western songs and stories. With Carlton, who will play guitar, are Fred Kiasling, bass and vibes; Sam Porfrio, accordion; Al Barathy, clarinet and vocals. Guys auditioned for the job two years ago, expect to have their own morning show starting soon.

Pianist Bus Moten at the Dominique, while Versalaires—Carmen Vincent, guitar; Sammy Vincent, bass; Bud Margari, accordion—at the Grand lounge. Ike Perkins three at the Champlain lounge.

Silhouette has Louis Jordan November 29 for 10 days, with Louis Armstrong back there the week preceding that.

Noisy

Kansas City—A bop session here ended in a hurry recently when cops raided a dance hall and arrested 29 persons. Some 75 poured out the back door, however, before police could plug it. Among those picked up was Oscar Pettiford, who, with several other Woody Herman bandmen, was at the dance tossed in honor of Woodrow's Herd. Others got away.

Osmonds Add Guitar

Chicago—Bill Hightower, guitar, has joined the Osmond Sisters' Harmony trio. Sister Kay left the unit upon her recent marriage, so unit now consists of Hightower, and Jeanne and Alice Osmond. Alice also plays piano. Their last job was at the Flame, Peoria.

Ricchio Return Date

Milwaukee—It's the third return date at Jimmy Fazio's Towne room here for the Ricchio trio, which is composed of Oscar Ricchio, drums; Frank Ricchio, piano and leader, and Jimmy Yoghourjian, guitar.

Reed To New Orleans

Chicago—Loretta Reed, organist here at the Hotel Sheraton for weeks, into the Roosevelt hotel, New Orleans, for two weeks starting July 20. Following that date, she moves to the Westward Ho in Phoenix.

Sidemen Switches

Ziggy Schatz, trumpet, joined Benny Goodman, replacing Nick Travis . . . Joe Harris, drums, replaced Art Blakey with Lucky Millinder . . . Joe Rann replaced pianist Frank Signorelli in Phil Napoleon's group.

Ray McKinley changes: Bobby Jones, alto, for Sonny Salad; Tommy Guinn, drums, for Mario Toccarelli; Dale Nunnally, vocals, for Jean Friley . . . Hal McIntyre moved Max Perkins, tenor, to alto, replaced Artie Friedman. Then brought in Billy Slapin on tenor.

Trombonist Kenny Schrudder left Ray Anthony to join Johnny Long. Bobby Quatsoe replaced . . . Eddie Bert, trombone, Clyde Lombardi, bass, and Howard Reich, trumpet, left Benny Goodman. Didn't care to make the European trip . . . Trumpeter Bob Bonasang joined Sammy Kaye, replacing Ed Bailey.

Belafonte Signs Capitol Contract

Chicago—Harry Belafonte has signed with Capitol records, though it is doubtful whether he will be able to record his two top songs, Recognition and Lean on Me. When those two were cut for the Roost label in New York, the agreement was that they were not to be re-recorded for three years.

Belafonte's Capitol discs, he reports, will have a backing of 10 strings, English horn, harp, and some of the more usual band instruments. Arrangements will be by Pete Rugolo. First tunes to be recorded will probably be How Green Was My Valley and Free, the last with a bolero arrangement. The singer, like most Capitol artists, is being booked by GAC.

Talent Winner Stars

Milwaukee—Lucy Reed, one of Minneapolis columnist Cedric Adams' talent contestants who got a radio job in Minneapolis after the Adams affair, opened recently at the Blackamoor room of the Hotel Wisconsin here. She's backed by the Gee-Cee trio: George Corsi, guitar; Red Calloway, vibes doubling trumpet, piano, and bass, and Johnny Adamo, accordion, vibes, piano, bass.

Sweet Bop



St. Louis—No prop, that trumpet pretty Elinore McNair is holding has symphonic associations and will soon be moving into the Afro-Cuban bop realm. Band leader Gene Dale, for whom Elinore plays, plans to feature her on the A-C numbers in his book. She's 20 years old, five feet tall, and has golden red hair, green eyes.

Smith Siestas



Chicago—Guitarist Floyd Smith rests between waxings his trio made recently for the Lyric label. Group cut six sides, the first records they've ever made as a group although they have been together three years. Booker Collins plays bass, and Bill Huff, who took this photo, piano. This is their third year at the DuSable lounge on Chicago's southside.

\$1000⁰⁰ in CASH!

THE WORD "JAZZ" IS OUTDATED
CAN YOU THINK OF A NEW TERM?

Yes, Down Beat will pay \$1,000 in cash to the person who coins a new word to describe the music from Dixieland through Bop! And 25 other big prizes!

Enter this amazing contest NOW!

Ragtime, Jazz, Boogie-Woogie, Dixieland, Swing, Be-Bop! Most of these musical terms have lost much of their original significance, to the distress of musicians and writers alike! We need a new term to describe our music—ALL of our music regardless of the school to which it belongs! What word do you suggest?

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 15 to send in your subscription with your entry. Charlie Barnet and his 21 piece dance band will play one evening FREE for the second prize winner. Third prize will be services of a name combo for one night. Dinner and dance dates with name vocalists in New York, Chicago and Hollywood will be included in the prize lists, with 15 valuable gifts of merchandise, such as television sets. Norman Granz' \$25 *The Jazz Scene* albums, sets of 10 JATP albums worth \$50, portable radios, record players and tickets to JATP jazz concerts. Read pages 1 and 16 in this issue of *Down Beat* for further details on rules and prizes.

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c/o DOWN BEAT
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Chicago I, Ill.

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(No entry will be considered unless submitted on this official blank.)

My suggestion for the word to replace "jazz" is:

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

7-29-49

**NOW, WHAT'S
THE WORD?**



Still Detroit Jazz Despite Strike-Induced Biz Slump

Detroit—Although the results of the CIO-Ford company strike created one of the sharpest slumps in business since the war, there has been considerable activity, local and out of town, on the jazz scene. The Tropical Show bar, for example, has definitely made the switch to jazz, as they booked in both Eddie Heywood and Una Mae Carlisle for two weeks each last month.

Despite the spot's limited capacity, owner Lou Jacobs hopes to build up a steady clientele of jazz followers.

Meade Lux Lewis was booked in for a month at George Agree's recently acquired State Show bar. Biz the first two weeks was very slim, as the regular customers of the novelty type routine ignored this fine pianist's work. This is the spot the Four Dukes called home for so many years, and anyone coming in battles that reputation.

Louis Strong

Louis Armstrong and his All-Stars packed the Falcon Theater lounge every night for the week they were inked in—made the owners wish they had taken up the second week option. The presence of Cozy Cole on drums gave the band a fine lift and Hines' piano seemed much more rhythmic than usual. Whole band played consistently good the entire engagement. Spot brought back the Kirby Stone hop outfit to follow Louis, and Red Allen due in when they close.

The combined bands of Tommy Dorsey, Sammy Kaye, and Elliot Lawrence drew an unbelievable number of persons at the spring frolic of the Briggs Management club last month. Some 30,000 persons were admitted to the combined fairgrounds buildings, while 48,000 tickets were sold. Kaye's *So You Want to Lead a Band* reportedly outdrew the other two names.

Bobby Stevenson, wonder boy at the piano, will soon be appearing in a weekly TV show over WXYZ. He will use Bob Mitchell on guitar and Bob Foster, bass, and will present much the same type of material that has made him such a name at the Wyoming Show. Format of the show has not been completed but there probably will be a guest artist gimmick. The manner in which this trio works together approaches the closeness of the Joe Mooney outfit—making a wonderful blend of standard jazz with modern.

Two of the most well-informed disc jockeys in town, Bill Randle and Todd Pursa, of WJLB, are expected to change station affiliations soon. New policy of the station eliminated both of their top-notch afternoon record shows, replacing them with variety and novelty shows. . . . Fairly new to jazz on the air is Johnny Slagle, whose Dixieland record shows on Wednesdays and Sundays over WXYZ are gathering momentum. . . . Young Hank Trevisan booked in as solo pianist at the Burgundy room after his short and successful subbing out at the Wyoming Show bar.

—Ruth Gillis

Columbia Shifts Stars To Harmony Label

New York—Columbia records is hyping its new 49-cent-including-tax Harmony label by moving some of its Columbia talent to the new platters. Those involved in the shift so far include Pearl Bailey, Rosemary Clooney, Janette Davis, Julie Wilson, and Jerry Wayne. Phil Brito has been signed as an addition to the Harmony stable.

First sides cut for Harmony were by Rosemary Clooney and Janette Davis.

Their Scores Are All Grade-A



Bloomington, Ill.—The six Illinois Wesleyan university students shown above probably don't think of their dance band as a laboratory experiment, but that's what it has turned out to be. All members of former Ray Anthony navy band arranger Syl Legner's classes at Illinois Wesleyan, they take their arrangements to class for correction, criticism, and, incidentally, school credit. Don Zimmerman is on trombone; Dave Brown, drums; Owen West, trumpet; Warren Johnson, bass; Ray LaCoste (Jerry Parker), sax and leader, and Bob Gorman, piano.

Simple

Dallas — Hal Howard, the MCA booker, and Jack Egan, band publicist, were listening to the very Kentonesque jazz band from the Stephen F. Austin college.

"Amazing how they've captured Kenton's style," mused Howard, himself a former bandman. "How do you suppose they did it?"

"Simple," remarked Egan. "They're probably all pre-med students."

The Lion, Compatriot Write Book On Jazz

New York — Willie (The Lion) Smith and author-musician Duane Decker are readying a book on the music business as it affects jazz sidemen and soloists. Tome, *Can You Hear Me?*, will have photos by Charlie Peterson.

As a gimmick with which to lure willing publishers, if any, Willie has written a tune of the same name and recorded it with Decker, clarinet; Peterson, guitar; Frank Orchard, valve trombone; Herb Ward, bass; and Willie, piano.

Temple Band A Top Crew

By TONY GALLI

Philadelphia—Top musical aggregation at Temple university here is the 16-piece crew of Bill Parson. This versatile group has been highlighting Temple social events for the last two years. Adept at producing highly effective instrumentals, they recently played the annual spring dance, the Blue Room ball.

Parson assembled his first group in 1942. And while in the army, headed the Ninth AAF Glider Skyliners, making a tour of Germany's major cities. His present group is laying 'em low with its well-tempered Thornhill and Dorsey arrangements.

To Tour

A 10-to-12-week tour of the mid-west is on deck for the group this summer, before school resumes in the fall.

The personnel:

Saxes—Al Schnitzler, lead alto, formerly with Larry Fotine; Hal Schiff, ace tenor and clarinet man, who styles like Charlie Ventura; Earl Ward, John Draper, and Walt Schumann.

Trumpets—Ed Thomas, lead horn, Herb Schwab, former Bob Crosbyite, and big Bill Ervin.

Trombones—Gordon Gibson and Al Gillespie.

Rhythm — Howard Stringer, drums; Jim Huffert, piano, and Guy Albanese, bass.

Femme Chirp

Loretta Downes, ex-Conover model and former chantress for Buddy DiVito, does the vocals. Her warbling is reminiscent of June Christy's.

Male songster is Al Alberta, formerly with Elliot Lawrence and Jan Savitt, who also heads a four-piece combo which plays in and about Philly.

Miles Away

New York—Pianist Denny Miles, who worked in Chicago clubs and radio for three years before starting east last spring, opened recently at Beau Rivage resort, Spring Lake, N. J., for the summer.

Tracy Prima Jr.



New Orleans—Cute little addition to the Prima clan is Trace-lene Jr., just two weeks old when this photo was taken. She is shown with her mother, the former Trace-lene Barrett, and leader-father Louis Prima. Acme photo.

Sinatra Signs For Daily Evening Show

New York—Frank Sinatra has been signed by Lucky Strike cigarettes to take over the five-nights-a-week 7 to 7:15 p.m. slot on NBC formerly held by the *Chesterfield Supper Club*. Deal runs for three years, with the Voice getting \$10,000 a week, a \$2,500 boost over his earlier deal with Lucky Strike on the *Hit Parade*.

Sinatra will work with guests, with Dorothy Kirsten set for the first 10 weeks. Music director might be Johnny Green, who cut the audition platter, but his music director duties at MGM are likely to interfere.

Eventually, Luckies plans to use Sinatra on television, but this will have to be postponed until his current movie commitments at MGM run out. They still have two years to go.

New Blues Label

New York—A new label specializing in blues and rhythm sides, Derby, bowed in last month. Platter firm is headed by Lary Newton, former sales manager for Black and White. First talent signed for the new firm included tenor sax Freddy Mitchell and his orchestra, and blues singers Doc Pomus, Frank Humphries, and Teddy Humphries.

Mice Will Play, But Just One Day



Belleair, Fla.—This is what happens when a "conservative, typical society band" lets down its hair to mimic the "entertaining" bands. This was just one night at the Belleview-Biltmore here, and the boys went back into the formal groove immediately. They stayed too, as can be seen by their current six-month date at the Detroit Athletic club, which started June 13. Leader Cal Gifford plays violin; Al Semola, piano; Bob Seville, sax; Ronnie Hartinger, bass; Stan Hotaling, drums, and Carlita, singer.

to improve the tone . . .

of any guitar:

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Chester Crew Bows At NYC's Arcadia

New York—Bob Chester's new band made its bow at the Arcadia late in June featuring Dixieland arrangements.

Band has Alec Fila, Riley Norris, and Gilbert Rapp, trumpets; Harry DiVito, trombone; Eddie Scalzi and Jimmie Sands, altos; Buddy Arnold and Bob Chester, tenors; Eddie Shomer, baritone; Harry Jaeger, drums; Ted Prashina, bass; Gene DiNovi, piano, and Allen Foster, vocals.

Cliff Edwards Files Bankruptcy Petition

New York—Cliff Edwards, veteran singer billed as Ukulele Ike, has filed a voluntary petition of bankruptcy, listing liabilities of \$45,705 and no assets. Chief creditor is Joe Venuti, for \$5,000 on a judgment for alleged breach of contract.

Other creditors include actor Robert Young, \$1,000, and actress Arline Judge, \$300.

Down Beat covers the music news from coast to coast.



DIASIRE

"You were right, Abe. This new mouthpiece really gets the high ones."

D.C. Spot Back In Groove With Sunday Dixie Dates

Washington, D. C.—Uncle Billie's at North beach is back in the swing of things again . . . on Sundays at least. Bill Whelen's Dixie crew steams up the customers and the surrounding atmosphere from 2 to 10 p.m. every Sunday as they try to blow down the hill-billy band across the street. Group lines this way:

Whelen, cornet; Walt Coombs, piano; Country Thomas, clarinet, and Walt Gifford, drums. Pianist Coombs also leads a trio at the

Stars Cancel Dates At London Palladium

New York—Frances Langford and her husband, Jon Hall, go into the Palladium, London, on Aug. 15 in place of Dick Haymes, who bowed out of the booking because of film commitments. Frank Sinatra, Jimmy Durante, and Abbot and Costello have also cancelled summer engagements at the Palladium.

Moose club in town, with Wally Garner, clarinet, and Ed Case, drums, playing weekends only.

Lineup for the Howard theater goes only to July 8, when Sarah Vaughan and the Jimmie Lunceford All-Stars, led by Joe Thomas, head the bill.

Bill Thompson's trio seems to have taken up permanent residence at the Neptune room, as has Johnny Robb up the street and around the corner at the Madrilon. Lazala's Rhumba band alternates with Robb.

There is a hot rumor in town that the Club Kavokas, top name band spot in the city, is planning to bring in a local Dixieland band for the summer. Although no names have been mentioned, the general opinion is that the Capital City Jazzmen may get the nod.

Murphy for Summer

The Starlight roof of the Roger Smith hotel opened late last month with the Larry Murphy quartet in for the summer. Murphy's piano man, Harry Orns, doubles in the hotel's Cafe Caprice. . . . Johnny Shaw at the Mayflower lounge. . . . Ruth White now singing with Bob Knight's group in the Lounge Rivera of the Hotel 2400.

Kippe at Wardman

Sonny Kippe at the Metronome room of the Wardman Park hotel. . . . Lovely Jody Miller still knocking 'em dead at the King Cole room. . . . Ralph Hawkins still going strong at the Cross Roads.

The Congo room of the Carlton features Basil Fomeen. . . . Glen Echo, local amusement park, attempted to make a go of using name bands in the ballroom, but was forced to quit when the expected crowds just didn't show up. . . . Dick Thompson (ex-Tommy Tucker) leading a combo at the Woodland Beach restaurant at Woodland beach. Group includes Frank Reynolds (ex-Tommy Dorsey, Art Mooney), piano, and Bud VanDeusen, trumpet.

—Thomas E. Lodge, Jr.

Guy Opens Eatery

New York—Guy Lombardo's East Point House, swank new restaurant in Freeport, L. I., was opened by Guy, Carmen, and Lebert last month. Spot seats 500, has no entertainment. It is being run by Guy's wife and her brother. WGBB, Freeport station, is carrying a Luncheon at Guy Lombardo's show originating from the eatery. Program features interviews by Ted Lawrence.

Truant Sylvia



Cincinnati—Former Canadian schoolteacher Sylvia has been pianist-singer at LaNormandie restaurant here for the last 15 months. She was discovered by Barney Ropp while playing a hotel date in Anderson, Ind., and worked for three years on WLW.



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THE HOLLYWOOD BEAT

Ex-Shawite Striking For 'King Of Squares' Crown

By HAL HOLLY

Hollywood—"THE RED BARN ROUND UP—THE WORLD'S GREATEST SQUARE DANCE!"

Well, we decided, inasmuch as we shall have to cover the first rustic rhythm concert to take place in Hollywood bowl soon, this thing should be good advance preparation.

Thinking—in fact, hoping—we would find our name added to those of Frank Sinatra, Lena Horne, Danny Kaye, and other distinguished people on Sen. (state) Jack B. Tenney's latest list of alleged Communist inner-liners by getting caught at a RED Barn Round Up, we attempted to crash the Avodon gate by flashing our Down Beat card (sometimes it works).

"That thar card don't mean nothin' here, pardner, and we all don't cotton to them thar store clothes yer flashin'."

New 'Hoedown' Hudkins Who do you think it was? Will Rogers? We'd have been less astonished if it had been, for it was none other than the old Ace of Hudkins, onetime drummer with Artie Shaw, right hand man to Artie, in fact, in the Begin the Beguine band days, and recently promoter-manager of the "Artie Shaw Orchestra under the direction of Bob Keene."

King of the Squares.

Grabbed Ace

With that the Ace jumped up on the bandstand, grabbed him a gee-tar, and started plunking it in Dusty Ellison's Saddle Busters band behind his "Star of the Evening," Donn Reynolds, "Champion cowboy yodeler of the British Empire," here to meet Hollywood's best in the field.

We're all right, so Tommy Dorsey must be nuts. As we were typing this, the Ace called to say he had just signed with Tommy's local reps to stage his Red Barn Round Up at the band leader's beach dancery, the Casino Gardens, on Sunday afternoons starting July 8.

He was also dickering with Horace Heidt for a night at Heidt's Trianon, and was searching for a spot on the Sunset Strip. Don't be surprised if the Red Barn Round Up is in the Mocambo or Ciro's by the time you read this.

Barbara Nelson, rated by many as the No. 1 gal sax player of the day, has had a "mystery band" in rehearsal for many weeks.

Barbara thinks she can bust into headlines with her new band in the way it was done by Miller, the Dorseys, James, and others who came after Goodman. Let's hope she's right. And give her a hand

Not Enough Cowboys? Import 'Em!



Hollywood—Reciprocity with a vengeance! That's Donn Reynolds, the British Empire's champion cowboy yodeler, who guest-starred with Dusty Ellison's Saddle Busters at the Avodon ballroom's first Red Barn Round Up. And who is that cat with the gee-tar hiding (for once) at the far right? Read Hal Holly's column and faint.

June Christy)... Jerry Fielding (Feldman), former Kay Kyser note juggler who scored and bated the Groucho Marx show last season, takes over the same spot on the Life of Riley series this fall.

New Band to Try

Barbara Nelson, rated by many as the No. 1 gal sax player of the day, has had a "mystery band" in rehearsal for many weeks. The book is by one of the most widely known arrangers in the business. She has just tied up with an agency man who handles only banner-line attractions (and who hasn't touched a band in years).

for trying when the rest seem to have given up.

Impresario Gene Norman, who had engaged the Pasadena Civic, ordered the tickets, and hired his staff for a Lionel Hampton concert on July 11, called it off "Conflicts with Hampton's outdoor session at Wrigley field July 10," was given as the reason (we don't think that's the whole story, either). . . . At least one L.A. daily has an ironbound rule that Artie Shaw will have to get arrested to get his name mentioned in it. Music and movie columnists on this sheet say it is the only "censorship" rule they have to follow.

Your next copy of Down Beat will be the issue of August 12 on the newsstands July 29.

Los Angeles Band Briefs

Tommy Dorsey band, opening July 28 at Casino Gardens, will be making first appearance in almost two years.

Phil Ohman, currently at Ciro's, handed big testimonial there by operator Herman Meyer, marking 15 years on Hollywood's Sunset Strip for the bandman. Ohman's first date on the Strip was at the ones famous Trocadero in 1934.

Mel Irwin (drums), who heads Embassy four at Red Feather, was misnamed "Mel" Irwin in recent item. With Mel ara Charles Murchison, piano; Bud Hamilton, trumpet and vocals; Harry Ribbeck, bass.

Ray Robbins, a newcomer to this territory, takes over stand at Aragon July 19, replacing Billy McDonald.

Emil Coleman stays on at Coconut Grove through Peter Lind Mayer's engagement, starting Aug. 2. Dorothy Shay and Ray Heckert ork set for Sept. 6 opening at Grove.

Best Arson back in band business and fronting 10-piece outfit at Mocambo. Latinaires continue as rumba-tango department.

Progressive Jazz Stars featuring Bob Cooper was the tag finally selected for unit backing June Christy at the Casbah.

Albert Nichols doing Monday night sessions at Beverly Cavern with six-piece unit featuring James P. Johnson. Kid Ory band still going strong on other nights.

Bobby Benson now heading Latin rhythm combo at Ciro's, sharing stand with Phil Ohman. Beverly Kay was slated for solo spot Sunset Strip wankery starting July 8. Husband Sylvia Green guest conducting Ohman ork for singer's numbers.

Jimmie Grier, onetime coast music topper, was signed to head show and dance band (eight men) at Florentine Gardens, which re-opened July 1.

Serie Spencer, contender for niche vacated by Stan Kenton, back in L.A. and reorganizing his 17-piece ork for mid-July debut at Avodon ballroom.

L. A. KEYSPTS

- Aragon—Ray Robbins
Beverly Cavern—Kid Ory
Beverly Hills hotel—Ted Fio Rito
Biltmore Bowl—Chuck Foster
Casbah—June Christy, Progressive Jazz Stars
Casino Gardens—Tommy Dorsey, opng. 7/26
Charley Foy—Abhey Brown
Ciro's—Phil Ohman, Bobby Ramos
Club 47—Eust Singleton
Coconut Grove—Emil Coleman, opng. 7/5
Florentine Gardens—Jimmie Grier
Gag Club—Johnny Franco
Hangover club—Red Nichols
King's restaurant—Joe Venuti
Lazzy Putter—D'Verga
Mocambo—Dad Arnaiz, Latinaires
Monkey room—Pete Daily
Palladium—Russ Morgan Embassy four
Red Feather—Mel Irwin's Embassy four
Riviera Ranch—Tex Williams
Recreation cafe—Johnny White trio
Royal room—Wingy Manano
Zoores—Lefty Johnson

signed to a year's contract to sing with the band but was released after four weeks. The \$16,000 represented the dough Foster claimed he would have gotten for the full year.

Les Is The Greatest—Rich

Oakland—"Les is the best guy I ever worked for," Buddy Rich said, when he played a one-niter here in June with the Les Brown band. "And I hope something comes up to keep this thing going," he added. Rich joined Brown in Santa Barbara early in June as Les and the crew began a string of 88 one-niters.

Buddy's current deal with Les is a 13-week arrangement. "I like it fine," said Rich, who broke up his own band several months ago. "It's more money and less worries than when I had my own bunch."

Jenkins To Stay

Chicago—Duke Jenkins' combo, which can be heard clearly two blocks away, even in the noisy loop, went into the Randolph street Brass Rail late last month and had their four-week option picked up during the first three days, with an indefinite option still available. Chet Roble's trio opened opposite the Canton, Ohio, jump group July 11. Roble is scheduled to return to the northside Cairo lounge in November.

Drops Cavallaro Suit

New York—Vocalist Jimmy Foster's suit against Carmen Cavallaro fell apart last month when an American Arbitration association panel decided he had no case. Foster was suing the pianist for \$16,000. Claimed he had been



"Please come down, Harold. I promise not to play any more Vaughn Monroe today."

Might Regroup

However, the drummer boy admitted, he might re-form his band in the fall, after his stint with Brown is over.

Rich, relaxed and obviously happy, sounded great too. By the time they get back here he may not be, though, if enough kids keep coming up to him and telling him he plays bop now. ("I was playing these same things 12 years ago," he said.)

Fat and Happy

The Brown crew, fat and happy from those Hollywood months, sounded great on their date here. Crowd was light, due in part to the \$1.75 tag ("That's too much," Les said), and the fact that there was practically no advertising.

Band goes in heavily for danceable tunes plentifully sprinkled with Brown standards. Butch Stone is featured on several vocals, including the blues, and so is Stubby Brown. Local musicians got their biggest bang out of the cool tenor of Dave Pell, though. He sounded fine.

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Harrisburg, Pa.—Maynard McKisick's band returned to the O-Yes hotel at Ono, Pa., July 1 for what will probably be an all-summer date. Trumpeter McKisick's nine men and girl singer were at the hotel from May to October last year, then played one-niters and locations in the south.

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LP Sales Exceed 3.5 Million In Year

New York—Columbia records celebrated the first anniversary of the introduction of its LP microgroove with a report that more than 3.5 million LPs have been sold so far. The platter was first shown to distributors at a Columbia convention in Atlantic City on June 21, 1948.

Columbia's vice president in charge of merchandising, Paul E. Southard, reported that between 750,000 and one million families have gotten LP playing equipment during the initial year. The 3.5 million sale of records—equivalent of 17.5 million conventional records—"exceeded our most optimistic expectations," he said.

Garner Signs With New Booking Agency

Hollywood—A new booking firm has been set up here by Al Posner, Murray Albert, and Mack Lewis under the name of Variety Artists, Ltd.

Chief music name on their roster is that of Erroll Garner, whose first date for the new firm will be an engagement at New York's Two Deuces, starting July 21.

MOVIE MUSIC

'Barkleys' Good Boxoffice But Can't Figure Out Why

By CHARLES EMGE

Hollywood—The *Barkleys of Broadway* is a good example of the futility of spending much time trying to point out what's wrong with the movies in general and filmicals in particular. We would have passed it up as not requiring any

comment had it not been for the headlines in the trade press (sometimes we wonder just what the movie trade press trades in) about the grosses it has been piling up in key theaters.

Nevertheless, we wonder how it

will do when it hits neighborhood houses and a flock of kids see it who don't remember Fred Astaire and Ginger Rogers as they were 16 or more years ago. Actually, Astaire appears to be as limber as ever; Ginger still looks fine, but so big and husky we constantly expected



Charlie

Inks Tram Concerto

New York—Dave Matthews has provided Charlie Barnet with a concerto for six trombones, *The Sextet from Lower Trombovia*. Maynard Ferguson and Ray Wetzel, on valve trombone, augment the regular pump crew. Piece runs nine minutes and is divided into Introduction and Opening, Chorale, Bop Fugue, Cubanna Ray, Jazz Pot-Pourri, and Work Song.

her to pick up Astaire and carry him off the stage on her shoulder. Don't get mad, Ginger. We love you. But your dancing partner should be Lauritz Melchior.

We Salute You

We never see a picture like this one without wanting to extend a sympathetic salute to those who have to fabricate and fit the musical settings to it. In *Barkleys*, it was Lennie Hayton (remember the arrangements he did for Artie Shaw when Artie went string crazy?) and his assistants—arrangers Conrad Salinger, Robert Tucker (vocals), and others.

The scoring of pictures built around dancers presents problems found in no other type of filmical. There is no set rule, but in general, the job goes something like this:

The chief arranger (in this case Hayton, who was also general music director) makes a fairly complete musical setting for each production number. From this, a piano part is fixed up for the rehearsal pianist. From that, the dancers work out their dance. Then, after the usual changes, the complete score is recorded and the dance number photographed on the set to the playback.

Fix It Up, Hub?

What makes the job interesting is that dancers frequently are inspired with some terrific new idea during the shooting. Then they say: "Hey, just add a bar or two here and take out a couple at another place so the music will fit this new thing we've just hit."

That prematurely gray hair Lennie has acquired after a few years in the studios gives him a very distinguished look. He looks mighty fine as the symphony conductor in the concert sequence—and he also knows what he's doing.

Barkleys has little to intrigue anyone trying to spot fresh ideas in filmicals. Oscar Levant, as usual, plays Oscar Levant, and manages to look businesslike and even interested, as he comes up with Peter T.'s inevitable *Concerto in B-flat Minor* and Khatchaturian's *Sabre Dance*.

Some Spark

At one point the sound track comes briefly to life (the rehearsal sequence in the nearly empty theater) with spark supplied by a small group that included Mel Powell, piano; Gus Bivona, clarinet; Clyde Hurley, trumpet, and Frankie Carlson, drums. That, of course, is Frankie who practically co-stars (unseen) with Astaire in one number.

SOUNDTRACK SIFTINGS—Red Nichols and his Hangover club crew will be heard (and seen) in the 20th-Fox Phil Harris starrer, *Wabash Avenue*, which deals with Chicago of the late '30s period. Nichols, as mystified as anyone else as to why his latter-day Five Pennies had been tagged for the spot, said: "We go pretty far back, but not that far."

The latest on *Young Man with a Horn*: Hoagy Carmichael now definitely signed for a role especially written into the script for him. He will play himself in the story and will also be an off-stage narrator. Kirk Douglas is being coached in manipulation of the trumpet by WB staff man Larry Sullivan. The latest unconfirmed rumor: Harry James will record the solo passages.

Another 'Showboat'

MGM is preparing to do the third screen version of the contemporary classic, *Showboat*, with Judy Garland as Magnolia (the role that brought fame to the late Helen Morgan). Probable that some of the original Kern-Hammerstein songs will be retained (without them, why make it?) with new ones by Dick Rodgers and Hammerstein.

Liberace (Walter), nitery pianist recently at Hollywood's Mocambo, set for a role in Universal's Shelley Winters starrer, *Java*. He'll do Liszt's *Second Concerto*.

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Music Slump Isn't All Patrons' Fault

(Ed. Note: The question, "What's happening to the music business, jazz in particular?" has been causing much scratching of heads and lamenting the last several months. But few solutions have come up as to what can be done. In answer to, and adding to, Down Beat's recent editorial on the problem, Phil Barnard, of Madison, Wis., submitted the following. We think it makes some good points.)

The general opinion seems to be that bad business is due to a national trend in buyer resistance, which is affecting every business. Sound logic is no doubt used in coming to conclusions of this kind, but I think it goes a little deeper than that with the music makers.

The general public will grasp at any musical fad which comes along if the fad offers escape from the routine existence most of the public leads, and as long as people have plenty of money. But when the cash runs out, or a new fad comes along, the old one fades away like smoke. Unfortunately, jazz is still a fad to too many people, and the only ones who maintain an interest in, and support the development of it, are those who understand it and know what they are listening to. Yet it seems that neither night club operators nor musicians do anything to educate or retain the type of customer who would keep them in business.

Night club ops are, almost without exception, cutting their own throats, and they are doing it consistently in the following ways:

● **Prices.** A customer can't relax and listen to music. He is hustled around by a waitress who forces him to order liquor he doesn't want for which he pays fantastic prices. More clubs should use the Bop City idea of using theater seats for listeners who don't want to get lushed up, and charge a flat rate for use of the seats.

● **Acoustics.** Music just can't be heard with any semblance of balance in the typical night spot. A potentially steady customer who knows what he is missing won't come back. He would rather listen to records, which are cheaper and sound much better than the live talent. The ops should consult acoustics experts and get straightened out.

Musicians have a great deal of the public apathy to blame on themselves. They don't seem to realize or care that the audience is aware of the musical snobbishness and the patronizing attitudes so many of them harbor. Jazz musicians have the idea that if the public doesn't catch on it's just their tough luck.

What musicians forget is that the public is raised on tripe and isn't aware there is anything wrong with it. They have to be educated. The only band leaders who spend any time or effort in developing a following seem to be the Kommercial Kids, who ooze personality all over the place and are about as sincere as politicians before election day.

The natural result is that they are steady winners regardless of their lack of sincerity. Their personalities are as mechanical as their music, but even a mechanical smile is better than none. If the customers can't feel they are pals with Joe Bop, they will take a substitute in Joe Corn, because they aren't capable of judging the music. However, it doesn't mean they can't learn.

How many jazz musicians can evaluate contemporary art without being called square by artists? The standards are practically identical, but could a jazz musician look at an abstract painting and not ask blankly, "where in hell's the melody?" He is the same guy who has nothing but contempt for anyone who asks the same question about improvised jazz, an abstract music.

Steady followers are developed slowly and are the only ones who can keep the business on an even keel. The cultists and the faddists are not only undesirable, but actually dangerous

RAGTIME MARCHES ON

NEW NUMBERS

BAKER—A daughter to Mr. and Mrs. Tony Baker, May 21 in Philadelphia. Dad is guitarist with Jack Verna.

CHAGNON—A daughter, Bonita, to Mr. and Mrs. Walter Chagnon, May 19 in Geneva, Ohio. Dad is musician.

CONRAD—A daughter to Mr. and Mrs. Stanley Conrad, June 1 in Pittsburgh. Dad is a musician.

HAWK—A son to Mr. and Mrs. Marshall Hawk, recently in Washington. D. C. Dad played trombone with Red Norvo. Ina Ray Hutton, Sam Donahue, Boyd Raeburn, Billy Butterfield and Tommy Dorsey. He's now selling musical instruments in Allentown, Pa.

LANE—A daughter to Mr. and Mrs. Frank Lane, May 16 in Reading, Pa. Mom is electrical steel guitarist Helen Lane; dad is dancer and emcee.

LAVERIE—A son to Mr. and Mrs. Charles LaVerre, June 6 in Glendale, Calif. Dad is singer.

MARCELLINO—A son to Mr. and Mrs. Muzzy Marcellino, June 6 in Los Angeles. Dad is band leader.

PROCTOR—A son, Ralph Jr., to Mr. and Mrs. Ralph Proctor, June 1 in New York.

YAGELLO—A son to Mr. and Mrs. Art Yagello, May 23 in Pittsburgh. Dad is with Frank Natale's band.

TIED NOTES

BAKER-BASE—Buddy Baker, arranger and leader, and Betty Jane Base, June 11 in Hollywood.

HANDLEMAN-GARITANO—Eddie Handleman, manager of the Copa night club, and Hilda Garitano, June 4 in Pittsburgh.

MILLER-O'BRIEN—Max Miller, pianist, vibist, and leader, and Jean O'Brien, secretary to broker Frank Hogan, June 16 in Chicago.

FINAL BAR

CEBOTARI—Maria Cebotari, 38, leading Austrian soprano, June 9 in Vienna.

COLLINS—Mrs. Anna L. Collins, 81, former concert singer and widow of Arthur Collins, recently in Fort Myers, Fla.

CONKEY—Leroy Conkey, 69, callopie player and organist, June 8 in Los Angeles.

deROODE—Louis deRoode, 57, former owner of the Riverside Rancho, June 4 in Los Angeles.

FENTON—Martin Fenton, 59, music business auditor, June 8 in New York.

HUGHES—Blana May Hughes, 82, one-time vaudeville singer, June 14 in San Francisco.

ILES—Evelyn Iles, 61, singer, June 9 in Hollywood.

LACEY—Albert Lacey, 69, musician, June 6 in Los Angeles.

LEARY—John Ford Leary, 41, trombonist and singer, June 4 in New York.

SCHMIDT—Alexander Schmidt, 59, violinist with the Philadelphia orchestra from 1908 to 1912, June 18 in Philadelphia.

SCHWEINFEST—George F. Schweinfest, 87, musical director of the Columbia recording company from 1905 to 1925, June 8 in Newark.

SWERDLOW—Jack Swerdlow, 52, trumpet player, June 2 in Philadelphia.

ZENKER—Herbert Zenker, 54, manager of the Magnavox corporation on the west coast, June 3 in Pasadena, Calif.

LOST HARMONY

CALLOWAY—Cab Calloway, leader, and Wenonah Calloway, recently in New York.

WEIDLER—George W. Weidler, former Kenton saxist, and Doris Day, singer and actress, May 31 in Los Angeles.

Your next copy of Down Beat will be the issue of August 12 on the newsstands July 29.

to the business because of their instability and their inability to know when they are being misled. They cause fluctuation which hurts everyone.

There is no absolute answer, of course, but musicians could improve in a number of ways, perhaps in the following:

- Musicians should develop the art of rubbing elbows with the public and develop a sympathetic attitude toward the uninitiated who may never have been exposed to jazz previously.
- Band leaders should spend more time in selling their wares, possibly by giving away publicity pamphlets explaining the development and structure of jazz and by putting on free concerts in high schools, etc., but only with a well-organized talk to go with it. There must always be the explanation, regardless of what Louis says. No doubt a musician who has to ask what jazz is won't be able to play it, but that doesn't mean the public can't learn to understand it via verbalization.
- A logical explanation differentiating between the commercial junk and jazz has got to be made, and by people who are capable of expressing themselves verbally and not just musically. If the leaders and musicians are incapable of doing it, then it would serve them well to find someone who can do the explaining for them. Jazz must be listened to, but it is necessary to know how to listen.

It's about time a positive program was adopted and a job of instructive and sincere selling undertaken. Until enough people get the idea that jazz is something worth spending their last dime for, they'll get along without it.

Hooray For Hollywood



"Picking a vocalist is tough. They all look good."

CHORDS AND DISCORDS

Joplin Still First

New York

To the Editors: Referring to J. Lee Anderson's *Evolution of Jazz* in the June 17 *Down Beat*, I noted his statement that the first published rag dated back to 1884.

Believing myself to have been the source for that bit of information, since I raised the matter in the April issue of the *Record Changer*, it is perhaps unfortunate that I did not make it plainer that I regard compositions published before 1899 as distinctly pre-ragtime in character.

The 1884, mentioned for what I believe was the first time, referred to Gunnar's *New Coon In Town*, published by S. Brainard in that year. The composition was a synopocated dance arrangement, along one-step lines, of an earlier song of little intrinsic merit.

A more interesting number, as R. J. Carew has pointed out, was *Bamboula, Danse des Negres*, writ-

ten by Louis M. Gottschalk before the Civil war. Significantly, it was inspired by dances Gottschalk had observed as a boy in New Orleans' historic Congo square. Both Tom Turpin and William Krell are credited with having published ragtime compositions as early as 1897, but their efforts lacked the maturity of Scott Joplin's first compositions, published in 1899. These early compositions were, strictly speaking, transcriptions or collaborations, Joplin functioning largely as an arranger. However, within a year or two, Joplin came into his own as a writer of genuine force and originality. Kay C. Thompson

Daytime Jazz

Aurora, Ill.

To the Editors: Regarding Ruth McClendon's letter (*Chords*, June 17) I guess if your ears call for even a sample of progressive music at 4 p.m. you'll have to either buy your own records, get a wire recorder and record from the radio at night to play back anytime at will, or, if it's Sunday afternoon and you live within a 40-mile radius of Chicago, get an FM set and listen to Paul Eduard Miller's *Classics of Jazz* on WKRT.

Although Miller has his own preferences in jazz, he does no name calling, . . . slips a Dizzy side on the turntable as he removes the Satchmo record just completed. William S. Reising

June Through Wringer

Seattle

To the Editors: In the June 17 issue of *Down Beat*, June Christy was quoted as saying: "Most of the musicians in night club house bands ought to be selling washing machines," which is a rather cruel, yet typical attitude of some of the young people in show business today. If anything goes wrong, or they fail to sell, it's always the band's fault, in their opinion.

It is, of course, impossible for any orchestra to grasp the true feel of a singer's style in one rehearsal. From past experience I feel Miss Christy's trouble probably was in her inability to explain exactly what she wanted from the band.

One sure thing is that commercial musicians are more flexible than jazz men. They usually play a little jazz, some legit, and are strong on their ability to adapt (Modulate to Page 11)

THE

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THE HOT BOX

Doc Evans Mystery Trip Results In New Waxings

By GEORGE HOFER

Doc Evans' Dixieland five mysteriously left Chicago for a week in February. Upon their return, Doc and trombonist Don Thompson met questions with a smile and mumbled something about a "surprise." Last month the curtain was raised and the revelation made that the missing week was spent in Minneapolis recording a four-record album entitled Jazz Heritage.

The project was supervised by John Lucas and sponsored by the Art-Floral-Record shop of Northfield, Minn. The album can be ordered from jazz shops across the nation—Jazz Man in Los Angeles; Yerba Buena in San Francisco; Seymour's in Chicago, and Commodore in New York.

Idea Carried Out

The idea of Jazz Heritage is cleverly carried through by the selection of the tunes and Lucas' very informative and interesting cover notes. There is even form in the title Heritage, as you can see by the following sentence. Each side represents a derivative style of jazz; Shimmy, blues, struts, spiritual, two-step, march, rag, cakewalk.

The five is made up of Don Thompson, trombone; Joyce (Mrs. John) McDonald, piano; John McDonald, clarinet and tenor sax; Doc Cenardo, drums, and Evans. Doc is the star of the session and has never before recorded so well. The results show he has found the ideal combination to help him say what he has to say in the Dixieland idiom. His performances on these records are crisp, clean, and driving.

As stated above, the setting-up of the album was done with considerable thought. Each side represents a link in a chain. For instance, the set opens with Georgia Cakewalk, to depict the influence of the 1840 minstrel show in the jazz picture. Next a spiritual, When the Saints Go Marching In, is presented, and is followed in order by a march, High Society, a rag, That Eccentric Rag, a blues, Basin Street Blues, a two-step,

Ballin' the Jack, a shimmy, Shimme-sha-wabble, and, finally, a strut, Strut Miss Lizzie.

Thompson Controlled

Thompson's gutty tone is well controlled on the sides, and he does an especially fine job on Saints, where his horn comes through well-phrased and relaxed. Joyce McDonald's ragtime piano is the highlight of Ballin' the Jack. Johnny McDonald does a creditable job on clarinet and sax. However, the purists will find the tenor solos out of place. The strangeness of hearing a tenor on these particular tunes will account for it, for Johnny plays good tenor.

Outside of several solo breaks, Doc Cenardo, is felt rather than heard, as the only criticism of the mechanical phase of the recording is the fact the rhythm didn't come through as well as it could have. Doc shines as an ensemble leader as well as on solo. The surfaces are fine.

JAZZ ON THE RADIO—Roland Schwartz presents American Jazz Classics over WFJL-FM on Fridays, 8:15 to 9 p.m. and George Hofer gives Traditional New Orleans Music over the same station Saturdays from 7 to 7:30 p.m.

COLLECTORS' CATALOGUE—Ben Lincoln, former Chicago collector, now spends most of his time at Hambone Kelly's near San Francisco, where the Lu Watters band is playing.

W. Webber, 1 Waverley road, Exmouth, Devon, England. Desires a pen pal who has an interest in Dixieland and the Goodman, Dorsey, and Bob Crosby orchestras.

H. Hacking, 5 Duchess street, Lr. Darwen, near Blackburn, Lancashire, England. Particularly interested in Kenton, Gillespie, Herman, and small bop combos. Wishes to trade records.

J. D. Wimpers, 24, Borden Ave., Enfield, Middex, England. Has many English releases on HMV, Parlophone, Regal Zonophone, and Brunswick, available for trade. Also Australian Dixie-

Cadet Johnston Snags Noble Prize



Lexington, Mo.—Wentworth Military academy cadet Bruce Johnston of St. Paul, Minn., talked faster than the other dancers at the school's 13th annual military ball and snared an autographed photo from band leader Leighton Noble. Less persuasive fans usually were content with autographed programs. Noble is here shown in the act, while Johnston and his date, Carol Sutherland, look on.

Chords And Discords

(Jumped from Page 10)

themselves musically to at least a reasonable facsimile of the artist's wishes. What more can be asked?

For every jazz singer in clubs or supper rooms there are dozens screeching Because or Stout Hearted Men. Besides singers, the club orchestra is confronted every two weeks with an array of comedians, magicians, jugglers, dancers of all types, ending with an endurance contest between the line of girls and the band. So let's face it, the be-bop boys wouldn't please any of them.

Several times I've seen good hotel bands lose their jobs because performers, whose music wasn't

land sides on Esquire and Tempo. John Ellis, Flat 3, 14 Military road, North Bandi, Sydney, Australia. Desires to trade Australian releases for Stan Kenton records.

P. R. Boulton, 3 Milehouse lane, Newcastle, Staffordshire, England. Is anxious to obtain a pen pal who lives in or around Chicago. Primarily interested in the jazz of the '20s.

Oswald F. Merz, Buderstr., Nuernberg, Bayern/US Zone, Germany. Wants to correspond with an American collector. Likes Dixieland and Louis Jordan.

WHERE IS?

- CHICO ALVAREZ, trumpet, last with Kenton.
MARY BERTMAN, baritone, formerly with Tommy Dorsey.
NIKKIE DE LA BIANCO, singer working New York clubs last fall.
JOE GERACI, drummer, who left Ted Waems last September.
FRANK HOLLER, trombone, last with Billy Bishop.
MARJORIE MAURICE, singer with bands around Schenectady and Albany.
JOHN SPRINGHEART, drummer, formerly with Don Pedro.

WE FOUND

- JESS HAWKINS, managing the Crystal ballroom, Buckeye Lake, Ohio.
JACK POWERS, singer with Louis Prima in 1946, doing a single. He just closed at Sissy Mait's in Hollywood and recording for the Moonlight label.

written properly to begin with, would scream to the boss "the band stinks." Hal Pruden

(Ed. Note: Pruden, pianist with Chuck Foster before the war, was music director for the Bob Crosby overseas unit and, when this letter was written, his band was in its 30th week at the Olympic hotel, Seattle.)

Stop Squabbling!

Kansas City

To the Editors: I've been reading Down Beat for six years now, and that adds up to a lot of Beats. Every few months I have to throw half my sheet away when you go off on one of your Hatfield and McCoy kicks.

All this criticism of critics by critics is very nice, for the critic. But why waste all that space? Doesn't Down Beat think its

readers have enough sense to tell when an article is a lot of bunk and trash? Or does Mike Levin take it upon himself to "explain" the facts to one and all.

Personally, I don't think Levin has the right to cast any stones. Lenny Kay

Sure, But . . .

Flint, Mich.

To the Editors: Carroll Lee and I just figured out that something was wrong—when you print stuff by M. Levin. Did he ever compliment anybody? Do you guys really like jazz?

Allan Bloch

Doffs Cap

Redwood City, Calif.

To the Editors: Hats off to Down Beat for the new department, Things to Come. Ed Castro

Bouquet For Miles

New York

To the Editors: This is a bouquet to Miles Davis for his marvelous work on Jeru, Godchild, Budo, and Move, which prove that melody and harmony in sufficient amounts will win out in the end.

Herbie Nichols

Play For Vets



New York—"Greet the Girls" is the unit of veterans hospital camp shows that the Debutones are touring with for almost eight months. Gals accompany the acts in the show and play two specialties, Oye Negro and Hamp's Boogie Woogie. From left to right they are Lois Copps, drums; Gianni Wurst, trombone and leader; Gloria Ryan, sax and clarinet, and Dorothy Picton, piano.

Evolution Of Jazz

by J. Lee Anderson



In addition to being the birthplace of such publicized cornet and trumpet men as Buddy Bolden, Bunk Johnson, and Louis Armstrong, New Orleans claims an overwhelming number of pioneer horn men as native sons. A partial listing of the many Delta virtuosi includes Freddie Keppard, Tommy Ladnier, Natty Dominique, Joe (King) Oliver, Manuel Pears, Henry (Red) Allen, Kid Rena, Wooden Joe Nicholas, Lee Collins, Punch Miller, Kid Shot-Madison, Emmett Hardy, Mutt Carey, Monk Hazel, Sharkey Bonano, Paul Marsa, Wingy Manone, and Nick LaRocca—all of whom were born in N.O. or neighboring towns. Many N.O. veterans surviving today have retired from music entirely, and the ranks of the few still active musically are rapidly becoming depleted.

Keppard, one of the more powerful cornetists of all time, died of a lung ailment in 1932. King Oliver, whose accomplishments in the jazz field are legend, died penniless and forgotten in Savannah, Ga., in 1938. Tommy Ladnier, who studied cornet with Bunk Johnson and later gained fame with Lovie Austin's Blues Serenaders, Oliver, and Fletcher Henderson, died in obscurity in 1939. Mutt Carey, present on the earliest Kid Ory recordings, succumbed to a heart attack in September, 1948. Kid Rena, whose album of N.O. perennials, first released on the Delta label in 1940, became a must for collectors, passed away in New Orleans recently as did Kid Shot. Others, like La Rocca and Marsa, retired from music years ago.

New Orleans traditionalist, Lee Collins, has long been overlooked by music patrons due to an almost negligible output of recordings, rather than any lack of ability. Lee, who at times sounds as much like Armstrong as Satch himself, has been a fixture at Chicago's Victory club for the last several years, except for a short stint with Kid Ory in 1948. The Victory, which attracts as fine a collection of characters as ever stumbled up North Clark Street, has played host in recent months to many jazz lovers and visiting musicians who find the musical satisfaction gained in having the surroundings well worth the effort. Seems you still can't request Ain't Gonna Get Nobody None of My Jelly Roll at the Aragon.

Mix Hits Hysterical High—Wolff

By D. LEON WOLFF

Chicago—I never thought I would sink to a counter-buttal, but Mike Levin's article (*Down Beat*, July 1) goes too far. He has hit a new high in hysteria; his venomous, slanted, Peglerian counter-criticism makes no sense whatsoever, and only succeeds in throwing light upon his own prejudices, which, from the sound of his deathless prose, are somewhat more violent than most.

I can really conceive of an excellent, mature reply to my article being written by one who listens to jazz with different emotions than I do. The violent Mr. Levin, however, is clearly incapable of such writing.

Written Sincerely

Let's dispose of one thing first. I don't expect Levin to believe this, but my stuff has never been written to "cause comment," to "get a rise out of (Levin) or any other Beat reader," to "clamor for attention," etc. I've never given a damn what anybody thought of my articles. They have been written in absolute sincerity.

I'm desolated that Levin disapproves of my style, which seems to have given him false impressions. Each thing has been written with one thought in mind: to make a point which I honestly believed needed making, regardless of majority or unanimous opinion to the contrary.

With one exception (Dizzy wasn't with Lunceford; so sorry) everything I said in that last article still goes.

Using gutter invective that must stir the envy of every high-school sophomore planning to write anonymously to his Latin teacher, brandishing \$100 bets with the indifference of a Wall Street plunger, Levin has created an argument which adds up to this: Wolff says bop smells, but he can't prove it.

What Do You Want?

Correct, Master, I can't. And what did you want—statistics? Did you expect me to start every sentence with "I think that . . ." or "In my opinion . . ." Then consider it said, Mike. And, in the future, be sure that you, too, preface all your endless flat statements with similar qualification. You won't do it, of course. It's simply stupid to clutter up clearly subjective writing with qualifications, facts, figures, and documentation.

Levin knows everything I've said in every article has been opinion, pure and simple—not arrogant gospel.

The idea of trying to "prove" a critical point in music, which means all things to all men, is utterly fantastic. By demanding this of me, when he most assuredly knows better, Levin classifies his argument as nothing but infantile hypocrisy. With perfect clarity we see a lad trying not to be honest, but to win an argument.

What Is Logic?

Levin talks of logic. What is logic, Mr. Levin? What is logical musical criticism? Prove that Armstrong's greatness is a "measurable fact." Prove that current bop contains more "ease" than it did three years ago. Suppose I believe, and I do, that today's bop is more pretentious and shallow than it ever was. Prove me wrong, Mr. Levin.

Prove that my opinions, which I hold quite earnestly, are "defensible." And what is an "idea analysis," Michael? What are good, bad, and new ideas? Prove that Eager has a better score than Goodman. And what are their scores . . . to three decimal places?

I leave proofs to Levin who, as one can plainly see, has a steel cabinetful of proofs to demolish the "emotional," "fallacious," "unjustifiable," "tawdry," "insulting," "misinformed," "unsubstantiated," "back hungry" (this one killed me—check up on the terrific rates I

get, Levin), "stupidly inept," "ill-informed," "Hearstian," "vomitive," arguments of one who differs with him.

But did I say Louis "has always been a bad trumpet player?" Quite the contrary. Try reading my article, Levin.

Shall I produce musicians to admit their disinterest in Louis? I can get quite a few. How many can you get? Let's choose up sides, Master. How old are you, by the way?

No Ivory Tower

The Master, a logician, has a cretinish device for refuting flat contentions. He simply makes a flat counter-statement of his own. In effect, his entire argument follows this ineffectually childish pattern. Yet, the Master talks to me of "emotional, logically fallacious, aesthetically unjustifiable criticism," of "fair, decent, informed criticism." Surely I will be excused my doubts that this hysteric belongs in such an ivory tower.

I claimed the tone of most bop musicians is bad, their taste dubious, their ideas repetitive, and often deliberately gauche, and so on. Levin counters inanely "There are lots of bad musicians." But, Master, I didn't mean that bopists were alone in their faults. This is terribly elementary, Levin, but I implied that *more* bop is in bad tone and bad taste than other types of jazz. And I'll say it again.

I said the uproar of a bop drummer is chaotic and rhythmically unsatisfying (a feeling shared by many of my friends and musical associates). Levin says, in effect, "No, it isn't!" Period.

Who Brought It Up?

I said hoppers are deficient in playing the blues. The Master says blues aren't sufficiently "harmonically complex" for bop . . . "and if bop does not turn out good blues, it may turn out good jazz elsewhere." But who brought that up? What kind of silly answers are these? I still ask, where is the classic bop blues to match the classic blues of jazz and swing?

I said third-raters and unknowns of yesterday are today's geniuses of bop. The Master replies characteristically that this is "obvious stupidity," but fails to meet the implied challenge.

It's incredible that a so-called critic should lay himself open with the bald statement that young bopists of today are "more advanced technically" than erstwhile swing geniuses like Goodman and Hodges. I'll state dogmatically that this is pure baloney.

Let's Face It

Let's face it: There are no premises in jazz, other than those so obvious mechanically that they needn't bear discussion. Who are you, Levin, to enunciate the rules by which my opinions become, as you so delicately phrase it, "garbage" and "sputum?"

My reactions are based on subjective criteria which I'm not puerile enough to try to foist upon others. Whether or not I rubber-stamp every sentence with an "I believe," the inference is there for all to understand who care to understand, provided they have the rudimentary sense to understand.

Bearing the above in mind, one must absolutely concede that my article was ethically justifiable.

My musical tastes? They'll stand or fall on my collection of some 600 carefully selected discs from the Hot five to bop, inclusive.

The fact I have always disagreed with Levin's major jazz premises is of little importance, since they are open to the usual tiresome controversy. But there cannot be much controversy about his literary aptitudes. I doubt if it can be denied that the Master has earned the dubious honor of having written the most irrational article ever to appear in the *Beat*.

Guy Inks \$\$\$ Deal

New York—Guy Lombardo has set a new transcription deal with Frederic W. Ziv which will run through 1952 and earn the sweet music man more than \$500,000. His present transcribed series is being used by 273 stations with more than 135 sponsors. Ziv also has a deal cooking to package a Lombardo TV show.

Burns at Auld Bar

New York—Georgie Auld has bought into the Markwell bar and will turn it into a spot known as the Tin Pan Alley room. Pianist-arranger Ralph Burns will provide the entertainment, with selections like *Summer Sequence*, *Early Autumn*, and others of his own works featured with Woody Herman.

Film Clambake



New Bedford, Mass.—New England ork leader-pianist Kemp Read got into the scene when actor Cesar Romero and Richard Widmark appeared here recently for the premiere showing of the movie *Down to the Sea in Ships*. Read's band, togged out in dungarees and turtle-neck sweaters, played before the film was unveiled, and a chowder supper followed.

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Wullkotte's Four Whipoorwillys



Cincinnati—Four Whipoorwillys is the handle for Bernie Wullkotte's quartet—and don't ask how they chose a name like that! Guys, Roy Lanhan, electric guitar; Doug Dalton, electric mandolin; Gene Monbeck, guitar, and Wullkotte, bass and violin, all sing solo as well as with the group. Carefully-planned arrangements include classics, pop, jazz, and bop. Very pleasing, and as you can tell from their instrumentation, somewhat out of the ordinary. (Bud Ebel Photo)

Funny Routines Plus Bop Mean Steady Boston Job

Boston—The Bill Turner combo, noted chiefly for hilarious comedy routines, has been held over at the Red Roof cafe. The combo consists of five musicians who have buckled down to humor only, and have found that wearing funny

hats and slinging corny jokes is a sure bet for working steadily. But when the Jerry Wald band was booked into the spacious Roof for one night, the Turner combo was assigned the relief duties.

Only a handful of Wald followers showed up for the band's first appearance in this area, however, so Turner suddenly pulled a switch. He played bop, giving Wald sidemen a chance to hear them. The results were so good Wald asked a few of the Turner sidemen to join his band.

Now Steady Stuff

So Turner now has decided to include good portions of bop in the comedy routines, to be called "Bop-Comedy for the People."

Unit includes Freddy Salem, piano; Johnny Romano, guitar; Don Santoro, bass; Lou Turner, drums, and Bill Turner, tenor. The group is slated for three-week engagement in Las Vegas after their present Roof stint.

—Ray Barron

AROUND TOWN:

The Leon Merian band moved into location at Lake Hamilton, Ind., for 11 weeks. . . . Carl Nappi and his band continues to pack the Frolics. . . . Shiela Bell doing a single at Hurley's Palm Gardens in Revere. . . . Paul (Fat Man) Robinson's combo has moved out from the Petty lounge.

Ranny Weeks and his society orchestra featured at the Sheraton. . . . The Tony Vento trio held over at the French Village. . . . Bongoist Paul Drummond has joined the Phil Edmund quartet.

The Ralph Gentile trio finished a three-week stint at Lindy's cafe in Revere. . . . Altoist Dick Johnson and drummer Bill Shuteff have been featured at recent sessions at the Hi-Hat. . . . The Savoy cafe has been doing good business with the Ed Hall combo and Nat Hentoff show.

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PROFILING THE PLAYERS

Raeburn Band Great, But Forced To Call It A Day

(Here is the personnel of the late, lamented Boyd Raeburn band, forced to break up after dates at Chicago's Blue Note and NYC's Apollo theater. A fine crew, with a great book, the band impressed most listeners with its cleanliness and spirit.)

BOYD RAEBURN, leader, plays all kinds of reeds, also arranges: Has had a band since 1931, in his University of Chicago days. Boyd has been playing sax since he was 17 years old, 18 years ago. Since his band became noticed at Chicago's Band Box in 1943, Boyd has played at NYC's Commodore hotel, the Paramount theater, "more one-niters than we care to remember."

Still trying to break through to top name status, Boyd is doing most of the work of plugging the band himself, being without a personal manager or press agent. Someday he'd like to conduct in radio and television, likes best the following works by the Boyds.

Boyd Meets Stravinsky, Body and Soul, both on record, Yestardays, Lemon Drop, and Movin' Along.

GEORGE CIRILLO, trumpet: Age 22. From Brooklyn, Cirillo is single, has been playing horn for 10 years. He joined Tony Pastor in 1944, then went to Tony's Paradise Joe boy, Johnny Morris. Then back to Pastor before joining Boyd. Likes Dis, wants to get into radio studio work.

AL DORISI, trumpet: Age 24 and single. Has been playing 13 years, likes fishing, all sports, comedians, Harry James, and his home in the Bronx. Has been with Bobby Byrne and Skitch Henderson.

MAXIE GUSSAK, trumpet: Age 32. Calls Forest Hills, Long Island, home, where wife Evelyn and 1 1/2-year-old daughter Judith Lois live. Has been playing 15 years with most of the top bands, including Krupa, Barnet, and Louis Prima. Armstrong's his boy on trumpet, wants to be a leader.

ANDREW (FATS) FORD, trumpet: Age 24. The high screamer with Boyd, Fats has been playing only six years. But has already been with Benny Carter, Louis Armstrong, and the Duke, among others. A Columbus, Ga., boy, Fats likes sports, records, drums, teacher Bill Costello on trumpet, isn't married, and spent three years at Alabama State college. Boyd has a hunch Fats would like to be a ball singer.

AL LORRAINE, trombone: Age 29. Al was born in Russia—Moscow—now lives in New York. He's been playing for 14 years, has one

to become a schoolteacher, has been playing four years, doubles on English horn and tenor. Has been with the National symphony orchestra.

GENE KUTCH, piano: Age 24. Also does some arranging and composing, wants to write serious music. Was with Bunny Berigan in 1942, later with Vido Musso, Joe Marsala, others. Has been playing piano for 11 years. Is a New Jerseyite who likes Tatum and Tristano.

LOYD TROTMAN, bass: Age 25. Still another who now lives in Long Island, learned music from his dad, who has a school in Boston. Won "New Star" Esquire award in 1947. Has two children, Linda, 3, and Timothy, 1. Has played with the Duke, Hazel Scott, Edmond Hall, many others. Guest for Slam Stewart and Oscar Pettiford on bass. Wants his own trio or quartet.

PHIL FAILLA, drums: 21. From Newark, he's studying oboe and symphony, likes Buddy Rich, would like radio and/or movie studio work. Has been with Roy McKinley, is single, nuts about baseball and record sessions.

GINNIE POWELL, girl vocalist: Age 23. Born Christmas eve in Chicago, Mrs. Boyd has been singing for 11 years. She's sung with Jerry Wald, Gene Krupa, Barnet, and Harry James. She and Boyd have a 7-month-old boy, would like more kids. Ginnie's a homemaker, likes cooking and knitting. Also Ella Fitzgerald, Stravinsky, Al Capp, but dislikes George Handy arrangements when she has to sing with them.

main ambition, a simple one—to earn a decent living. Married, he and wife Dorothy have two children, Peter (6) and Richard (3). TD and J. J. Johnson his favorite tram men.

ANGELO CALLEA, trombone: 20 years old. From Buffalo, N. Y., Ang triples on bass and piano, is single, also likes J.J. and TD, wants to get into studio work and write a book. Been playing for six years, has been with Buddy Rich and Shorty Sherock.

HARRY DIVITO, trombone: 25. Another Bronx boy, Harry has played with Kenton, Spivak, Les Brown, others. Another on the list of J.J. admirers, he's married, would like to own a small club, and wouldn't mind spending the rest of his life behind a succession of thick steaks.

RICHARD DUNN, French horn: Age 20. Dick is a Juilliard student, comes from San Fernando, Cal., but was born in Alabama. Has been playing seven years, would like to conduct in symphonic or operatic field. He's unmarried.

JAY LISCHIN, tenor sax: Age 24. Calls Atlantic City home, has been playing 14 years, was with Raymond Scott 'way back in 1943. Also plays alto and clarinet, likes the work of Lester Young. Single.

AL BLOCK, alto: 23. Has been playing professionally since 1944, when he was with Jimmy Palmer. Also has played with Raymond Scott and Johnny Long. From Brooklyn, he, too, is single. Admires the Bird.

FRANK MUSE, tenor, clarinet, alto: Age 23. Recently married, wife Dolly is a professional dancer. Coleman's his favorite tenor man. Numbers Jimmy Dorsey and Ray McKinley among bands with whom he's played.

HY MANDELL, baritone, tenor, bass clarinet: Age 32. His hobby is his 4 1/2-year-old son, Stephen Elliot, his ambition to see the Raeburn band accepted. Manager of the Boyds, he's been playing with names since the Van Alexander days of 1941. With lots of others since. From Long Island, N. Y.

JACK ROTHMAN, oboe: 19 years old. This Brooklynite wants

SWINGIN' THE GOLDEN GATE

'Frisco Flips Over News Cole, Herman To Hit Town

By RALPH J. GLEASON

San Francisco—Biggest news in this area in some time is the announcement by Jimmy Lyons, KNBC disc jockey, that he has signed contracts for a two-nite stand of the Woody Herman-Nat Cole package. Deal is set, Lyons says, for early

Hartford's State Theater Reopens

Hartford—The State theater, Connecticut's biggest combination motion picture-vaudeville house, will relight the latter part of August, following its regular summer shutdown. Slated to star in the initial show is Peggy Lee.

Theater, which seats 4,000, was remodeled during the summer. Station WDRC, CBS network outlet for Connecticut, offering would-be musicians the opportunity to appear on the air. Walter Haase, general manager, puts aside time on all disc-jockey shows for recordings featuring the musical talent.

—Allen Widem

Down Beat covers the music news from coast to coast.



Ralph

Big Chance Looks like the Bay Area finally is not only going to get a chance to hear Woody with his rejuvenated group, but also the exciting addition of Jack Costanzo to the King Cole trio. Cole's group, incidentally, has been signed by Dutch Nieman for an August 17 opening at Ciro's—one week.

June Christy opens July 27 at Nieman's Geary street bistro for two weeks, following Mabel Scott. June's backing was uncertain at press time, with a possibility that Dutch would hire Bob Cooper's group or else use Vernon Alley's fine local combo. The latter, incidentally, has been rehearsing a great little group, with Pony Poindexter on alto and Maceo Williams on piano.

BAY AREA FOG—The Tivoli theater, which started off with such a bang using live shows, is teetering, or was, rather, until it went gay and booked the Finnochio's revue for two solid weeks. . . . Charley Smith, Ray Brown's great little drummer, had to fly back to New York in the midst of the trio's run at Ciro's because of the death of his father.

Teddy Bunn cut a couple of sides for John Blackburn's Celebrity label here recently. T-Bone Walkerish sort of stuff—may really be a big thing, as Teddy's old Blue Note platter is still selling, and his blues vocals on some of those old Bluebirds were enough to sell the discs by themselves. . . . Dutch Nieman interested in bringing George Shearing out. . . . Herb Jeffries did a week at the Melody in San Jose.

Strictly a Drag

Jimmy Zito's El Patio date was strictly a drag, from the band's point of view. Old fashioned dances on Thursday and that sort of thing. . . . The Golden Gate theater may return to live shows with a big package later this summer. . . . Don Trenner (piano) has the band at the New Orleans Swing club, with Bobby Ross (drums), Allen Smith (trumpet), and Ding-bod Kesterson (bass).

Leomine Grey and the Hunter Grey trio cut out for Denver after a long, long run on Pacific street at the Arabian Nights, which was the favorite stopping place of GIs and sailors going out. . . . Jack Sheedy and his Dixiecats turned away more than 100 people opening night at the Hangover club. Johnny Wittwer pounds the keys alone during the week, and over the weekend Sheedy's crew comes to his aid.

Your next copy of Down Beat will be the issue of August 12 on the newsstands July 29.

WRITE SONGS?

Magazine Just for Songwriters! MONTHLY CONTEST—NO FEES SONGSHARKS EXPOSED THE SONGWRITER'S REVIEW 20¢ a Copy \$1 for 6 Issues 1650-DE Broadway, N.Y. 19, N.Y.

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.

JOHNNY BOTHWELL ORCHESTRA (National, 6/14/49). Bob Turk, trumpet and French horn; Johnny Bothwell, alto; Jack Wellnitz, baritone; Frank Weder, piano; Irv Kluger, drums; Tommy Kelley, bass; Carlos Mejia, bongos, and Ilean Martin, vocals.

Boleto Baines, Amourology, Argyle and Scotch Plaid.

SY OLIVER ORCHESTRA (Decca, 5/13/49). Bernie Privin, Tony Faso, and Shad Collins, trumpets; Morty Bullman, Claude Jones, and Henderson Chambers, trombones; Sid Cooper and Eddie Brown, allos; Artie Drellinger and Budd Johnson, tenors; Dave McRae, baritone; Billy Kyle, piano; Bob Rosengarten, drums; Bill Brock Pemberton, bass; Earl Baker, guitar; Joe Bailey, Bobby Marshall, and the Aristocrats, vocals.

Caravan. None O'Clock Girl, When My Sugar Walks Down the Street, and That's the Girl for Me.

WINGY MANONE'S NEW MUSIC (National, 3/25/49). Wingy Manone, trumpet; Allen Stevenson, piano; Howard Rumsey, John Brent, Bill Wood, and Bert Johnson.

Face on Bass; Can't Get You Off My Mind; Trumpet on the Wing; and 13th Street Rag.

PEARL BAILEY and HOT LIPS PAGE, with Raymond Tunia's quartet (Harmony, 6/23/49).

Raymond Tunia, piano; Al Hall, bass; Specs Powell, drums; Tony Mottola, guitar.

The Hucklebuck, A in't She Sweet?, Great Feeling, and Baby, It's Cold Outside.

STAN GETZ QUARTET (New Jazz, 6/21/49). Stan Getz, tenor; Al Haig, piano; Gene Ramey, bass; Stan Levy, drums.

Mar-cia, Long Island Sound, Steve-Adora, and NU—all Getz originals.

Alexy With Own Ork

Bethlehem, Pa.—Bob Alexy, trumpet formerly with Goodman, Shaw, and Gene Williams, has a local band working here. With Bob are Dick Brobst, clarinet and tenor; Eddie Bralka, clarinet and tenor; Tommy Morgan, guitar; Charlie Gross, bass; Lou Winick, drums; Charlie Kastelnic, accordion, and Ginny Berger, vocals. Arrangements are by Ed Finckel, Leon Addio, Dick Brobst, and Watta Clarke.

WHAT'S THE WORD?

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DIGGIN' the DISCS WITH MIX

New York—Since the war, this column, in various hands, has screamed at the bop musicians that they must learn to play with greater ease and more sense of relaxation. It has been maintained steadily here that, in addition to the tonal deficiencies and lacks in techniques such as reading, the younger musicians have had no comprehension of restraint or taste in execution.

This has often been difficult to maintain, since when the musicians cited quite properly ask for samples of who is doing it correctly, it is extremely hard to find same. Jazz since the war has too often been a hard-pressed, strident affair, either making noise for money or else striving to cover up musical deficiency by tonal braggadocio.

It is therefore pleasing to report that this is no longer the case. Not only have most of the younger musicians started to learn themselves, but last week I heard a unit which offers a fine example of what to do and how to do it.

George Shearing has been highly touted by this writer several times before. But his new band, which has just appeared on recordings and currently is stealing the show at Bop City here, is a pleasure to hear and a joy to review.

First of all, this is a happy band. These people enjoy playing together. Secondly, they have a sense of humor about what they are doing, do it with ease and no tension. Thirdly, the rhythm section of Denzil Best (drums), John Levy (bass), and Chuck Wayne (guitar), swings, bops and, most important of all, stays out of the way of the soloists.

For five years, while the bop rhythm men were learning how to play, the soloists had to scream to be heard or had their phrases mangled up by inadvertently chosen rhythmic ideas. Such does not happen here. These men play no boring four-four, yet have a soft, relaxed, swinging beat not unlike the little band Red Norvo had in 1942. Wayne's guitar work, always good, is even better now. Commercially he has enhanced things by starting to sing in a very tasty fashion, bearing some resemblance to Sinatra, but with more power and less breathing.

Margie Hyams (vibes) has improved astonishingly. Her tone and flow of ideas are more continuous less strained. She says this is primarily due to the rhythm section, that for the first time she is playing in front of men who play to help her, rather than star themselves.

Shearing, himself, continues to make the most astonishing improvement I have ever heard. Two years ago he was playing mediocre imitations of Tatum. He is now a still-developing pianist, with elements of Tatum, Garner, bop, and many other things in his playing. Most impressive of all is his enthusiasm and drive while playing. It is this factor that makes him both a more commercial and enjoyable musician than Lennie Tristano. Tristano, while a fine pianist with subtle and interesting ideas, lacks this feeling of communicative enthusiasm which is just

Symbol Key

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

COMBO JAZZ

as important to music as any other art. For wax samples you might try three different companies: the oldest is a nice version of *So Rare* by Shearing on Savoy, with another, out more recently on London, *Poinciana*, using band. His most recent, *September In The Rain* (MGM), while lacking the warm presence it has in a room (a problem primarily of choice of microphones), will give you an idea of the present tendencies of this group and how it is developing. It is to be most fervently hoped that its booker, Billy Shaw, will get up off his rusty-dusty and do something about this crew. They are one of the few good things in the country at present musically that has good commercial possibilities as well. You might listen to the middle strain of Shearing's theme, *Bop, Look, and Listen* (MGM), which, though again not perfectly balanced, still is an example of how he tries to avoid triteness.

COMBO JAZZ

Charlie Parker
Relaxing at Camarillo
Carrin the Bird
Dark Shadows
Bloutop Blues
Bongobop
Cool Blues

Album Rating—★★★
This is Dial records' first LP side, with 13 tracks by Bird (3 of *Relaxing*, two each of the others). All of these records have been previously issued, and, while with the additional takes it is interesting stuff for students of Parker, it still is an expensive buy for the music involved. Then, too, Ross Russell has annoyingly coupled these so that there is no complete previous record on the LP platter. Thus, you can't replace present records in your collection with the LP, and if you want the other side of a disc with one dubbed on this platter, you have to shell out a buck for a record, one side of which you already have. This may be smart salesmanship, but I think in the long run it will diminish, rather than increase, Dial's sales. (Dial LP 1.)

Benny Goodman Sextet
★★ *Bodiam*
★★ *Oo-Bla-Dee*

The sextet messing around with bop, with the first side a Wardell Gray original. Best solo effort is trumpet Doug Mettome's, with the rhythm section adopting a curious two-beat walk behind Buddy Greco's piano work. Walkout, after an old BG sextet riff, is straight two-beat jamming. It certainly is a curious record, and even aptly named. The Mary Lou Williams novelty on the reverse is better done, only if because it was more consistent. (Capitol 57-621.)

Charlie Ventura
★★ *Smoke Gets in Your Eyes*
★★ *Barney Google*

Eyes has a fat first chorus, with Ventura playing straight. You will note that the Kern publishers seem to be getting off their high horse, now that the music business isn't what it could be. I can remember when Hawkins' *Yesterdays* had an awful time getting clearance because it was "jazzy." The flipover is the old Billy Rose tune given the usuals. (Victor 20-3467.)

Esmond Samuels
★★ *Turn Me On*
★★ *Galup*
A six-piece band runs down a couple of riff tunes. *On*, while conceived in bop mold, sounds like badly-ribbed Grieg. The gentry could also use a tuning fork. The opening section of Samuels' tenor chorus on *Galup* redeems it slightly. (Apollo 793.)

Bobby Smith
The Buffalo Nickel
★★ (Parts I and II)

Where, oh where, does Apollo cut these sides so they get such a magnificently flat, unresonant tone? This is two-sided blues, with wide open vistas where neither buffalos nor ideas range. (Apollo 795.)

Serge Chaloff and the Herdsmen
★★ *Chickasaw*
★★ *Bopscotch*

Sidemen of the Herman band, abetted by Barbara Carroll (piano) and Denzil Best (drums). *Chickasaw*, a descendant of the *Cheerokee* tribe, gives our fleet friend Chaloff takeoff time on baritone, along with vibist Terry Gibbs and Miss Carroll. Not an earthshaking side, but musically well put together. On *Bopscotch*, tenorman Al Cohn and trumpeter Red Rodney are laying sufficiently behind the beat to give a curious hesitancy to their phrases. Another word on Chaloff: he has steadily progressed, with better tone, intonation, and more fluid control of ideas. At this point, he is certainly one of the best young musicians in the country. (Futurama 3003.)

Henry (Red) Allen
★★ *Dark Eyes*
★★ *Red Jump*

Despite all the baloney picked up from working 52nd Street, you can listen to these two Red Allen sides made in 1944 and see how playing with Armstrong affected his playing. (Brunswick 80110.)

Wingy Manone
★★ *Can't Get You off My Mind*
★★ *Face on Bass*

It must be said for the Wing that however old-fashioned some of his playing may be held to be by some, it is never tired or repetitive sounding. He sounds convincing and fresh on every record. (National 9080.)

Johnny Bothwell
★★ *Scotch Plaid*
★★ *Bolero Balinese*

Bothwell evidently is replacing Ventura on National's label. On *Plaid*, vocalist Ilean Martin is under-balanced, with the horns covering most of her tone. The tune is, of course, *Kerry Dances*. Both this and the *Bolero* are not as convincing as they might be, both because of execution and also because of lack of anything out of the ordinary in the score. (National 9074.)

Erroll Garner
★★ *Loe For Sale*
★★ *Sloe Gin Fizz*

Another side demonstrating the amazing ability of Mr. Garner to combine all that is commercial in cocktail piano with fresh and inventive jazz piano. The usual lag right hand, plus the widespread left bass beat, are there. *Fizz* moves at a medium jump, with some of the "tenor sax single finger" which seems to be a Garner patent. (Dial 1031.)

BAND JAZZ

Louis Armstrong
★★ *I'm in the Mood for Love*
★★ *You Are My Lucky Star*

Two Louis sides from the mid-'30s, with his usual bad band in back of him. In spite of that, and at a time when he was supposed to be playing badly, this is still magnificent music. (Brunswick 80107.)

Alvino Rey
★★ *Check to Check*
★★ *Strummin on the Old Banjo*
The formula used on *Check* is very much like that used by Les

Brown on his discs since *I've Got My Love to Keep Me Warm*. There isn't much about which to complain, save the lack of shading in dynamics. But, then again, there isn't much deserving of hulla-balloos, either. (Capitol 57-644.)

Stan Kenton
★★ *Ecuador*
★★ *Journey to Brazil*

Ecuador will unfailingly remind you of Ellington's *Caravan*. It's an old Kenton side, since both Kai Winding and Vido Musso appear on it. *Brazil* is a Pete Rugolo score, with some very pretty guitar by Laurindo Almeida included. Just once, couldn't Kenton brass ever make an entrance at less than a scream? I still say Rugolo is a good musician, too given to constant striving for climax with this band, and too little attention to writing which would let that climax come naturally. (Capitol 57-631.)

Jack Teagarden
Blue River
Blues Have Got Me Lonely Blues
Nobody Knows de Trouble I've Seen
St. James Infirmary
Black and Blue

Album Rating—★★★
Made in July, 1941, when Big Gate had a band with Danny Polo featured on clarinet, these sides prove that his loose, easy manner of playing is timeless, rises above bad material and bad bands. Special recommendation to *St. James Infirmary* and *Black and Blue*, Jack's standbys. (Brunswick 101.)

Erskine Hawkins
★★ *Rose Room*
★★ *Tell It to Me*

A copy of the old Ellington arrangement by way of Lunceford, with Henry Heywood's clarinet spotted. It's better than you would think; rhythm section keeps things moving in a swinging fashion. (Victor 20-3490.)

Tommy Dorsey
★★ *Dream of You*
★★ *Pussy Willow*

Dream makes me feel very good, if for no other reason than when the original Jimmie Lunceford version came out in 1936, I battled vainly to get various of my hipper friends to listen to it. I still think it is one of the greatest dance records ever made. Written by Sy Oliver, this side is a note for note copy of the Lunceford; only it doesn't have the magnificent no-men-at-work feeling conveyed by that quite unique aggression. The record was reissued recently in Decca's Lunceford memorial album. Get it and compare it with this. Dorsey's band does an excellent job, but the feel just ain't there. *Willow* is another of these Bill Finnegan tight, clipped phrase affairs like the recent *Continental*, achieving its drive from its tightness rather than its relaxation. It certainly is a credit to the Dorsey band they can turn out a record with two sides so completely dissimilar in feeling and have them both come off. *Willow* is a shade better, perhaps, because it is a tradition with which the TD sidemen are more familiar. (Victor 20-3492.)

NOVELTY

Louis Prima
★★ *Five Foot Two, Eyes of Blue*
★★ *For Marie Yooch*
★★ *If I Could Be with You*
★★ *Show Me the Way to Go Home*

The intro of *Blue*, with its seriocomic police call effects, will sell this one on machines. I still find the mixture of Louis Armstrong and Art Mooney influences confusing. *Marie* is another of Prima's Italian dialect songs, having to do here with Marie Yooch, pootch, and whatever. This is evidently what you have to do to make the lutech. You was made 11 years ago, when Prima was still absorbed in his Armstrong emulations. Included is an old-fashioned, but pretty, McDonough-style guitar solo, and a final Prima chorus that is convincing jazz. The same for *Homs*. As a matter of fact, these two sides should be filed under Combo

Jazz, and also under the sad shifts musicians have to make to make a living. (Victor 20-3494, Coral 60077.)

The Brooklyn Dodgers Singers plus The Ebbetts Field Chorus
★★ *The Brooklyn Dodgers Jump*

A two-sided record, conceived and produced by writer George Simon and ork leader Joe Ricardel. The lyrics are sung by Ralph Branca, Carl Furillo, and Erv Palica, Dodger players. I understand that some frantic changes had to be made in the lyrics shortly before the record session, due to some last minute trades made by brother Rickey. The music is blues, with a curious mixture of riffs from the '30s, a few bop changes, and a Dixie coda superimposed. The lyrics are about what they would have to be for this obvious commercial pitch. The record, by the way, is selling. (Leslie 918.)

Ray Anthony
★★ *Darktown Strutters Ball*
★★ *Velo*

This seems to me to be a slightly confused record; part of it seems to be done kiddingly, and the rest on the square (sic), making it a little hard to tell who does which with what to whom. If it is kidding, it isn't in the same division with Charlie Barnet's epic job for Apollo two years ago. *Velo* is an old lyric idea—rhyming the end of any word by adding the "ah" sound. Anthony's band carries it off well for a good commercial record. (Capitol 57-622.)

Fred Waring
★★ *On the Road to Mandalay*
★★ *A Few Stolen Moments*

A swing version of *Mandalay* by the redoubtable Fred Waring, only 10 years behind the times. A record column is no place for general critical comment, but it is indeed a pity that Waring, despite his knowledge of showmanship and incredible methods of business, manages to fool the public for so long with such appalling taste in music. The slogan above his door at Shawnee should be "Ah sweet tedium of life by whose use I you seduce." (Decca 24651.)

Lionel Hampton
★★ *Laender Coffin*
★★ *The Hucklebuck*

Hampton playing a couple of pop novelty tunes. *Coffin* is in about as bad taste as can be currently found; it's the most Uncle Tom record out this year. But since it will probably sell, Uncle Joe Glaser and, most particularly, Gladys Hampton will be happy. *Hucklebuck* is another side of the riff derived from Charlie Parker's *Now's the Time*. (Decca 24652.)

(Modulate to Page 15)

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Top Drawer Discs

Combo Jazz: *September in the Rain*, by George Shearing (MGM).

Band Jazz: *Pussy Willow*, by Tommy Dorsey (Victor).

Vocal: *Cloze Your Eyes*, by Johnny Hartman (Mercury).

Concert: *Guitar Solos*, by Sabicas (Decca).

Novelty: *Velo*, by Ray Anthony (Capitol).



(Jumped from Page 14)

Harvey Stone

GI Lament (Parts I and II) Once again, the proof of the old point that a comedian's material put into canned form very seldom seems funny. (MGM 10470.)

Les Brown

Be-Bop Spoken Here Put Something in the Pot, Boy Here isn't in the same class with the Barnet record. Lacks lift and any imitation of the bop element, even as scored for big band. Boy is another Butch Stone lament about the beating life gives him. The band sounds trumpet-heavy, or at least, it was balanced to sound like 75 trumpets and 13 other guys. (Columbia 38499.)

Lawrence Welk

Hollywood Square Dance Lovabelle Lee That Dance title fascinates me. The music won't fascinate you, but I'll betcha a buck it sells on the juke boxes. (Mercury 5295)

VOCAL

Dizzy Gillespie

That Old Black Magic Jump Did-De-De Magic's opening sounds like a Cuban Riders in the Sky. However, by means of a bolero segue a little sloppily played, it comes back to the tune and a Johnny Hartman vocal. The score is most undistinguished. Even with commercial limitations, Gillespie, and a tune as good as this, you would expect more. Le De is no relation to the old New Orleans tune, but a duo-vocal affair, with Joe Carroll get-

ting off the vowels with alacrity. Bop singing, which originally was a vocal projection of instrumental ideas, has become just as commercial as the Calloway scat singing, which was a perversion of the Armstrong vocal jazz efforts. The band's playing still is generally messy, though the intonation does seem to be improving. Gillespie and his manager, Willard Alexander, are evidently looking for a music which will purvey bop commercially. My own meager opinion is that records such as these appeal neither to the limited audience that likes bop nor the general record buying public. It's the old story of sitting astride a picket fence and writing endorsements for bananas companies. (Victor 20-3481.)

Tony Martin

Circus No, No, and No Bob Russell can't forget Bal-lerina. After Gigalette comes another one-word-title beguine having little to do with the performing female. Certainly is indicative of the way a professional tunesmith will ride with what he feels to be a commercial trend. Circus is not as good musically or lyrically as Bal-lerina, though Tony Martin is infinitely preferable to Long Yawn Vawn. The reverse is a tango. Martin should listen to some of the old Carlos Gardel records for the fashion props in which to tear off these ditties. (Victor 20-3488.)

Perry Como

Love You Let's Take an Old-Fashioned Walk Two big tunes from the new Irving Berlin show, Miss Liberty. This score, like Kiss Me Kate by Cole Porter, seems undistinguished to me. Immediately after my printing such a review about Kate, the cast album became Columbia's all-time best seller. However, last laugh may come yet; how many tunes from the show do you remember? I Love You is a plaintive simple tune which Como moons over suitably. It may be a success, but not because it is an outstanding tune. Lines like "Much more could be said if I thought with my head" are unusual certainly. (Victor 20-3469.)

Johnny Hartman

Close Your Eyes Sposin' Two sides by the young man who has been heard occasionally with Dizzy Gillespie. The inevitable comparison with Billy Eckstine will be made, but Hartman's voice is lighter. In addition, it doesn't suffer from the fearsome vibrato that Mr. B. has only lately learned to control. In a sense, Hartman sounds like a young man in search of a style, since his phrasing shifts continuously. Also, he occasionally murders consonantal sounds such as the first "plays" on Eyes. However, with more experience, he should make a fine ballad singer. (Mercury 8141.)

Patti Page

I'll Keep the Lovelight Burning I Lose You Miss Page is supported on Burning by the song's authors, Benjamin and Weiss. She sings well, though a mite coyly. However, on this epic, who wouldn't? You is a Miss Liberty (Irving Berlin) tune, and despite a good Jimmy Carroll arrangement, well-directed by Mitch Miller, and given Reeves studios' usual fine recording, it is still a dull, leaden waltz. (Mercury 5310.)

Sy Oliver

Caravan That's the Girl for Me Joe Bailey sings the Ellington tune with a choir, echo-chambered over full band. The sound is something like that Universal got several years ago, using the Honey Dreamers with Mel Henke's piano. Me, credited to Mrs. Ivory Joe Hunter, is another of the two-beat rock, novelty sides Louis Jordan made his rep on. (Decca 24653.)

Mildred Bailey

Lover Come Back to Me It's So Peaceful in the Country Reissues from 1941, these are two sides Mildred did for Decca with the Delta Rhythm Boys, backed by Herman Chittison and Dave Barbour. Listen to this, and then the Lover she did two years ago for Majestic, and you have the sad story of a voice getting older. (Brunswick 80219.)

CONCERT

Lily Pons

Ah, I Will Tell You, Mother -Variations This is the same tune to which you learned your ABCs and Dohnanyi used for his wonderful Variations on a Nursery Theme. This particular set was written by Mozart, and is sung with most metallic and unsympathetic tone by Lily Pons, with hubby Andre Kostelanetz batoning. The second side is a bit better, though her vibrato is out of hand occasionally. Being a coloratura is a demanding art. When you are good, it's exquisite, and when you're bad, the listener suffers as from a clumsily wielded surgical knife. Her technical for-ensics at the conclusion, save for last note being flatted, are well done. (Columbia 72754.)

Artur Rodzinski—NY Philharmonic

Gould—Spirituals for Orchestra The wunderkind, Morton Gould, and his Spirituals For Orchestra, give an excellent performance by Rodzinski. Once again, this is Gould's old story: some clever orchestral tricks, with no real underlying creative thematic material, and too frequent use of almost "jazzy" cliches. The first side is loaded with string effects common to the Shostakovich Fifth and Sixth Symphonies plus too many flatted thirds. On it, like the other sides, there is no feeling of convincing sincerity, but merely glibness and slick use of mechanistics. These are, of course, unfair statements without citing specific passages, but your casual perusal will confirm them and save space here. The section marked A Little Bit of Sin, done a la Golliwog's Cake Walk, will show you how completely Gould has missed the spirit of the revival meeting and its Freudian release. Shortin' Bread could hardly be called an apt soli line for this. The Protest is obvious and almost banal. The Jubilee is, again, a tasteless mess, using a boogie ground bass carried out and extended into the treble by trumpets. Throughout, you keep saying to yourself, "Where have I heard this stuff before," but either your memory is bad or Gould's sense of law too good. (Columbia MM 832.)

Sabicas

Danza Mora Aires del Norte Guajira Pañuelos En Sol Aires de Linares Tremolo En Mi Mayor Album Rating—J J J Wonderful flamencan guitar playing by Sabicas. His taste, tone, and technique are almost flawless, and certainly rank him among the best in the school. These are vinylite records, well recorded. (Decca DU 709.)

DANCE

Georges Tzipine

Dorecha Fiejo Por Que? The Moon Was Yellow Tango of the Roses A Media Lus El Chocio Album Rating—J J J This album should annoy you if you have ever heard good tango music or even danced to a fair tango orchestra. Just as Cugat has slaughtered the idea of good rumba music, so does this insipid, lack-lustre type of playing take away the quality which makes tango music unique. Properly executed, a tango is the most vicious and exciting dance music known to the western ballroom. Its unexpected accents, its smooth but powerful sensuality, combine to make dancing it both difficult and enjoyable. All of this is possible only if the band playing it observes the musical rules involved. Tzipine's European band does not. This sounds like a studio band getting off six quick ones before the end of the day, with no weight given phrasing, accents, or rhythm. (Capitol CC 147.)

Devils And Descants

By Michael Levin

New York—According to the chronicles of the time, Vienna, in the 19th century, was a gay place of whipped cream and three-hour lunches, good music, dancing, and a sense of well-being almost exclusively the city's own. Granting the exaggeration of passing time, how is it that Eugene Ormandy, a former student of the Budapest Conservatory and now conductor of the Philadelphia orchestra, never learned these things? May I offer as a sample Ormandy's LP release of Strauss Overtures and Waltzes (Columbia ML 2041). Unlike the deathlike threnodies purveyed by such sturdy American chuggers as Wayne King, the Viennese waltz is supposed to be light, airy, to have an impish infectiousness all its own. In most dancing in this country, a steady tempo is maintained, while the dancer varies his steps to the music, double timing, three against two, or half timing, as his fancy may please him. In Viennese waltzing, the dancers are at the mercy of the orchestra and the composition. They simply follow the phrasing, tempos, and accent changes indicated by the music. Thus, the composition of good waltzes was as important to a 19th century Austrian for dancing as it was for whistling. The playing of this music is an art all its own. The spectacle of an American brass band imperiously crashing its way through all this delicacy is one to make the citizens of a good coffeehouse indeed groan in horror. Perhaps the past master of waltz delineation is Bruno Walter, conductor of the Vienna philharmonic until 1938, and now, fortunately, resident in this country. Walter has made several recordings of the Overture to the Bat by Strauss (included in the present Ormandy album), an old one with the Berlin philharmonic in the early '30s (Columbia), and one of later vintage with the Paris Conservatory orchestra (RCA Victor). In all honesty, if you listen to Ormandy's playing of the Overtures and then Walter's, you will not believe it is the same selection. This applies whether or not you can read a note of music. Ormandy clumps his way through the score, maintaining a steady tempo, barely concerning himself with dynamics and paying almost no attention to phrasing. He shows no signs whatsoever of knowing how to use the "Viennese hesitation." This little trick, which Walter accomplishes masterfully, is something of second-nature to Austrian musicians and students of the Viennese waltz. To accomplish it gives the music a special lilt and charm all of its own. To neglect it is like serving good steak unseasoned. It consists of taking any individual phrase, splitting it into its component elements, using a slight accelerando for the beginning and middle sections, and, between the second and third beats of the second measure before the end of the phrase (since most Viennese phrasing ends on the first beat of a measure), inserting a slight but decided ritardando. This melodic rubato points up the entire phrase, gives it rhythmic variation and piquancy and enables an entire orchestra to insert a sense of personal musicianship which keeps the waltz from being something ground out by an unsatisfied hurdy-gurdy. This same treatment applies to the end of the Overture where, while Ormandy slogs his way on to a finish, Walter applies an accelerando which leaves the hearer wondering how the entire orchestra managed to arrive in one piece. This, then, is one more demonstration of the difference between a man who just reads a score and a conductor who tries to reinfuse in the music some of the life it had when it was originally conceived. Succinctly, the difference between a pedestrian craftsman and an artist. Yet, Ormandy is conductor of the Philadelphia symphony. Listen for yourself and see if you can understand why.

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Let's see if we can finish up our ensemble voicings this issue. We left off with five brass and five saxes, so here goes with six brass and five saxes.

Ex. 1

Trpts. Altos, Trpts. Alto

Trbs. Tenor & Barl. Trbs. Tenor & Barl.

E♭ Maj.

Seven brass and five saxes

Ex. 2

Trpts. Altos, Trpts. Altos

Trbs. Tenor & Barl. Trbs. Tenor & Barl.

Eight brass and five saxes

Ex. 3

Trpts. Altos, Trpts. Altos

Trbs. Tenor & Barl. Trbs. Tenor & Barl.

Which just about winds up the ensemble voicings.

Next issue we'll be back with a load of piled up questions. Our parting thought: Parallel fifths and octaves are perfectly permissible in dance arranging.

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

Skirts Cause Biz Slump-Herman

(Jumped from Page 1)

his present band. "The addition of Shelly Manne has made the band sound better than it has in a long time. He swings. And this Buddy Savitt I've got on tenor really blows. Watch him!"

One other random thought Woody tossed in was that Stan Kenton definitely will be back in music soon. "He'll have to get back to work soon or flip," grins Woody.

Fine for Awhile

"When I broke up the band in '46, I went home to the coast and lived like a gentleman," he says. "Went to baseball games, to the beach, got to all the clubs and saw all the bands. It was great for a few months."

"But then it started to be a drag. I got nervous, had to find something to do. I couldn't feel happy until I got back to work. But now we've been going strong for awhile, time for a vacation. We're going out to the coast, do a few record dates, and just work weekends for awhile. It'll give the boys some time off, yet keep some loot rolling in. But none of this breaking up again."

—jac

Snub In Terrace

New York—Snub Mosley took his combo into Queens Terrace on July 4 for the third time. Sidemen are Kenny Rickman, trumpet and vocals; George Fauntleroy, alto; George Bojji Ward, drums; Marcus Wilbur, piano, and John Brown, bass.

Go!

Vancouver, B. C.—Stan Kenton seems to have a lot of loyal fans in Vancouver. A new yacht registered at this seaport city bears the title of what could very well be a new Kenton original—*Artistry In Speed!*

Orchestration Reviews

By Phil Broyles

BLUE RHYTHM JAM

Published by Mills
Arr. by Van Alexander

Jam is another one of the progressives from the Blue Rhythm series, written by Alexander and Mills. For an intro, brass do shakes on a two-bar sequence, while saxes, on another figure, ascend, releasing into a drum solo break of two measures. Saxes pick up the main theme, not in the usual unison, but in harmony. Brass take eight and saxes return. Second trumpet takes a four-bar break preparing for 24 measures of ad lib, while saxes furnish interesting background. First tenor solos for the next 24. A 16-bar tutti, with piano taking the release, follows, then saxes pick up the main theme again. The finale is full and strongly voiced.



Phil

unison, but in harmony. Brass take eight and saxes return. Second trumpet takes a four-bar break preparing for 24 measures of ad lib, while saxes furnish interesting background. First tenor solos for the next 24. A 16-bar tutti, with piano taking the release, follows, then saxes pick up the main theme again. The finale is full and strongly voiced.

SAME OLD MOON

Published by Forster

Arr. by Johnny Warrington

Brass, playing thematic material from the main theme, and an alto solo, leading into the repeated choruses, furnish a nice introduction. Brass take the lead, with saxes adequately filling in. Saxes soli through the bridge and relinquish the lead to brass for the last eight. The second chorus is in reverse order. Trombones soli on the special chorus and a muted trumpet plays the counter melody. First trumpet solos for eight, is then interrupted by trombones. Full band moves into the last 16, which flows nicely.

JUST ONE WAY TO SAY I LOVE YOU

Published by Berlin

Arr. by Johnny Warrington

This is from Irving Berlin's new *Miss Liberty*. After the intro, the usual instrumental grouping takes place. Brass take the melody for 16, saxes take the bridge, and a tutti carries the last eight. Saxes lead off on the repeated chorus for the first 16. Brass take the release and second tenor plays an obligato fill-in. Saxes soli for the last eight. The special chorus is very lightly orchestrated. First tenor solos for the first 16, with clarinets and cup muted brass in support. Brass, still muted, soli for the next eight. First tenor leads the sax section on the release, and full ensemble picks it up for the finale.

BAR ROOM POLKA

Published by Southern

Arr. by Jack Mason

For those bands working in localities which have succumbed to the polka craze, *Bar Room* will be just the thing. Before going into the split choruses, Mason utilizes the verse, with unison trombones and saxes, and trumpets in straight muted filling in. All of the first

Jose's Last Day At China Doll



New York—The China Doll here, which specializes in Latin-American music, recently said *adios* to rumba maestro Jose Curbelo who ended a year at the club June 28. Curbelo moved on to the West End Casino in Deal, N. J., opening July 1.

Clear The Decks—Sinatra Called Red

Hollywood—Frank Sinatra and Lena Horne joined a truly distinguished company as they found their names (along with such as John Garfield, Katherine Hepburn, Danny Kaye, Gregory Peck, Dr. Thomas Mann) on a list released by California state senator Jack B. Tenney. He charged them with various kinds of alleged fellow-traveling and Communist leanings.

Inasmuch as the general feeling here (especially among those who know onetime pianist Tenney of old) is that Tenney is in the habit of labeling everyone a Communist sympathizer who doesn't support his particular crowd in all political matters, the report did not cause any real excitement.

But there seemed to be a chance that Sinatra, a good Roman Catholic and no shrinking violet himself, might find a way of making Tenney wish he had left Sinatra's name out of it.

chorus, except the last eight, which is taken up by saxes, is for ensemble. The second chorus is mostly saxes. The special is divided between reeds, with clarinet lead, and trombones (or a first trombone solo). Full band leads into the last 16 and ends in good polka fashion.

LORA-BELLE LEE

Published by Santly-Joy

Arr. by Jack Mason

This is a standard-form instrumental arrangement, and, in addition, contains an optional male vocal background chorus. *Lora* is a catchy little tune, and the arrangement is well suited to it. Brass take off the first 16 and are supported by tasty sax figures. Saxes take the release and are followed by a tutti. Saxes soli on the repeat, or play cued-in vocal background. Hatted figures from brass also furnish good background material for the vocal, or saxes. First trumpet plays a written-in solo, voiced with a clarinet above and two saxes below. Glissandos from the trombones supply lower register support. This moves into a tutti for the last of the special.

DREAMY OLD NEW ENGLAND MOON

Published by Leeds

Arr. by Carl Brandt

The moon, be it over Manhattan, Carolina, or, as in this case, New England, never seems to be unemployed. It is again called upon by the lyricist in this waltz. Cup muted brass and clarinets are the major interest through the first of the repeated choruses. Trombone solos at C, and reeds and muted trumpets furnish color. Reeds take the soli at D. A third ending, after the split choruses, is attached for an optional cut to E, so C and D can be omitted. E is for full ensemble.

ALSO RECOMMENDED

The Streets of Laredo, published by Famous, arranged by Perry Burgett; *While the Angelus Was Ringing*, published by Charles K. Harris, arranged by Johnny Warrington; *Pal-Ing Around with You*, published by Leeds, arranged by Ralph Flanagan.

'Square' Runs Condon Video

(Jumped from Page 1)

to show who the pianist is by moving in on him; finally, to show his technique with a closeup of the keyboard.

Televising musicians, he feels, presents special problems not found in other types of programs.

Stands Still

"In a dramatic show, people are moving around," he says. "In a comedy show, there is broad business. But a musician depends on his musical performance. He's standing still. All his vitality centers around his face or hands."

Because of this, and because of the limitations of current small TV screens, the Condon show has featured innumerable enormous closeups of fingers at work. As screens become larger, Jones figures this technique will automatically change, since, for living room consumption a hand shouldn't be shown more than life-size. Larger screens will simply mean that you'll see more of the musician.

So far, Clark thinks he has just scratched the surface of what can be done in televising musicians. The hand and face closeup has been repeated so often now that it has practically become a cliché.

"About all there is left to do with Sidney Bechet," says Jones, "is to look up his left nostril."

Some Color Involved

Now that he has done a pretty thorough study of the men at work, he thinks the next step would be to delve into the colorful past of the music. This thought came to him after reading Condon's book, *We Called It Music*, where he learned for the first time that the music had a colorful past.

"We could stage one incident from the book on each program," he suggests. "And we could do a lot more in staging vocal and dance numbers except that we lack the budget and rehearsal time now."

He thinks big bands should be handled on television more or less as he has done the Condon shows. Camera concentration in this case, however, would be on sections rather than individuals. According to Jones, all the big band leaders who have been buying funny hats and working up skits to make themselves video-worthy are wasting their time.

Has Doubts

He doubts if any half hour segment would be turned over to a band alone. Comics and dancers will be tossed in with them, he thinks, and all the band will have to do will be play music.

"A show with a big band will be pretty much like a variety show," he says. Otherwise, you'd just be looking at musicians!"

Heaven forfend!

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Arrian, M...
O., 7/16...
7/18-22, b...
U., In 7/2...
Allen, Bar...
gino, Du...
Vegas, B...
Anderson, ...
Anthony, J...
Austin, J...
N. J., 11

Baska, Billy...
Bardo, Bill...
Cato, h...
Barnes, Ch...
Calif., 7/2...
Barron, Blu...
(Paramou...
Bart, Loui...
Betrice, Tex...
7/17-23, b...
7/26-30, m...

Berkey, Bob...
Out 7/20, ...
O., 7/23-8...
Win., 8/12...
(Ed. S. W...
11/3, b...
Bishop, Billy...
Out 7/21, ...

Bobiel, Har...
N. J., Satu...
Bohie, Russ...
Bothwell, J...
Ocean City...
Brandwynne...
Out 7/27, ...

In 9/22, ne...
Brennan, Mo...
loxi, Mina...
Brown, Lou...
(Ed. S. W...
Buss, Henry...
Byrne, Bobb...
Out 7/16, ...
7/20-26, b...

Carle, Frank...
Lak. City...
7/25-8/23, ...
Cavaliaro, Ca...
8/12-18, ne...
8/21-27, b...
Clarke, Budd...
Que., 8/2...
Clinton, Larr...
Out 7/16, ...

Park, N. J...
Coleman, Rus...
Out 9/16, ne...
Courtney, Del...
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Cromwell, C...
Main, Com...
Cron, Chris...
S. C., 7/16...
Cummins, B...
City, Out 7...

Davidson, Cee...
Dennis, Pat...
Deutch, Erne...
DiPardo, Ton...
8/26-9/5, b...
Dixon, 7/16...
Out 1/1, ne...
DiVito, Buddy...
81, ne...
Dorsey, Tomm...
8/22-27, b...
Drake, Charle...
E...

Enerette, Jac...
Wis., 7/26-8...

Fatherstone, ...
In 8/23, b...
Fields, Shep...
8/16, ne...
Finn, Jack (J...
b.; (Highla...
(Cavalier) V...
b.; (Waldor...
Flax, Charlie...
Out 7/17, b...
Foster, Chuck...
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Fotne, Larry...

Gallen, Jan...
Gibber, Dis...
7/27, ne...
Graham, Hal...
N. Y., rh...
Gry, Glen...
Va., 7/16-21...
Gregg, Wagne...
7/22-28, b...

Hampton, Lio...
7/26, t...
Harrison, Cau...
h...
Bart, Johnny...
Mass., Out 9...
Hayes, Carlton...
Out 10/4, b...
Hayes, Sherm...
Springs, Ill...
Henderson, El...
8/2-14, b...
Herbeck, Ray...

Herman, Wood...
Beach, Calif...
L.A., 7/26-8/...
Howard, Ed...
1/22, b... (E...
Wyo., 8/26...
Chicago, 8/2...

Hames, Eddie...
Lak. Ill., O...
Jamon, Harry...
Park, Calif...
Jones, Spike...
Ill. b.; (La...
8/26-27, b...
Jargens, Dick...
by (Eitche's)

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7/29-8/6, ne...
Kays, Samu...
Mass., 7/17-2...
City, 7/24-30...
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Jack, J...
Out 7/20, ...
8/14-11/12, h...
King, Henry...
Vn., 7/26-8/1...
Kris, Gene...
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Out 7/20, ...
8/14-11/12, h...
King, Henry...
Vn., 7/26-8/1...
Kris, Gene...
8/14-26, b...

Adrian, Mel (Auditorium) E. Liverpool, O., 7/18-18, b; (Pond) Macon, O., 7/18-22, b; (Tusora) New Philadelphia, O., in 7/24, b.

Banka, Billy (Diamond Horseshoe) NYC. Barilo, Hill (Broadmoor) Colorado Springs, Colo., b.

Barnet, Charlie (Rendezvous) Balboa, Calif., 7/29-8/28, weekends, b. Barron, Blue (Astor) NYC, Out 7/24, b; (Paramount) Toledo, 8/4-7, t.

Berkley, Bob (Rio Vista) Owensboro, Ky., Out 7/20, b; (Crystal) Buckeye Lake, O., 7/23-8/5, b; (Dutch Mill) Delavan, Wis., 8/12-9/5, b; (Peabody) Memphis, 9/12-10/2, h; (Arcadia) NYC, 10/7-11/5, b.

Blair, Billy (Dutch Mill) Delavan, Wis., Out 7/21, b. Bobek, Baron (Legion) Perth Amboy, N. J., Saturdays, b.

Brown, Les (Capitol) NYC, 7/14-27, t; (Edgewater) San Francisco, 8/2-4, b. Buse, Henry (Statler) NYC, in 8/1, b.

Carle, Frankie (Rainbo Randevu) Salt Lake City, 7/19-24, b; (Palladium) L.A., 7/26-8/29, b. Cavallero, Carmen (Surf) Virginia Beach, 8/12-18, ne; (Steel Pier) Atlantic City, 8/21-27, b.

Clark, Buddy (Mount Royal) Montreal, Que., b. Clinton, Larry (Steel Pier) Atlantic City, Out 7/16, b; (Convention Hall) Asbury Park, N. J., 7/24-30, b.

Coleman, Russ (Shadow Lake) Noel, Mo., Out 9/5, ne. Courtney, Del (Claridge) Memphis, 7/15-28, b.

Cromwell, Chauncey (Chamberlin) Old Point Comfort, Va., Out 7/23, h. Crowe, Chris (Ocean Forest) Myrtle Beach, S. C., 7/15-28, b.

Davidson, Cec (Chet Parce) Chicago, ne. Dennis, Pat (Peacock) Andalusia, Pa., ne.

Deutch, Emery (Ritz-Carlton) NYC, b. DiPaolo, Tony (Riverway) Des Moines, 8/28-9/5, b.

Dixie, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, ne. DiVito, Buddy (Blue Moon) Wichita, 7/26-31, ne.

Donohue, Al (Rise) Houston, 7/26-8/22, h. Dorsey, Tommy (Lansdown) Ottawa, Can., 8/23-27, b.



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ne—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; FAC—Federal Artists Corp., 6734 Sunset Blvd., Hwd.; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MG—Moe Gata, 48 West 4th St., NYC; SAC—General Artists Corp., RKO Bldg., NYC; MCC—McConkey Music Corp., 653 Seventh Ave., NYC; MCA—Music Corp. of America, 749 Fifth Ave., NYC; MFO—Harold F. Olay, 2849 Sunset Blvd., Hwd.; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hwd.; WMA—William Morris Agency, RKO Bldg., NYC; VA—Universal Attractions, 347 Madison Ave., NYC.

Winter, Dave (Ambassador) Chicago, b. Leighton, Bob (On Tour) McCombardo, Guy (Waldorf-Astoria) NYC, Out 8/3, h; (Surf) Virginia Beach, Va., 8/13-1, ne; (Statler) Washington, D.C., 9/19-24, b; (Roosevelt) NYC, in 9/26, h.

Long, Johnny (Coney Isle) Cincinnati, 7/15-21, b. Martin, Freddy (Surf) Virginia Beach, Va., 7/22-24, ne; (Waldorf-Astoria) NYC, 8/4-11, h.

Masters, Frankie (Stevens) Chicago, h. Masters, Vic (El Rancho) Fresno, Calif., h. MacDonald, Billy (Last Frontier) Las Vegas, in 8/6, h.

McKinley, Ray (Convention Hall) Asbury Park, N. J., Out 7/16, b. McKinnick, Maynard (O-Yea) Ono, Pa., h.

Monroe, Vaughn (Steel Pier) Atlantic City, 8/7-18, b. Mooney, Art (Trionan) Chicago, 8/5-7, b.

Morgan, Russ (Palladium) L.A., Out 7/25, b; (Mark Hopkins) San Francisco, 8/6-9/18, h. Narel, Freddy (Peabody) Memphis, 7/29-8/17, h; (Oh Henry) Willow Springs, N.Y., in 1/16, h.

Neighbors, Paul (Claremont) Berkeley, Calif., Out 8/21, h. Ohman, Phil (Ciro's) Hwd., ne.

Oliver, Eddie (Moceambo) L.A., ne. Olsen, George (Balcaba) Galveston, Out 7/18, ne; (Cavaller) Virginia Beach, Va., 7/24-26, b.

O'Neil, Eildie (Palmer House) Chicago, h. Owens, Harry (St. Francis) San Francisco, h.

Pastor, Tony (Convention Hall) Asbury Park, N.J., 7/17-23, b. Pearl, Ray (Dutch Mill) Delavan, Wis., 7/28-8/1, h.

Petera, Bobby (Eddie's) Kansas City, r. Petti, Emile (St. Anthony) San Antonio, Out 7/20, h.

Prima, Louis (Surf) Virginia Beach, Va., 7/15, ne; (Steel Pier) Atlantic City, 7/31-8/6, b. Ragon, Don (Colonial Gardens) Rochester, Ind., b.

Combos

Abbey, Leon (Harry's) Chicago, cl. Alvin, Danny (Rupneck's) Chicago, r. Andrews, Sleters (Steel Pier) Atlantic City, 8/14-27, b.

Apario Trio, Tony (Randolph Square) Chicago, cl. Armatrong, Louis (Carnival) Minneapolis, Out 7/20, ne.

Arvin Trio, Mel (Riptide) Wildwood, N.J., Out 8/4, ne. Bal-Blue Three (Westward Ho!) Phoenix, h.

Barlow, Dick (Drake) Chicago, h. Beebet, Sidney (Jimmy Ryan's) NYC, nr. Beller, Ray (Rock Gardens) Williamst., Conn., ne.

Bliss, Nicky (Ye Old Cellar) Chicago, ne. Horr, Misha (Waldorf-Astoria) NYC, h. Brewer, Johnny (Bismarck) Chicago, h.

Brooms, Drex (Kansas City) Kansas City, b. Brunis, George (Sky Club) Chicago, ne. Calloway, Cab (Don Carlos) Winnipeg, Canada, 7/28-8/3, ne.

Canada, 7/28-8/3, ne. Caswell, Danny (Blackstone) Chicago, cl. Chandler, Billy (Helsing's) Chicago, ne.

Charltoners (Latin Quarter) Cincinnati, 7/15-28, ne. Charles, Don (Colony) McClure III, ne.

Cirino, Mike (Theatre Tavern) Hackensack, N.J., ne. Coble, Vic (Sho Bar) Evansville, Ind., ne.

Collins, Lee (Victory) Chicago, cl. Cozart, Norman (Club 43) Sunnyside, L.I., N.Y., ne.

Cole Trio, King (Million \$) L.A., Out 7/18, t; (Camba) L.A., 7/19-8/1, ne. Conley Trio, Tommy (Clover) Peria, Ill., ne.

Conn. Irving (Savoy Plaza) NYC, h. Cosmopolitans (Old Hickory) Chicago, cl. Daily, Pete (Eddie Spivak's) Hwd., ne.

Parker, Charlie (Bop City) NYC, in 8/4, ne. Pedro, Don (Mocamba) Chicago, ne.

Pierre, Al (Spruce Grove) Fairbanks, Alaska, ne. Proctor's Madhatters, Lynn (Comedy) Baltimore, Out 8/4, ne.

Re. Payson (Plaza) NYC, h. Rinaldo, Nino (Rainbow) Chicago, cl. Robby, Chet (Brass Ball) Chicago, cl.

Roddy Trio, Duke (Seaside) Seaside, Ore., Out 8/15, h. Savage Quartet, Johnny (Cactus) Victoria, Tex., ne.

Scott, Tony (Cafe Society) NYC, ne. Shaw, Milt (St. Regis) NYC, h.

Shearing, George (Bop City) NYC, ne. Shedy, Jack (Hangover) San Francisco, ne.

Silhouettes (Plantation) Fresno, Calif., ne. Simms, Jimmy (Puffy's) Akron, ne.

Singleton, Zutty (Club 47) Hwd., ne. Siry, Larry (Larue) NYC, ne.

Stone, Kirby (Chase) St. Louis, h. Sykes, Roosevelt (Hollywood) Chicago, cl.

Sykes-ettes (Harlem) Atlantic City, ne. Three Knights (Roger's) Minneapolis, ne.

Three Loose Screws (Silver Cloud) Chicago, h. Three Suns (Steel Pier) Atlantic City, 7/31-8/6, b.

Three Tones (Northernair) Three Lakes, Wis., h. Townsmen Trio (Silver Frolics) Chicago, ne.

Traymon, Dolph (Caro's) Manhasset, L. I., N. Y., ne.



Bursitis attacks knocked two Chicago musicians out of some work recently. Joyce McDonald, pianist with Doc Evans, was out for five days, and Muggay Spanier was absent from Jazz Ltd. for four days with the pain.



At Donahue goes into the Rice hotel in Houston for four weeks July 26... Duke Ellington's orchestra, Sarah Vaughan, and the Philadelphia symphony will share billing in Philadelphia July 25.

Tempo records has declared a \$5 per share dividend for its third quarter, giving its stockholders a \$20 per share return for the first nine months of the current fiscal year.

Memphis was the fourth city in the good old south to bar Jack Costanzo, the bongo player, from appearing with King Cole and the trio there.

Don Thompson will play for Munn Ware, trombonist, when the latter takes his vacation from Jazz Ltd. in Chicago.

Warren Downie, guitarist with Hal Otis for more than three years, left the unit to become a partner with Nick Williams in a Milwaukee booking agency.

Shep Fields goes into the Balinese room, Galveston, on July 19 for four weeks... Columbia records will drop its consumer giveaway mag, Disc Digest, after the August issue.

Sides cut by Josephine Baker in Switzerland are being released here by American-Elite... Tony Martin insisted that Blaise Turi, trombone, be added to Walter Nye's band at the Riviera, New Jersey, before he opened.

Singles

Bailey, Pearl (Diamond Horseshoe) NYC, Out 7/23, ne. Baron, Leigh (Sheraton) Chicago, cl.

Bold, Davey (Mickey's) NYC, cl. Chapel, Betty (Gold Coast) Chicago, cl.

Chody, Dave (Willard) Toledo, O., h. Christy, June (Casbah) L.A., Out 7/8, ne.

Colonna, Jerry (Steel Pier) Atlantic City, 7/24-30, b. Contino, Dick (Fox) Detroit, 7/15-21, t.

Crosley, Les (Drake) NYC, h. Crum, Robert (Bar O'Music) Chicago, cl.

Damone, Vic (Chicago) Chicago, Out 7/21, t; (Convention Hall) Asbury Park, N. J., 7/24-30; (Paramount) NYC, 8/8-16, t.

Day, Dennis (Earle) Philadelphia, 7/15-24, t; (Great Lakes) Buffalo, 7/22-24, t; (Palace) Columbus, O., 7/25-27, t; (Palace) Cleveland, in 7/27, t; (Chicago) Chicago, in 8/5, t.



New Curricula Covers Biz, But Not The Vital School Of Hard Knocks

By JACK EGAN

New York—The news that Bradley university, in Peoria, Ill., has inaugurated a four-year course to train students for careers in the music business, either as musicians or in any one of several nonplaying fields, focuses attention on the tremendous size to which this profession has grown, and the new importance it has realized. True, college graduates are to be found sprinkled throughout the music world today, either as band leaders, sidemen, managers, bookers, or what have you, but in very few cases did these gentlemen have their eye on a definite spot in the profession when they were cramming for the finals in various universities.

Bradley U plans to ready the young man for any phase of the music biz he may choose to pursue, though it's doubtful that the uninitiate will be in a fair spot to make such a choice before he actually gets his feet wet. It is also questionable whether or not the boy will get the necessary background in a school room. Most of the men who are "up there" now attained their position through practical experience. Even with a college degree, the Bradley graduate may find it tough matching the kid with four years of hard knocks under his belt. His schooling will help him though and, if he's willing to start from scratch on the outside, using that book learning at the proper opportunities, he'll stand a fair chance of making the grade.

Career Choices Unlimited
Choice of careers in the music business is almost unlimited. Excluding the job of actually playing an instrument and knocking oneself out on one-sets, or in ballrooms and theaters, this profession offers the wide-eyed youngster some of the greatest opportunities he can hope to find anywhere. But he's going to have to work for whatever he gets—at least in the beginning.

There's the personal management spot for instance. An education in law will help here, though it's far from essential. In some cases even an education isn't necessary, rather a good solid supply of common sense and keen appreciation of the value of a dollar. Personal managers come from all corners. A few were band boys in their earlier days, kept their eyes, ears and a few other things open and eventually acquired the necessary polish and importance to become "indispensable" to some band leader.

Contacts A Necessity
One of the most important factors in building a career in this field is contacts. The more professional people the neophyte knows—music publishers, newspapermen, disc jockeys, program directors, advertising people, ballroom operators, hotel managers, travel agents, printers, et al—the better spot he's in to get places. And contacts are made through in-person endeavor.

Unless you're something of a genius, chances are you won't start your career in music as a personal manager, leastways not for a top name attraction.

The Aspirin Aspect
Another phase of management, which if you are on your toes at all, will lead to a p.m. deal, is the job of band manager, often called road manager.

Young men have been known to step from college directly into this spot, provided they've had a background of some band work, booking, promoting attractions, and keeping up on things in the music world in general during their pre-professional days. A road manager's chore is one of headaches—plenty of 'em—so don't get too many ideas about glamor and grandeur. The guy in charge of the band has his hands full of practically nothing but trouble.

Itemized Ulcers
To illustrate this point, let's go over a few of the band manager's duties. He has to be at the beck and call of

the leader, cater to his temperament—make sure he keeps all appointments and is on the stand at the proper time. If the leader likes to indulge a little the manager might find his job even tougher than it's supposed to be. In addition to this, he has to herd sidemen together whenever they're supposed to be on the bandstand, the bus, the rehearsal stand or any place else. He has to clock the gate when the band plays one-sets. After intermission, he settles up with the operator, collecting the balance due. Being vice president in charge of road finances, he has to keep a set of books, send in bank deposits, keep in touch with the personal manager and home office and usually make up the band's payroll. He also has a few odds and ends like arranging for transportation, making hotel reservations, deciding when the band should make its jump (either after the job or the next morning), and listening to the trials and tribulations of married couples and lovers among those under his care. All in all, it's a thankless job, but almost a necessary experience if you expect to know what the business is all about.

The Underdog
The band boy, already mentioned, serves under the road manager and just about everybody else. He's the underdog of the organization but, as happens only in the band business, if he's smart, can make himself as much as the sidemen, since those same horn tooters tip very well if "the kid" gives them good service. The band boy packs the instruments, sets up the bandstand, runs errands, helps the road manager and, if he can find a nice secluded spot where nobody can possibly find him, sleeps. Not many band boys have been college graduates, but a few have climbed the heights to reach much better jobs in this business than some lads with degrees.

Most bands have secretaries, some male, some female. They take some of the burden off the shoulders of the road manager and are in equally as good spots to graduate to personal management deals or jobs in booking offices.

Agents a Unique Clan
Booking offices open a whole new field of opportunities for those anxious to crack the Ulcer Curtain. Places like MCA, GAC, William Morris, Associated, etc., employ hundreds of men and women who are willing to swear away their lives in the interest of good dance music, popular singing, and more money. Again, a college education is not a "must," though it does help more here, perhaps, than in any other phase of the profession except the personal management post.

Jobs in booking offices are tougher to get than those with an independent dance band. Contacts mean more in a booker's setup than anywhere else—contacts and a foundation of experience

Ebel, Our Cincinnati Ear, Listens



Cincinnati—Ranking man on the Beat's staff of correspondents, oldtimer Bud Ebel is here shown talking to singer Dick Haymes during Haymes' recent visit to Cincinnati. Being an experienced dressing room habitue himself, Ebel knows just how to slump comfortably on the couch in this one at the Albee theater.

that has taught you every trick in the bag. Where you'll find that bag with all the tricks is hard to say. Query anyone in any agency—each man will have a different background story.

Lots Of Flecks
How about publicity? Ah, there's the field! It's sort of crowded, of course, but it certainly seems to be the most popular division of the music career department. Not that all band publicists are qualified press agents, but from the outside it must look awfully easy.

Paradox
Again, it's your contacts that count. The best way to make good contacts in this field is to have a top notch name attraction as your main client. How to get the client? More contacts.

Just to point out how easy handling press relations is, it might be well to mention a few necessary qualifications for a good, thoroughbred publicist in the ark field. First comes a background in newspaper work, with some experience in sports and theatrical reporting. Then a knowledge of all general and specialized media in the U.S.—and a few in Canada won't hurt—both newspapers and magazines. A little experience in an ad agency wouldn't hurt here. Of course, the publicist should know all about printing production processes, typesetting, the making of line and halftone cuts, etc. Ad agency, newspaper, radio station, ballroom, hotel, and theater operation procedure is a must unless the p.a. aims to talk like a dunce when discussing his client in conjunction with working for any of the above. Then comes the inevitable—contacts. A good publicist must know magazine writers, newspapermen, radio station program directors and disc jockeys throughout the country. Roughly, it will take about five years of road work, going out a few weeks in advance of your attraction, followed by constant correspondence, to establish this goal. There are publicists who are making the goal without such a foundation as was mentioned. But a good foundation will stand you in good stead for a long time—and pave the way for many better spots in this "fascinating" music business.

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Open Up Midwest 'Borscht Circuit'

Chicago—Start of a Midwest "borscht circuit" fell into the laps of two Chicago bookers recently when one of several north central summer resorts started negotiations with band leader Monchito, who just closed at the Ambassador West's Buttery.

Jack Salenger, owner of Breezy Point lodge, Brainerd, Minn., found he couldn't get the rumba maestro in time for his spot's opening, so Monchito's office, Billboard Attractions, sold him Kiki Garcia for the summer. Monchito went to Nippersink resort, near Burlington, Wis., and Brown's Lake, also in Wisconsin, also after Monchito, settled for Anita De-Castro's rumba band.

Billboarders Milo Stelt and Sid Morse followed it up by arranging for various acts to hit the three resorts on weekends, an arrangement the operators felt demanded this year by the increasingly frantic scramble for business. In previous years, such entertainment appeared only on the Fourth of July and Labor Day weekends.

Former Show Singer Leading Club Combo

Havana, Ill.—Former show singer Louise Raymond is fronting a five-piece combo at the Evergreens club here, and putting on a 35-minute show twice a night without any additional acts.

Group, when they're working as musicians, lines up with Bob Victor, trumpet; Hank Stanley, alto and clarinet; Jose Chavez, piano, and Billy Walker, drums. Together four months, their first job was at the Evergreen club in Collinsville, Ill., which was followed by a stint at the Continental, Kansas City, before opening here.

Down Beat covers the music news from coast to coast.

local ballroom operator, or perhaps with the territorial booker, or as personal manager of a local or territorial band. He'll take all these with an eye peeled toward hitting the bigger brackets before too long, of course.

Learn by Doing
Be it small town or big time, however, there's one way to get there and stay there—making the best of the practical experience you gain, and cultivating every possible contact in any phase of the business. Of course, hard work might help. If Bradley U has all this crammed into four years, by all means sign up. You'll save yourself a good six years—without pay, of course. Oh, the pay in the music business? A cinch. Name your own figure. Then plan on settling for half—or less.

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NOTES between NOTES

By Michael Levin

New York—The music business needs new names, new faces, new abilities, scream the writing pundits. But no one has stopped to find out whether or not we need new writing pundits.

A couple of issues ago, I yammered somewhat mawkishly at the writings of one D. Leon Wolff in the June 17 *Down Beat*. During the course of this tirade, certain prerequisites to the right of exercising the critical function were listed.

Rereading this piece, I began to wonder if the only stale, jaded faces in the music business were the musicians and the bookers; that perhaps the gentlemen reporting on their activities were having difficulty seeing their shoe leaces without bending over.

Fifteen years ago, the Marshall Stearns, John Hammonds, Wilder Hobsons, Winthrop Sergeants, Ted Tolle, Paul Eduard Millers, George Avakians and George Fraziers were hot at it, briskly carving each others' innards to shreds with hot,

flaming adjectives over the question of a brass section's phrasing, or whether the jazz tradition was really dying.

Down Beat's columns were loaded with some of the craziest, most juvenile, and yet most sincerely felt critical writing on the scene. Each cult had its spokesman, each was ready to bury the other under an avalanche of contumely and shrewish spite.

Yet, for all of the bombastics, most of these men genuinely loved jazz, traveled many hundreds of miles, and spent money out of their own pockets to encourage the things in which they believed.

They knew little of the rules of reporting or criticism (with exceptions, to be sure), often displayed gross ignorance of the basic elements of music. But they loved jazz, fought for it, helped give it a small niche in the U.S. intellectual cubbyholes of culture.

When they went their separate ways, to the *Luce* magazines, freelance writing, the record industry, and the radio business, they were followed by a younger generation of Dave Dexter, George Simons, Barry Ulanov, Leonard Feathers, Bob Bachs, Bill Gottlieb, Eddie Ronans, and Rudi Bleshes. This group, again with exceptions, was musically slightly more informed, but was also more "trade sophisticated" and seemed more concerned with the subsidiary elements accruing to the music business rather than the sheer love of the music itself.

There were selfless and tragic exceptions such as Gene Williams, but, by and large, these men regarded themselves as being more identified with the music business proper than the pure, pristine pursuit of the jazz itself.

Today there has been no new third group. Ross Russell has been proclaimed as the high priest of pop, but so informed a musician as Charlie Parker, who has recorded for Russell's Dial label, feels this

Honey



Terre Haute, Ind.—Sweet stuff part of the Three Bees, and a Honey unit is singer Loris Cobb, above. Bees are guitarist Johnny Green, bassist Jack Hyde, and piano man Walt Mudgett. Unit, which recently had a long run in Columbus, Ohio, recently opened at the Manor House here.

is not justified. The criticism for trade papers other than *Down Beat*, such as *Variety* and *Billboard*, is too often tired and inaccurate. The elder baitmen, such as Frazier, Hammond, Avakian, and the rest write very infrequently. And when they do, their writing is largely concerned with the glories of the past and dire forebodings for the future.

Bob Bach very aptly summed up the attitude of the latter group when, remarking about a new Ellington album, he said, "You know, I can remember the day when I would have been down at a record store every day for a week before an Ellington album came out. Now I just can't get with it anymore. Duke's had this batch out for three weeks and I haven't even listened to it yet."

George Simon, who continues to write in his gentle, sentimental fashion, remembers the glorious '30s, admits the skill of present young jazz musicians, worries more about his publishing house and his new business of writing singing commercials than he does tracking down a new trumpet find.

Barry Ulanov, who, by the exercise of a quite remarkable brand of personal logic, has locked himself up in a small ivory tower with those young musicians he feels to be the *avant garde*, has lost a great deal of his effectiveness in that his public is a little bewildered by his shifting bouts of mysticism and icy dogmatism. Ulanov seldom is seen in the rather hackneyed clubs which the New York music scene offers, has been quoted as saying he feels there is little to see or hear.

Dave Dexter has said over and over again that pop is a useless movement musically, has no future, and that he would like to see a return to the old days of good musicianship. In so doing, he too has cut himself off from the body of young musicians who make up the enthusiastic core of jazz followers in this country. Rightly or wrongly, many musicians feel Dexter's views reflect a complete lack of interest in today's jazz, say that, after all, they can't eat old Berigan records.

Bill Gottlieb is happily ambling along taking pictures, Bob Bach producing radio programs, and Rudi Blesh creating polemics to prove that no music has been devised since the Congo square dances were abandoned.

Of the whole group, only Leonard Feather has made a conscientious effort to stay up with the changes in jazz and jazz musicians. Some may question some of his motives for doing this, but the fact still stands that Feather has espoused the cause of new jazzmen enthusiastically, rightly or wrongly.

It is this very lack of enthusiasm on the part of the writers which is such a handicap to the musicians and the field as a whole. The critics sit and say sagely, "No enthusiasms,

Slovaks Dig Styles Via Three Combos

Prague, Czechoslovakia—There is no great war here between Dixie lovers and pop fanciers. Everyone seems to enjoy hearing all types of music.

And they get a chance to do so, with three bands here representative of the three main styles in jazz today. They are the Czechoslovak Dixieland band, which plays traditional New Orleans music; Karl Vlach's band—the biggest band in Czechoslovakia—which plays modern swing; and Rhythm 49, a pop combo.

All three bands are playing regularly, giving the people of Prague a chance to hear much good jazz.

—Emanuel Ugge

D.C. Collectors Form Jazz Club

Washington, D. C.—The Washington Hot Jazz society was formed here last month by 22 of the city's most important jazz collectors and fans. The original 22 are listed as charter members but some 200 more are requesting membership.

The organization is maintaining strict membership policies and only those who expect to take an active part in promoting jazz activities in this area will be admitted. The first open meeting is expected to feature three groups of local Dixieland musicians.

man, that group has no *elan vital* in its riffs."

This may very well be, but neither do the writers. Almost all of the men now criticizing jazz are hangers on from the days of the '30s in jazz and before. Unlike Coleman Hawkins, they don't seem to have adapted too well to the changes.

In almost all the copy you will see references to the good old days when, or, this isn't as good as the old Lunceford band, or, Benny did it better than this, or, the old Chicago mob really came on, didn't it?

Revery is a most useful adjunct to criticism, as is a chronological knowledge of the development of a field. But only when these things are used as references, not as spectacle lenses.

It is significant that, with the return to neo-classical but complex harmonic jazz, which has occurred since 1944, no new writers of note have arisen to battle over the field.

Pop has brought forth no new champions of fresh and enthusiastic vision to battle its cause, fight for new and unknown musicians, and to disregard such as Real Gone Vaughn with the splendid indifference of the embattled gladiator.

One trouble is, of course, that people such as Simon, Ulanov, Dexter, and this writer won't move over. The sources open to a young musician who has had newspaper training, and wants to report on the things he sees around him are very limited. By and large they are dominated by a group which seems reasonably tired in its viewpoints, no matter how correct their views may or may not be.

Accordingly, this writer suggests to the *Down Beat* editor that he turn over a page an issue to musicians or aficionados who feel they have constructive and interesting critiques to relay to their fellow men. That in so doing, these type critics be made to understand the responsibility and the discipline which must motivate a critic's writing as well as the enthusiasm which should spark it.

I am sure that such a column, while contentious and perhaps even occasionally a little too oolycooled, will on the whole make more cognitive reading than some of the dribble turned out by the gentry who now dominate the field. Arent the validity of my own writings in view of all the remarks spread out above, I can only modestly say that I am still trying to be of some constructive use. The obvious reply to this is, of course, a play on Winston Churchill's famous "Ah, Mr. Levin is a modest man. Indeed he has much about which to be modest."

Ex-Waringite Leads

Savannah, Ga.—Glen Moore, a Fred Waring trumpet man for seven years, brought his own band into the De Soto hotel here in June. Band has the old Casa Loman, Clarence Hutchenrider, on clarinet; Mel Paul, piano; Joe Manzi, accordion; Fred Harnach, bass, and Mike Victor, guitar.

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BACK COVER
TO PERIODICAL, dated July 29, 1949

JUL 12 1949



Boppers Are Too Cocky

(See Page 3)

Hollywood Bowl Goes Hillbilly

(See Page 2)

Long Skirts Kill Biz, Says Woody

(See Page 1)

On The Cover Welk, Helen Ramsay

U.S. AND CANADA

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