

Special Edition Of 'Beat' To Feature Dance Biz Revival

When, as, and if the dance band business realizes its long-sought revival, *Down Beat* has no intention of claiming sole credit for the phenomenon. But we do want to call attention to the fact that we have been in there pitching for many, many months, and we believe that the publicity we have given certain factors has helped indirectly to correct them.

We frequently have emphasized the theory that overplay given to vocal recordings by disc jockeys has been responsible partially for the slackening of interest in dance music on the part of the public. We note with interest, therefore, that when RCA-Victor polled the jocks to estimate how much air time would be accorded their 15 volumes of "Here Comes The Dance Bands Again," pledges totalled 10,000 hours.

Of even more interest is the fact that a later check indicated the dance discs actually would receive 20,000 hours, just double the original estimate! Deejays may be waking up.

We have pointed out many times that the 20 percent cabaret tax has been throttling the industry and are happy to report that the musicians union has plunged into the fight to convince congress that it should be repealed.

Maury Paul, secretary of the Los Angeles local, scores a good point in the appeal sent to Washington by that organization. Calling attention to the hundreds of clubs and cabarets which either have closed doors or dispensed with live music, Paul points out that this represents a double loss in income to the government, because it not only fails to collect its 20 percent tax, but loses taxes which those musicians, entertainers, and other employees normally would pay on their income.

"No tax revenue ever comes from the unemployed," says Paul.

Late last year, *Down Beat* announced its plan to survey the dance band business and to attempt to analyze its problems through study of a test or laboratory band, the unit formed by Roy Stevens. Photos and stories about the test band have been carried in each issue ever since.

While no single solution to the problems of the industry has been uncovered so far, the experiment has attracted wide attention, much comment, and probably can be credited in part, at least, for the current general interest, both trade and public, in the revival of dance music.

Down Beat now plans a super-duper special issue to be titled "Everybody Dance." It will be the May 19 edition, on sale May 5, and will be crammed with photos of bands in action, club and ballroom crowds, and other pictures related to dance music.

It will contain, in addition to regular news and features, special articles by leaders, name musicians, bookers, managers, publicity men, promoters, operators, disc jockeys, radio and record executives, and others prominent in the trade.

We hope that this special issue will be twice the size of a normal edition of *Down Beat*. We know that it will interest every one who enjoys dance music. Watch for it!

James Adds Vocalist; Set For Astor Date

Hollywood—Harry James has signed Dick Williams (of the Williams Brothers who used to comprise a niter unit with Kay Thompson) and Adele Francis as featured singers. Miss Francis has been working as a single in local spots. The unit opens at New York's Astor hotel May 22.

James' lineup as it now stands is expected to remain intact for the tour. Personnel: trumpets—James, Phil Cook, Nick Buono, Everett McDonald, and Ralph Osborne; trombones—Dave Robbins, Juan Tizol, Ziggy Elmer, and Lee O'Connor; saxes—Willie Smith, Musky Ruffo, Bob Poland, Corky Corcoran, and Jimmy Cook; rhythm—Bruce McDonald, piano; Bob Stone, bass, and Jackie Mills, drums.

Goose !!

New York—From Sid White's *Main Street* column in *Radio Daily*:

"Frankie Laine was telling Leo Fuld that he was crazy about the latter's hit record, *Where Can I Go*—but accused Leo of imitating him in several vocal phrases.

"Don't be silly," chided Fuld. "I heard Louis Armstrong before you did!"

Granz In Europe

New York—Norman Granz is in Europe lining up a tour there for his *Jazz at the Philharmonic* unit late this spring. Trip will mark the first time JATP has hit the Continent. Granz left New York by plane in mid-March.

Bing Dons Helmet, Beats Tambourine For Five



Hollywood—Bing Crosby, the despair of CBS publicity men (he needs 'em?) because he refuses to stand still for photos, astounded all when he lighted long enough for this one. Band is the Firehouse Five Plus Two, who were taping their second appearance on his show. From the left they are: Ward

Kimball, trombone; Monte Mountjoy, drums; Danny Alguire, cornet; H. Lillis Crosby, tambourine; Clark Mallory, clarinet; Ed Penner, bass; Harper Goff, banjo, and Frank Thomas, piano. That helmet may be one reason Crosby wasn't camera shy this time.

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Beneke Miffed; Asks Victor To Cancel Contract

New York—Tex Beneke, who has heretofore maintained a public silence on matters pertaining to Ralph Flanagan and the Glenn Miller style, has finally had it and is talking back.

Don Haynes, Beneke's manager, has asked RCA-Victor for a release from the band's recording contract. Deal runs until next January. Haynes claims Victor has been bypassing Beneke in favor of Flanagan.

When Victor first unveiled Flanagan last fall, company was officially playing it cagey so far as Beneke, who had inherited the Miller library and mantle and was one of the label's established artists, was concerned. Although it was quite apparent that Flanagan was doing a direct copy of the Miller style, in deference to Beneke nobody at Victor would say this for the record.

At the time, Beneke was reported burning at Victor's steering Flanagan onto the Miller style but nothing came of this then. However, the Flanagan boom has steamrolled to such an extent since then that Beneke apparently feels he is permanently assigned to second Miller fiddle with the company and wants out.

Calloway Forming Big Band Again

New York—Cab Calloway, who has been working with four and seven-piece combos for the last 1½ years, is scheduled to reorganize a big band early in April. Band will be used primarily as part of a package show to be booked into theaters, although it may take on some one-niters in addition.

Cab, who recently signed with London records after a brief period with Bluebird, has already cut four big band sides for the label, using a studio crew.

Lena Gets Release From MGM Contract

Hollywood—Lena Horne has been released, at her own request, from her MGM movie contract, which had until April 1, 1951, to run.

Studio sources said the picture firm had been unable to find suitable roles for the singer and that she preferred to accept engagements offered in Europe this summer.

Flanagan Debut In Boston Ballroom Pulls Full House

By RAY BARRON

Boston—The newly organized Ralph Flanagan band made its debut at the King Phillip ballroom here on March 15. Some 2,000 persons packed the dancery for the opener which had only a cold New England night as a hindrance. And

boyish-looking Flanagan didn't disappoint those who crowded around to hear the leader's well-uniformed band. The applause captured Flanagan to a point that left him speechless.

This same reception continued all evening, despite the frequent

repetition of tunes. Flanagan has no exploding personality, but his meek manner seems to click with the autograph seekers and well-wishers.

Majority Satisfied

The majority of the ballroom operators present were well satisfied with the reception tendered the new band, but other ops, like Roy Gill, who operates the largest dancery in New England, didn't find the crew any different or stimulating and didn't think it would revive the band industry. Gill's wife, however, made a note to buy Glenn Miller-styled stock arrangements for their house band.

Flanagan featured no names of any drawing value besides vocalists Harry Prime and Evelyn Joyce. Prime and Miss Joyce handled the few vocal arrangements that are well scattered through the library. That this was Miss Joyce's first public appearance was hard to believe, due to the poise she maintained all evening.

Criticism

Local band leaders who were on hand to pass judgment on the new band, mentioned spots which the band couldn't play due to monotonous style, lack of personality and showmanship, etc. They also agreed that the trumpet section was pretty weak, and that Flanagan should either play more piano or hire a piano man.

Flanagan personnel: trumpets—Ralph Scaffidi, Knobby Lee, and Art Dewey; trombones—Herb Spitalny, Phil Giacobbe, Blaise Turi, and Ralph Powers; saxes—Joe Soldo, Red Press, Irving Maffler. (Modulate to Page 19)

Cece's Sortie



New York—This is Cece Blake, who told her pitiable tale of a band singer's woes in the April 7 *Beat*. Cece sang with Skitch Henderson in 1947, then changed her last name from Martin to its original Blake and spent 1½ years with Vaughn Monroe's band. She left the Moonbeam circuit recently to work as a single.

Auld Joins Basie For Strand Date

New York—Georgie Auld joined Count Basie's band on tenor when the Basie crew opened a stand at the Strand theater on March 24. After the Strand date, Georgie will form his own five-piece combo. Group will be handled by Willard Alexander.

Eckstine Readies For Paramount

Portland, Ore.—Billy Eckstine doing one-niters (at \$1,750 a date) until his April 12 opening at Manhattan's Paramount theater. Six-week stay there will be followed by two weeks at a N. Y. club, backed by Charlie Barnett's big band, which will be reorganized to fulfill this commitment.

Billy then skips to Philly's Click for nine days, with Buffalo's Town Casino a possibility thereafter.

Eckstine will re-sign with MGM when his current recording contract lapses in October, asking, however, for more money and the stipulation that he be allowed to enumerate a minimum number of sidemen on sessions. The singer expresses a preference for Buddy Baker's backing.

—Ted Hallock

On The Cover Rafael Mendez

Cover subject for this issue is probably the most brilliant trumpet technician of our time, Rafael Mendez. You've heard his multi-note display on many records and have seen him in such movies as *Fiesta* and *Holiday in Mexico*. He's the ace trumpeter on the MGM movie lots, recently made several theater appearances as a guest soloist in the east and midwest. See story on Mendez on page 3. (Photo by Mike Shea.)

No Depreciation When Wonders Aids Spike In Exhuming Charleston



Chicago—Takes an old-timer like Ralph Wonders, Spike Jones' road manager, to teach these youngsters a "new" dance like the Charleston. That's Wonders demonstrating, in the first photo, for an audience of Helen Grayco, Spike

and Helen Amundson, who view the spectacle with very mixed feelings. Ralph's got them started, as the second shot shows, though Spike seems to be having a tough time. Third picture is a cheerful windup, with all participants demon-

strating their free-wheeling glee. Just incidentally, Spike recorded the Charleston cycle in Victor's "Here Comes the Dance Bands Again" series of albums.

Red Mitchell 'An Amazing Bassist'

By PAT HARRIS

Chicago—Listening to Keith (Red) Mitchell play bass is an amazing experience. His choice of notes, phrasing, and ideas is highly individual, his execution of them flawless. Pianist Ralph Burns, who with drummer Sonny Igoe and Red

make up the rhythm section of the Woody Herman septet, believes Mitchell one of the most stimulating bassists he's ever played with.

But when you find out how the mind under that carrot topping is working, "amazing" is a mild word indeed.

Four Levels

As Red explains it, there are four levels of activity in the way the human mind works. This is part of a theory he's evolved during the last few months to help him in his playing, and in the direction of other aspects of his life. It is a theory probably without scientific foundation, but it works for Red, and hearing him talk about it helps explain why he does what he does with that bass.



Red Mitchell (By Mitchell)

Briefly, the first and most basic level is that which governs the application of standard formulae which the mind has absorbed. It tells the hand, in writing, how to spell a word; moves the fingers, in playing, to the right notes of the chord. The second level, comparable to the choosing of the right word, directs the whole hand in playing. Coordination is the general function of this level.

The third level is both an inhibiting and propelling area. Here de-

terminations as to what is to be done with the words, or phrasing the notes, are made. Fourth, and highest level (Charlie Parker may have a fifth, but Red hasn't thought about that much, being busy with aligning the universal four) is the seat of inspiration and feeling, and from which all good impulses must come.

In translating a fourth level impulse to action, the mind may or may not hit all the steps, but instead of the process being a continuous one, it is really a series of shifts back to the fourth level for more detailed instructions until the action is completed.

Getting Better

Red has gotten his thinking lined up so that it travels twice from the fourth level, and he's now working on the third trip. In other words, he not only thoroughly considers what he's going to play before he plays it, but considers it twice, and is looking forward to a third mulling. This is a subject it might be best for the reader to pause on only once. It makes Red's thinking more effective and clearer, but no such guarantee goes along to other adopters of the system.

Apparently a well-adjusted, happy young man of 22, New Jerseyite Mitchell was professionally headed for a career as an electrical engineer when the army interrupted in 1945. He had obtained a four-year scholarship to Cornell, and had completed the first year. "But you have to get to a pretty

high level in engineering before you can create, before your word means anything," Red says. "Much of it is so routine. I dig music more."

Though he studied piano from the age of five until 14, when his teacher died, Red was not particularly taken with it—forced practicing seemed to have killed any real interest.

Dad Plays

"Dad plays organ and piano, and he never liked jazz. He's an engineer, and before he started building a pipe organ in our house he directed choirs, played for churches, and so forth. But the pipe organ takes all his free time now."

First jazz Red heard was a Count Basie record, over the radio, at 16. "I decided then that Prea was the greatest saxophonist," he says. "Even though I'd never heard anyone else, I knew no one could be any greater."

In high school, Mitchell led his own band, "a stock band," he calls it, which was a good-sized unit as such things go, with four saxes, five brass. He was playing piano then. He was also working on radar test equipment for Western Electric.

He played clarinet in the Cornell band, and entered the army (314th ASF band) as an alto player, though he played piano most of the 1½ years he was in the service. "I play piano now just for laughs," he says deprecatingly, "and very little alto. I could get by on alto in a marching band."

Cheap Bass

His first and only bass, the one he uses now, he bought for 15 cartons of cigarets in Germany. It had been handmade of especially thin wood by Franz Stöhr, a violin and guitar maker of Erbach. "It gets a crazy sound," Red says fondly. He studied bass one summer at Juilliard. His teacher, Frederick Zimmerman, spent the whole time on Red's bowing—not much practical help for a jazz bassist.

The music study he had had up to then seems to have proved of limited value, according to Red. The classical piano limbered his fingers for jazz piano, and jazz piano helped him in knowing chords, but that's about all.

Something Different

"I'm trying to play something different on bass; not like Safran-ski, but as if I were playing a horn. I try to play melodically, to get a legato sound, and to swing," he says. "Ray Brown sounds, every once in a while, like what I'm trying to sound like. He does some things that scare me."

Among other musicians Red admires, including too many bass players to list, is the one exclusively fourth-level musician he knows, trumpeter Tony Fruscella.

"He plays so softly that he never works," Red says. "He was on Charlie Barnet's band for just one day. But all his playing is from the fourth level."

Red's family didn't approve his choice, after leaving the army, to become a musician. "They didn't disown me, or anything like that, and they backed me up, but they sure didn't dig it," he says.

First Job

His first job was with a local Lombardo-styled crew, on which the leader played Solovox. Red replaced a tuba player. Then he worked with an amateur Gilbert and Sullivan company in his native Ridgewood, N. J., and with a volunteer band of telephone company employees while he was working for the telephone company. A couple of months on 52nd Street followed, and then Mitchell joined the Jackie Paris trio. He was with Paris six months, before moving into Mundell Lowe's trio, which had Dick Hymar on piano. Four weeks work with Lowe was spread out over a much longer period.

Mitchell was rooming with Red Kelly then, and Kelly was playing

bass with Chubby Jackson's band at an NYC club. Gene DiNovi has been playing piano with the group, but left, so Red moved in on piano for a week. Then the band broke up.

More Starving

"Another period of starvation—there were quite a few of those scattered through," followed, before Mitchell joined Charlie Ventura. "I was living across the street from the club where Ventura was playing. Max Wayne's father died and he had to go home. So Ed Shaughnessy got me on the band. I was with them about three months, and left last December."

Mitchell joined Herman in Havana, and, according to Woody, will probably be in the big Herman herd when it is re-formed. "I should be a ball," Red says. "I've never played bass with a real swinging big band."

Re Unit To Chicago

New York—Payson Re's combo, a fixture at the Plaza hotel for the last 2½ years, leaves there April 15 to move to the Drake hotel, Chicago. Combo has Herb Bass, trumpet; Bob Taylor, tenor and clarinet; Ray Garbarino, accordion; Ray Michaels, drums; Payson Re, piano; and Francis Palmer, bass.

Knight Brings King Louis Tribute



Hollywood—As soon as Louis Armstrong revealed that his old Okeh recording of *Sleepytime Down South* was, in his opinion, his greatest, collectors all around town started scrambling for it. When Evelyn Knight, who sings sophisticated songs but collects jazz, found Armstrong was searching for a copy of *Sleepytime*, she dug an original Louis from her own collection and presented it to him. "As a tribute to one of the really great musical artists of all time," she said, in giving the disc to Armstrong. Bill Anson, on whose KFWB program the presentation was made, looks on in the photo above. The record, despite its age, was in good playing condition, though the engineer on the show had to help the needle out of one groove.

Potluck On Carle's First Victor



New York—Frankie Carle's "golden touch" is now ready to gild Victor's catalog and counting house. The piano-playing leader, who recently switched from Columbia, is shown above cutting his first Victor side, *Spaghetti Rag*.

Read the articles on the dance... on sale May 5!

Mendez, At Age 6, Faced Firing Squad

By JACK TRACY

Chicago—Pancho Villa looked at the frightened 6-year-old youngster who stood before a lined-up firing squad, then roared, "I give you one more chance. Do you want to continue playing with my band or do you want to be shot?"

Pastor Crew 'A Competent But Undistinguished Ork'

By JOHN S. WILSON

Revised at the New Yorker hotel, NYC. Trumpets: Lew Obergh, Robert Funk, and Stubby Pastor... Arranger: Dick Rhodes.

New York—The current Tony Pastor band is a competent but undistinguished crew. Playing much of their book in that solid, rather bouncy rhythm that Pastor has stuck to pretty consistently, they provide good dance music but little of any interest musically.

In recent years, he has cut a few records which might have been fairly successful in a band era, but, due to then-current circumstances, didn't amount to much. Building from these records, it might be expected that Pastor could go into the battle of bands, which seems to be brewing, with a pretty salable product.

No Vitality

But the stuff he is putting out at the New Yorker gives no indication of the vitality found in some of those records. One possible conclusion is that Tony can do a good job when he tries, but he just isn't trying too hard these days.

In any event, the appeal of the Pastor band, as presently constituted, is bound to be limited. If Tony were just another leader, he could conceivably, with proper manipulation, come up with a great band. But Tony isn't operating that way. He's selling himself as a personality. His vocals pop up all over the place, and when he isn't singing he is quite often blowing his tenor.

Since Pastor is scarcely more than a Grade B product as either vocalist or instrumentalist, and since his efforts comprise such a large part of the band's work, the ultimate effectiveness of the band is held within the limits of Tony's

Generally Humdrum

Musically, the band does a good job of playing what it is given to play, but Dick Rhodes' arrangements have a generally humdrum quality. Occasionally a few polite pop figures are brought in, as in How High the Moon. However, the general effect is old hat, a quality that is not lessened by Archie Freeman's lead-footed drumming.

Of the relatively few solo spots offered, the only really bright moments are provided by Stubby Pastor, who is kept busy commuting between the trumpet and trombone sections, with occasional skirmishes up front to the mike.

One-Niter Tour Of South For Lutchter

Hollywood—Nellie Lutchter starts her first one-niter tour April 15, a trip through the south. Tour includes an appearance at her home town, Lake Charles, La., on April 17, ends April 29 at Austin, Texas.

Following is a two-week date at Cafe Society, NYC, starting May 11.

Many photos of dance bands in action will be a feature of Down Beat's May 19 "Everybody Dance" issue, on sale May 5!

That was a pretty close call. It almost ended right there the career of someone who grew up to be a trumpeter recognized by most as about the greatest technician ever produced on his instrument. And the first trumpeter ever to play as featured soloist with a nationally known symphony orchestra. And a man who whips off Hora Staccato, Flight of the Bumblebee, Czardas, and other such bits as simply as Art Tatum plays a C scale.

Come On Along

Rafael had hooked up with Villa in an odd way. Pancho had stopped at the little Mexican village of Jiquilpan a few months before and was welcomed by the village band. He listened a few moments, then turned to an aide and said abruptly, "That's my new orchestra. They shall come with us."

The orchestra was the Mendez family. As Rafael explains, "My father taught all of us children to play one instrument or another as soon as we were old enough to pick one up. I could play trumpet pretty well by the time I was 5 and played in the family band. When Villa said we must go along with him, we did. There was no arguing."

Some four months after the firing squad incident, the Mendez's were allowed to go back home. Villa was going into battle, didn't want to endanger the family.

Circus Bands

Rafael continued studying at home under his father's tutelage, then left to join one circus band after another. He had his eye on the United States, however, and finally got his chance to come here when a cousin in Gary, Ind., offered him a home.

But work as a musician wasn't easy to find. He got a job in the Buick factory to tide him over, played in the company band.

Finally, in 1927, he landed a job with the pit band at Detroit's Fox theater, which then was led by Russ Morgan. Rafael stayed until 1932, when disaster, in the form of a door, struck.

Warming Up

"I was warming up in the dressing room just before a show," he says. "As I started to walk through the swinging door, my horn still to my lips, the bass man came charging in from the other side. The door smashed the horn into my mouth."

His lip mashed and bleeding, Rafael rushed to a doctor. But it failed to heal properly, remaining constantly infected. For four years Mendez wandered from doctor to doctor. None was able to help him. The few times he attempted to play, the results were miserable. He couldn't blow note one.

So it was back to Mexico, where he glumly hung around home. But in Mexico he found a German doctor who promised aid. He burned a hole completely through Mendez' upper lip, cutting out all the infected area. "It was a hole so big I could put a cigaret in it," Mendez remembers.

Months to Heal

It took months for the scar to heal, many more months of trying to get his embouchure back. Finally he could play again, and went back to Detroit, where he joined Rudy Vallee's band as first trumpet. He stayed with Rudy until the band got to the west coast. Jobs with Mutual Broadcasting, Alvino Rey, Dave Rose, and a long series of guest shots on the Al Pearce radio show followed.

Then Mendez joined MGM studios, where he has worked ever since, interrupted only by yearly dates as soloist in Hollywood Bowl, guest appearances on radio shows, and that first-time-ever appearance as soloist with a symphony—a date with the Denver orchestra.

He also has appeared in several

Fast Guy



New York—Bearded Burl Ives' first Columbia record under the supervision of bearded Mitch Miller is a sort of industrial Riders in the Sky, and is called River of Smoke. It's one of the fastest numbers any singer has ever recorded, or at any rate, the fastest Ives has ever done. Smoke is backed by The Bachelor's Life. Burl, who still longs for his foot-loose and pre-Plaza days, also cut John Henry and My Lindy Lou at the session.

movies, including Holiday in Mexico, Fiesta, and Luxury Liner.

Out of World

Tentatively scheduled are appearances as soloist with Stan Kenton's next yearly concert tour. Mendez would like that. "Stan's out of this world," he says. "The ensemble work is marvelous. I would love to play with him."

Mendez' choices as top trumpeters would fill pages. They run the gamut from Bix to Diz, with quick bows for such as Charlie Shavers, Billy Butterfield, Harry James, and, of course, Louis Armstrong. He always was one of my favorites."

One Goal

Rafael has one goal, one which he feels he's taken several steps toward already. "I've been striving all my life," he says, "to get the trumpet out of the 'just another brass instrument' class. I think the trumpet should be accepted as an instrument worthy of being played solo at concerts, just as a violin, piano, cello, anything." Listen to him play it sometime. You'll probably agree.

RCA Plans Big Push For Carle

New York—Frankie Carle got doctor's orders to lay off for a few weeks in March. Orders came after nervous exhaustion laid him low while playing Cleveland. He went to California to recuperate. Layoff forced the band to cancel a number of midwestern dates.

Meanwhile, RCA-Victor is working up a big push for Carle, who recently moved to that label from Columbia. Wax house added an album of Carle playing Frank Loesser tunes to its "Here Come the Dance Bands Again" series and cut another album, Frankie Carle's Sweethearts, due for April release.

Hyman Joins Goodman Six

New York—Pianist Dick Hyman, a onetime Teddy Wilson pupil, will take his former teacher's old chair in the Benny Goodman sextet when Benny goes to England on April 15. This is the first time Hyman has played with BG. He replaces Jimmy Rowles, who had been scheduled to play piano in the group.

Overseas, Benny will pick up Belgian guitarist Jack Theilmans, and Charlie Short, English bass man. Making the trip from this side with Benny, in addition to Hyman, are Roy Eldridge, Zoot Sims, and Ed Shaughnessy.

Chubby Cuts Sides With New 12-Piecer

New York—Chubby Jackson, who decided to leave Houston after all, has signed an exclusive wax contract with New Jazz records to cut sides with a 12-piece band. First slicings include four originals by Tiny Kahn and one by Al Cohn.

Date was made by Al Porcino, Red Rodney, and Howard McGhee, trumpets; Kai Winding and J. J. Johnson, trombones; Charlie Kennedy, alto; Zoot Sims and George Auld, tenors; Gerry Mulligan, baritone; Don Lamond, drums; Tony Aless, piano, and Chubby, bass.

Damone To Waldorf

New York—Vic Damone gets his first shot at the Waldorf-Astoria's Starlight Roof starting June 1. Singer found himself with an open date when a picture he is scheduled to do for MGM was postponed for a month. Waldorf picked up the open time. Guy Lombardo, who'll back Damone on the show, will add some strings for the date.

Roy Bids Meadowbrook Goodbye



(Photos by Otto Hess)

Cedar Grove, N. J.—Farewell time at the Meadowbrook for the Roy Stevens band, and owner Frank Dailey, behind the cash register, hopes leader Stevens will find his way back soon. Singer Pat Laird watches, in the top photo. Stevens and Miss Laird do some extra-curricular work, addressing postcards, in the dressing room between sets. Cards are to disc jockeys, informing them of the Stevens band's recent releases on the London label.

Watch for Down Beat's big "Everybody Dance" issue of May 19, which goes on sale May 5!

Ella Started Young, Still Is



(Photo by Herman Leonard)

New York—A sweet 16, plus an added year for frosting, went into the cake Ella Fitzgerald cut at the 17th anniversary party Birdland gave for the singer recently. It was just 17 years ago that Ella made her singing debut in an amateur contest at the Apollo theater. Pensive young lady at the left is movie star Peggy Ann Garner.

CHICAGO BAND BRIEFS

Studies Bop, Returns To Original Love, Dixieland

By PAT HARRIS

Chicago—Roy Wasson made a decision a couple of years ago that is almost unheard of among jazzmen. Wasson was playing piano in California and he began to listen to Dizzy Gillespie and Charlie Parker records. He liked them. For a sometime student of Jelly Roll Morton, that's quite an admission.

"But I had to choose between the beat and the happy sound of Dixieland, and the music of bop, and I stuck with Dixie. The Dixie beat, to me," Wasson says, "is like the rhyme in poetry. You don't have poetry without rhyme, and I couldn't see playing without that beat."

Now with Lane

Wasson's now playing with Johnny Lane's combo at the 1111 club here. A mild, sandy-haired man of 40, he can't reproduce Jelly's style perfectly any more, but then, it's been a long time since Jelly's tutelage. Wasson was 16 when he met Morton, at the Walter Melrose publishing office at State and Lake streets in Chicago.

It was around 1923, and he used to go up to Melrose's frequently to pick up sheet music for the neighborhood band he played with. "Jelly Roll seemed pleased that I knew his compositions, and he offered to teach me to play them just as he did."

Studied for Year

"I studied with Jelly Roll the better part of a year. We would go up to a place near Adams and Wabash where you could rent pianos by the hour, and, once a week, I'd have a lesson. I'd play something, then he would play it, and we'd continue like that until I could duplicate his phrasing."

As far as Wasson knows, he was Jelly's sole pupil at the time, and certainly one of the few pianists Morton ever taught directly. In 1924, Wasson went to Milwaukee with the Red Flames Syncopators, and the lessons ended. On his return to Chicago he worked with Al Gale's band at Pete's Place, 111th and Cicero.

With clarinetist Gale, who's now in the sausage business in Minneapolis, were Charles Yaki, banjo; Gene Krupa, drums, and miscellaneous cornet players. It was probably Krupa's first professional job, Wasson thinks. Though Roy stayed with Gale for almost two years, Gene left after about a year to go with Irvin Aaronson's band.

Another Teacher

Wasson picked up another teacher, too, on his return to Chicago. This time it was Jess Stacy, who was working at the Midway Gardens at the time. Roy's routine with Stacy followed a pattern quite different from that under Morton.

"I'd go to Jess' house about 1 p.m. and we'd have breakfast together. We'd play all afternoon, and I usually stayed through dinner and went down to the job with him in the evening. The Midway Gardens was a melting pot for musicians. I sat in for Stacy a couple of times, and I remember Benny Goodman, in short pants, sitting in with the band."

Since Wasson's return to Chicago last spring, he worked with Doc Evans' band for a while, then as a single at the 1111 club. When Johnny Lane's Dixie band moved into the Bryn Mawr spot, Wasson stayed on as pianist. His style is close to Morton's, and is one of the brightest spots in the Chicago jazz picture today.

Mole to Jazz Ltd.

In addition to the new Jimmy Granato band, which lacks a little of the spark and push of some of the other Dixie units in town, other shifts have been made among the musicians of the older style. Miff Mole moved into Jazz Ltd. when Muggsy Spanier left, taking trombonist Julian Laine with him. Others Muggsy took to the west coast were pianist Tut Soper, clarinetist Darnell Howard, and drummer Eddie Lightfoot.

This Hangover begins left two

gaps, one, the cornet spot at Jazz Ltd.—unfilled at presstime—and the other, the third member of the trio at the Bee Hive. The Hive hoped to get Lee Collins in, eventually, while the Ltd. was trying to find Sidney De Paris. Muggsy expected back at Jazz Ltd. in the beginning of May. Doc Evans' band treks west to follow Spanier at San Francisco's Hangover.

John Schenk's back actively promoting the sort of jazz we've been talking about, with a new gimmick. It's called the Musician's Jazz so-

ciety of Chicago, and memberships are open to anyone with \$1. Proceeds from the club go into a loan fund for temporarily indigent musicians, of whom promoter Schenk knows not a few. First concert, on April 15 at the Gaffer's club from 5 to 8 p.m., will corral most of the Dixie musicians in Chicago, and, Schenk hopes, most of the Dixie fans.

As for other goings on, Anita O'Day returned to the Hi-Note, with pianist Stan Seltzer as accompanist. Hal Russell's boys out of that spot, and new band not definite at presstime.

Blue Note brought singer Bill Farrell in March 24 for 10 days, while the Capitol lounge opened Skip Farrell and the Mel Brandt trio the same day. John Kirby, at the Capitol, and Tiny Davis, at the Note, did not live up to expectations. Ought to teach us a lesson about becoming excited on the basis of reputations and reports. Les Paul opened April 7 at the Note. Doc Evans' band went in on that day, for two weeks, replacing Art Hodes' crew.

Lino Frigo moved into the Pre-

view lounge, in the loop, while Al Lopes' band took off for the Clover bar in Peoria. Organist Jeri Brown, who also plays accordion, left the Sheraton hotel's cocktail combo to single at the Preview in the afternoons.

New band in the Melody Casino, near Clark and Division, includes such musicians as tenorist Ira Shulman, pianist Irv Craig, and bassist Don Lundahl. Modern music, and six nights a week.

Vana Cuts Out

Eddie Vana, the violinist who has worked with accordionist Leon Shaah' Cosmopolitans for seven years, cut out for a television job. Vana's in the new band guitarist Julian Stockdale got together for the Saturday night Jay's Jamboree program on WGN.

Others in this band are bassist Frank Whitehead, accordionist Reno Tondelli, drummer Wally Saffer, pianist Paul Jordan, and saxist Boyd Rolando.

Drake hotel band shifts April 8, with Payson Re replacing Ron Perry in the Camellia room. Jerry Glidden stays on at the Congress Hotel's Glass Hat until May 15, when Bill McCune's quintet comes

in. Peggy Murdock, now with Jimmy Featherstone's band, will be the vocalist.

Palmer House brings Dorothy Shay in April 27, with Eddie O'Neal's band held over. French clown Yonelly, who also happens to be quite a musician, will be on the same show.

Oriental theater has Lena Horne gracing its stage for two weeks starting April 6, with Fran Warren in the show opening there April 20. Louis Armstrong booked in there, but the date hasn't been definitely set.

Big Regal Bill

The April 21 bill at the Regal, in addition to Josh White and Cootie Williams, will have singers Ruth Brown and Herb Lance. And, of course, Frankie Laine's show at the Chicago theater opens the same day. Word that Laine will go into the Chez Paree here in August or September.

Elliot Lawrence expected at the Silhouette sometime soon, while Charlie Ventura's band opens there April 14 for 17 days. Gene Krupa didn't make the date at the Silhouette, so spot brought Cab Calloway in for 10 days in March.

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Capsule Comments

TRISTANO-GARNER

Orchestra Hall, Chicago

Chicago—Erioll Garner should sue somebody. Namely the guy who even booked him at the same in Orchestra hall concert recently with the Lennie Tristano sextet, let alone trying to spot him following Lennie.

Not that Garner was really boring, he just sounded that way compared to the offerings put down by the sextet.

Lee Konitz and Tristano himself were standouts. Konitz contributed several fabulous bits, including a gem on *Fine and Dandy* and some spine-chilling work on the eerie *Intuition*, which closed the concert. Lennie played precisely, cleanly,

magnificently throughout the whole concert, totally lacking in any of the "coldness" for which he too often has been criticized.

Tenor man Warne Marsh demonstrated a warmer tone and more flowing ideas than we've heard from him before, while Billy Bauer, Arnold Fishkin, and Jeff Morton also had their moments as the group again demonstrated it's easily the most advanced musical unit in the land.

Garner rambled through some familiar standards, tossed in a few up-tempo originals in his portions of the show. He was backed by bassist John Simmons and drummer Harold Wing.

The crowd was slim. —jac

Starts With ABC

Chicago—Pete Zamuto, former assistant manager of the Blue Note club, took over Bob Phillips' job with Associated Booking corporation's office here. Phillips moved to ABC's west coast office.

Oscar Peterson Is One Of Finest Things In Years: Mix

By MICHAEL LEVIN

New York—They tell a Joe Frisco story about the time Joe was walking down Broadway when the Palace was still in its hey-day, and gathered on a corner, shooting the breeze, were Harry Richman, George Jessel, Georgie Price, Eddie Cantor,

and some other comedians of the same type. Frisco sized them up, and as he walked by, said with the inimitable stutter, "Better scatter boys—here comes Al."

I suspect some of the same feeling of panic is going to hit the country's piano men after Oscar Peterson does a swing around the nation.

One of Finest When the Canadian keyboard

flash "guested" at a Granz concert last winter, this writer allowed as how he was a colossal musician. After hearing him perform for a longer stretch with a supporting trio at a local club (Ed. Note: See *Diggin' the Discs* for Mix's review of Peterson's first record), there is no question that Peterson is one of the finest things to have happened pianistically in this country in years.

Great gravy unto Betsy, what power the guy has! Not since the days when the great Father Hines was really stridin' in Chicago have the keys been depressed with such complete dynamic control, such applied rhythmic crispness.

More than this, Peterson has a driving left hand ('member when piano players used to play with both hands?), flashing double-hand technique, a good harmonic air, and a crackling sense of invention that sparkles with originality and humor. At up-tempos he will often deftly insert a phrase made popular by another pianist, rib it more than lightly, still come out of it all with a completely formed idea.

There are conscious influences in Peterson's playing. You can hear Tatumesque arpeggios, the two-fingered percussiveness of Nat Cole, the lyric octave work of Garner, the relaxed block chords of Shearing. But through it all runs the thread of his own personality, the driving yet relaxed power of a good technician who knows what he wants to get from his instrument, has the ability to get it, and therefore doesn't need to overly display it.

Bystanders were especially floored by use of double-hand running figures in *Get Happy* executed as a home stretch tempo.

There is no question that Peterson has color, drive, creativeness—all of the necessary attributes of a fine musician. He is certainly one Canadian musician who is in no fear of being cut in anybody's session here in the States.

A big, bulky man who hunches over a piano with almost crooning possessiveness, Peterson electrified a crowd driven into dull apathy by Artie Shaw's moosings. He is on his way without any question. Just incidentally, he got \$1,000 a week on his first date in this country, yet he was virtually unknown. Next week, how much?

One thing additional: Unlike the debonaire sophisticates who have been crowding bandstands in recent years, Peterson looks like he likes to play and sounds it. This, too, has its effect on the crowd. Some of our cooler gentry might well take note.

The boys are already starting the "Who's he better than?" contests. This may be premature. However, right now I would unqualifiedly say that there are some things which Peterson does better than any other pianist in the country, and almost everything he does is first rank quality.

All *I Got Rhythm*, *Whispering*, and *How High the Moon* virtuosos can turn in their cards at the door as they leave—quietly, please.

Benny Green Rehearses Unit

Chicago—Trombonist Benny Green, at presstime, was rehearsing a combo here consisting of Claude McLin, tenor; Gene Wright, bass; Willie Jones, piano, and Dorel Anderson, drums.

Though Benny had signed a 30-day agreement with Joe Glaser's office, it had expired and he was without an office affiliation, or, for that matter, a job.

Sidemen Switches

Drummer Don McLenn joined Max Kaminsky, replacing Stan Feldman . . . Jack Sperling, drums (from Tex Beneke), replaced Dick Shanahan in Les Brown band . . . Hal McIntyre change: Deb Norman, drums, in.

John Haluko (from Roy Stevens) to Sammy Kaye, replacing baritone Harry Wuest . . . Dave Kurtzer took Haluko's chair with Stevens . . . Birdland changes: Bartenders Danny Diamond (from Georgie Auld's and the Royal Roost) and Artie Trimarco (from the Royal Roost) in.



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Charlie Spivak examines student score at Schillinger House. Standing, left to right, are Fred Berman, Supervisor of Brass; Lawrence Berk; Charlie Spivak, and Joe Viola, Supervisor of Reeds.

SPIVAK SAYS ARRANGING IS ESSENTIAL

Charlie Spivak, in Boston with his trumpet and band to play the M.I.T. Prom, added another outstanding performance to an already formidable list. Before leaving the city, he found time to visit Schillinger House and his old pal Fred Berman, now Supervisor of Brass at the school. Charlie was fascinated with our progressive teaching method—the unique blend of the practical laboratory approach and scientific method of instruction that enables students to produce work of high calibre early in their training. The internationally known orchestra leader was particularly impressed with our projection room where recorded arrangements by students and professionals are analyzed while the score is flashed on the screen. Speaking briefly to several classes, Spivak stressed the importance of a thorough knowledge of arranging to the present-day aspirant to a successful career in music.

CORRESPONDENCE COURSE STIRS WIDE INTEREST

The Schillinger House Self-Study Course in arranging and composition, recently made available to students unable to attend the school, is already attracting country-wide recognition. The Course demonstrates practical applications of Schillinger techniques with special emphasis on dance band, radio, television and films. Closely resembling private instruction, the Course is presented in a series of lessons keyed to the progress and need of the individual student. The Course is the outgrowth of many years of study with the late Joseph Schillinger on the part of authors Lyle Dowling, co-editor of the text "The Schillinger System of Musical Composition;" James McInerney, board member of the Schillinger Institute, and Lawrence Berk, our Director. Students desiring to pursue this Course by correspondence should direct their inquiries to the Self-Study Department.

ENTIRE PROCEEDS TO STUDENT SCHOLARSHIP FUND

"Busy as the proverbial beehive," trite as the expression may be, is the only phrase that your reporter can find which comes even close to describing the activity rampant in Schillinger House classrooms and studios during the past few weeks. In room J the concert band is perfecting the Tchaikowsky Fourth Symphony. Up on the third floor Dick Sannito's lounge-styled group is working on arrangements by Bill Leavitt. In every corner arrangers are comparing notes on the competition announced in our last Assembly. And from every available rehearsal space in the school singers, instrumentalists, glee clubs, dance bands, concert and radio orchestra blow, how, vocalize, and hammer, blending all their efforts toward one end: that of displaying the results of their Schillinger House training in a panorama of music in both the contemporary and traditional vein. Proof of exceptional public interest in the concert was recently furnished by the news that amongst expected guests will be members of the Mass. Board of Education, Supervisors of Music throughout the state, noted band and orchestra leaders, and composers and arrangers from the radio studios, as well as students of nearby schools, colleges, and conservatories. Of special interest are various featured numbers on the program ranging from the previously mentioned Tchaikowsky Symphony, through piano teams in original arrangements, a radio drama with mood music written by students in the Radio Scoring classes and performed by Dean MacKillop's radio ensemble, to the latest pop styles as displayed by groups under the batons of Joseph Viola and Fred Guerra, featuring Charlie Mariano and Emil Haddad as soloists. Demand for tickets has been stimulated by the announcement that the entire proceeds of the concert are being turned over to the Scholarship Fund. It would behoove wise citizens, therefore, to get their tickets early.

Band Tieups Next TV Trend?

By Charles Engle

Hollywood — Dance bandmen, agents, and operators are showing great interest in what is expected to be the next major trend in their business—a rush by all concerned for television tieups. As pointed out in a *Down Beat* article not long ago, video's most successful programs in this locality appear to be shows originating in ballrooms, and combining dance bands with variety acts of the vaudeville type.

The idea was launched by KTLA with its pickup of the Spade Cooley band and show from Santa Monica ballroom, and now has spread to the Palladium, Aragon, and the Trianon, with a number of similar shows in the making at other dance spots.

Economic Aspects Simple

The economic aspects of these ballroom-TV hookups are relatively simple and all follow the same general pattern: the ballroom pays for the band and the acts, the station pays the mechanical costs and gambles for return on the investment when a sponsor is signed.

KTLA, which has the Cooley show and two TV shows emanating from the Aragon (the Harry Owens show, and *Bandstand Revue*, currently played by Jack Fina) seems to have no difficulty in keeping them under sponsorship.

A television stint, unlike radio broadcasts picked up from ballrooms, means money for musicians, sponsor or no sponsor. A good example of this angle is the Trianon's recently inaugurated video hookup with KECA-TV. Scale for sidemen at the spot was \$19 for the straight dance date on Saturday night. (Trianon has been operating only one night a week.)

Good Evening's Pay

The one-hour telecast, with extra pay for rehearsals, boosts the sideman's check for the job to around \$40. Union scale calls for extra pay for doubling, singing, and makeup, if used.

Trianon manager Lee Davis lines up the acts himself for each show. The band playing the engagement (Ike Carpenter started the TV series; Dave Hudkins was to start with telecast of March 25) rehearses with the acts on Saturday afternoon.

The Trianon engagement is a good indication of what is expected of a band in the new era; the musicians (and the leader) must be able to handle a show, the band must be able to present at least one feature number of visual entertainment value, and be ready to play satisfactory conventional dance music following the TV show.

Extraordinary Success

Freddy Martin's new television deal, treated in a separate story because of its importance, is an outgrowth of the TV series he launched from the Hollywood Palladium. The extraordinary success registered by the Martin band with television is largely responsible for its being brought back to the Palladium for a return date starting April 11, marking the first time a band has played the spot

Notice

Due to the growing importance and use of music in TV. *Down Beat* will, beginning with this issue, keep a page open every edition for TV news, pictures, and listings that would be of interest to readers. Due to the fact the main TV production centers are still limited to New York, Chicago, and Los Angeles, local station listings will have to be checked to see if any of the programs are being carried by stations on film or kinescope if they aren't network shows.

twice in the same year.

Denny Beckner, who came to the coast an unknown, is now a name in this territory because he clicked via TV on KTLA's *Bandstand Revue* from the Aragon. Beckner's band recently opened the only new ballroom, the Hawthorne, to open its doors in this territory in years.

Planned New Show

Operator Glenn Hepler, formerly associated with the Aragon, planned to have a show featuring Beckner ready for launching by April 1. Says Hepler: "Beckner is a natural in television. I figure a TV show will be the big factor in bringing the kind of business to the Hawthorne that the Hawthorne wants. People are entertainment-minded these days. You've got to give them more than just another dance."

Collected Dixiecats On Carpet For Telecast



New York—As basic as the sponsor's product was the guest band on a recent *Mohawk Showroom* telecast, a Dixie crew including, from the left, Ernie Caceres, baritone; Bobby Hackett, trumpet; Peanuts Hucko, clarinet, and Will Bradley, trombone. Gal is

the show's singing star, Roberta Quinlan, and musician in the background are Ray Carter, Tony Gotusso, Harry Clark, and Sammy Forman. This was a repeat appearance on the program for this guest group.

Ballroom operators in general are convinced that TV shows lure dancers into their establishments. If the trend continues to grow, and the authoritative observers here are so convinced, it means that the dance band of tomorrow will have to be a show band also.

TV Music Of Note

Following are listings of shows emanating from the three top TV cities, New York, Chicago, and Los Angeles. Shows selected usually carry music that is of interest to readers of *Down Beat*.

LOS ANGELES TV PROGRAMS

- (All times PST)
KECA-TV (ABC)
- Wednesday 8:30-9 p.m.—*In the Morgan Honor*. Russ Morgan orchestra. (Guest bands during Morgan's tour.)
 - Friday 7:30-8 p.m.—*Chief Milton's*. Ruth Dennis trio. Bob Franklin, vocals.
 - Saturday 7:30-8 p.m.—*Squackie's Dancers' Stars*. Carl Moore's ork.
 - 8:30-9:30 p.m.—*Television Discovery Time*. Variety show from Trianon with current ork.
 - Sunday 6-6:30 p.m.—*The Raggles*. Buzz Adlam staff orchestra.
- KFI-TV
- Monday 8-8:30 p.m.—*Muzzy Marcellino*. Variety show with orchestra.
 - 8:30-9 p.m.—*Frank Webb Show*. George Goulding, organ, and Valerie London, vocals. (Monday through Friday.)
 - Saturday 5-5:30 p.m.—*Music for Two*. Sybil Chism, organ, and Lee Barry, vocals.
- KLAC-TV
- Monday 6:30-7 p.m.—*Kemper's Kapers*. Ronnie Kemper, piano and vocals. (Monday through Saturday.)

- KNDU (NBS)
- Tuesday 7:30-8 p.m.—*Don Ori Show*. Don Ori staff ork.
 - 9:30-10 p.m.—*Jan Sautin*. Guest bands.
 - Saturday 7:15-8:15 p.m.—*Henna Toun Jamhorne*. Billy Labbert ork from El Monte ballroom.
- KTLA
- Monday through Friday 7:30-8 p.m.—*Latta Cruise*. Bobby Ramos ork.
 - Wednesday 8:30 p.m.—*Dixie Showboat*. Nappy Lamare ork.
 - Friday 8-9 p.m.—*Harry Owens' Royal Hawaiian*. Harry Owens ork from Aragon.
 - Saturday 8:30-9:30 p.m.—*Spade Cooley Western Fertilizer*. Spade Cooley ork from Santa Monica ballroom.
 - Sunday 5:30-6 p.m.—*Bandstand Revue*. Variety show from Aragon with Jack Fina ork.
- KTTV (CBS)
- Monday 7:30 p.m.—*T-Town Tyler Show*. Tyler ork, with Ann Jones, vocals.
 - 8:30-9 p.m.—*Pickard Family*. Instrumental vocal group. Folk songs.
 - 9:30-9:45 p.m.—*Music Shop*. Walter Gross, piano.
 - Tuesday 6:45-7 p.m.—*After Hours*. Red Nichols ork.
 - Wednesday 6:45-7 p.m.—*Marcellino and Clayton*. Muzzy Marcellino, guitar, and Jan Clayton, vocals.
 - 9:30-10 p.m.—*Hollywood Palladium*. Freddy Martin ork, starting April 12.
 - Thursday 7:45-8 p.m.—*Lucille Norman Sings*. Ray Henderson ork. Keynotes vocal group.
 - 8-8:30 p.m.—*Duster Keston Show*. Bob Kline ork.
 - Friday 7:45 p.m.—*We'll Play Your Song*. Claude Kennedy trio, Audie Devlin, vocals.
 - Saturday 8-9 p.m.—*Burn Dance*. Andy Parker's Palmsmen; Ken Carson, guitar and vocals, and Louann Hogg, vocals.
 - 9:30-10 p.m.—*Stars of Tomorrow*. Marvin Ash trio.

NEW YORK TV PROGRAMS

- (All times EST)
- Monday 5-5:30 p.m.—*Fed Steele Show*. (Monday through Friday.)

Nappy's Natty Crew Struts On TV



Hollywood—It's two-beat time in television when KLAC-TV's *Dixie Showboat* comes on with Nappy Lamare's *Straw Hat Strutters* putting it on (a bit too thick for purists) with their version of the real jazz. They line up, left to right, as Brad Gowans, trombone; Roy Hart, drums; Joe Graves, trumpet; Johnny Costello, clarinet; Nappy, banjo; Pud Brown, tenor, and Bud Hatch, tuba. Pianist Jack Peoples is also in the band. Man in the tux is KFWE platter man Frank Bull.

'Band Of Tomorrow' Will Need Funny Hat Routine

Hollywood—Freddy Martin will inaugurate the newest thing in television talent search shows with his new KTTV-CBS show, *Band of Tomorrow*, announced for debut on tele screens around the middle of this month. *Band of Tomorrow*, a one-hour program, will be the door to opportunity for young musicians, both amateur and professional, to break into the dance band business.

Here's the way Martin's official announcement describes it:

Chance to Compete

"The program (a 13-week series) will give young persons with musical and other talents a chance to compete before a board of experienced judges for seats in the 'Band of Tomorrow,' with expectation that the positions in the band will be filled at the end of the first 13 weeks.

"The first 'Band of Tomorrow,' when chosen, will continue playing in the area where it is selected; the program (with Martin's band) will move to another area of the country for the second 13-week cycle. "After four elimination contests

have been conducted in four different sections of the U. S., the four top bands from those sections will compete for the championship as the nation's No. 1 "Band of Tomorrow" at a city and TV station yet to be selected.

'Telegenity' Important

"Versatility and telegenity (!) will count as much as musical ability," the announcement frankly admitted, noting that the judges would give due consideration to musicians who, in addition to being adept on their instruments, could toss in, and we quote, "Monologs, tumbling, card tricks—anything that can be projected over television."

Simultaneously, Martin will conduct a similar talent search for an all-girl orchestra whose members have something that can be projected over television.

- Tuesday 7:30-7:45 p.m.—*Eloise Salutes the Stars*. 9-10 p.m.—*Cavalcade of Bands*. Name bands.
- Thursday 9-9:30 p.m.—*Mercy Amsterdam Show*.
- Friday 7:45-8 p.m.—*Head Scott*.
- Saturday 8-8:30 p.m.—*Dinner Date*. Vincent Lopez. 9-10 p.m.—*Cavalcade of Stars*.
- Sunday 7-8 p.m.—*Front Row Center*. Bibi Osterwald. WJZ-TV
- Wednesday 2-4 p.m.—*Market Melodias*. (Thursday through Saturday.)
- Thursday 8-9 p.m.—*Stop the Music*. 9:30-10 p.m.—*Holiday Hotel*.
- Friday 8-8:30 p.m.—*A Couple of Joes*.
- Saturday 7:30-8 p.m.—*Hollywood Screen Test*. 8-9 p.m.—*Paul Whiteman's TV Teen Club*.
- Sunday 7:30 p.m.—*Paul Whiteman Revue*. 10-10:30 p.m.—*Celebrity Time*. WOR-TV
- Tuesday 7:30-8 p.m.—*Old Knish Music Hall*. Pianist Eddy Bernard.
- Wednesday 8-9 p.m.—*Talent Parade*.
- Friday 7:30-8 p.m.—*Al Signa's Music Shop*. The Heasthorntones, Judy Tyler, Jimmy Dolan, and Howard Mann. WPIX
- Monday 7:15-7:30 p.m.—*Gail and Bill*. (Monday through Friday.) 8:15-8:45 p.m.—*Glean's House*. (Monday and Wednesday.)
- Friday 10-11 p.m.—*Art Ford Show*.
- WATV, Newark
- Saturday 6:30-7 p.m.—*Teen Tapper Revue*. (Modulate to Page 8)

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| Duke—All Too Soon | 1.25 |
| G. Miller—Community Swing/S. T. Gal | 1.50 |
| G. Miller—Doin' The Jive/Humoresque | 1.50 |
| Max West—Easy Rider/Sister | 1.50 |
| Honky-Tonk | 1.05 |
| Bix—Riverboat Shuffle/Susie | .75 |
| NORK—Sweet Lovin' Man/Marip Leaf Rag | .75 |
| NORK—Ti Roon Blues/Plenty | .75 |
| NORK—Clar. Marm/Jelly Lord | .75 |
| Morton—Grandpa's Spells/Ball | .75 |
| Morton—Oll Wall/If Only Someone | .75 |
| Oliver—Hi Society/Snake Rag | .75 |
| Oliver—Wort Oz Blues | .75 |
| Bix—Ain't No Land Like Dixie | 1.05 |
| Duke—Jungle Jamboree/Snake | .75 |
| Bix—China Boy/Oh Miss Hannah | .75 |
| Bix—Tiger Rag/Wolverine Blues | .75 |
| Crosby—Oh Miss Hannah | .75 |
| Bix—Sensation/Lazy Daddy | .75 |
| NORK—London Blues/Mad | .75 |
| NORK—Bugle Call Rag/San | .75 |
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| Firehouse 5—San/Lament | .75 |
| Louis—Shine/Just A Gigolo | .75 |
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| Teddy Wilson—Just a Mood | .75 |
| Muggsy—At Sundown/Blues | .75 |

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THE HOT BOX

Committee To Perpetuate Memory Of Beiderbecke

By GEORGE HOEFER

Chicago—A memorial program dedicated to the memory of Bix Beiderbecke has been organized and put in gear by George A. Cooke of Chicago. The active committee is made up of Hoagy Carmichael, Hollywood, Calif.; Col. Robert Ben-

ford, Fort Tottem, N. Y.; John Steiner, Chicago; Charles Powell, Peoria, Ill.; Dr. Dave Palmer, WOC, Davenport, Iowa; Esten Spurrier, Davenport, Iowa; Fie Goodrich, Chicago; Squirrel Ashcraft, Evanston, Ill., and George Hoefler, Down Beat.



George

The initial meeting of the committee was held at the Davenport club in Davenport on Bix's birthday anniversary, March 10. On that day, through the courtesy and enthusiastic cooperation of Dr. Palmer, both a radio and a television program in tribute to Bix were given over WOC.

Fifty minutes of some of Bix's finest work on wax was presented on Norman Bacon's disc jockey stint. The records were selected and loaned to the station by Davenport's leading collector, John L. Dow. Interesting comments on the discs were given between records by Charles (Bix) Beiderbecke, the famed musician's older brother;

Esten Spurrier, boyhood chum of Bix's and also a cornet player whose style is quite similar to Beiderbecke's, and John Dow.

Telegrams, Too

The following members of the memorial committee also spoke: George Cooke, John Steiner, Charles Powell, and George Hoefler. Telegrams from Jimmy McPartland, Muggsy Spanier, Danny Alvin, Bud Freeman, and PeeWee Russell were received and read over the program.

Later on the same afternoon, a television program on WOC-TV featured a couple of numbers played by Doc Evans' Dixieland band. The Evans boys came over from Rock Island, where they were appearing at the Horseshoe club. They played *Riverboat Shuffle* and a Mel Grant (Doc's pianist) original entitled *Lament to Bix*. For a closer, they did *Singing the Blues*, probably the tune most remindful of Bix's recording career.

Plan Memorial

At the dinner meeting at the Davenport club, the memorial committee discussed plans for a permanent memorial to be located in a Bix Beiderbecke room at the Davenport Art gallery. A collection of Bix's records and reading matter about him would be available in this room.

Plans were also discussed in regards to the compiling of a Bix Beiderbecke memorial volume. This book would contain pictures, a discography, and a collection of the best articles written about Bix. If any *Hot Box* reader has any suggestions or knows of any interesting material that could be included in these projects, please write in.

On March 11, a half-hour tribute was paid to Bix by Greg Donovan on the 11:00 Club show out of Chicago. Six of Bix's most famous records from each period of his recording career were played. George Cooke discussed Bix's career with Donovan.

Garroway, Too

Still another radio program emanating from Chicago devoted time to the memory of Bix. Dave Garroway, on his weekly live program from WMAQ, gave a short discourse on Beiderbecke. Marian McPartland, the guest of the week, played Bix's piano composition, *In A Mist*.

One of the main motives of the memorial program is to sift out the true and worthwhile facets of Bix's life. Too many untrue stories have constantly been circulated regarding his private life. Both writers and musicians have been guilty of over emphasizing certain details that have tended to make a "character" out of a man who should be remembered as one of the greatest creative artists in American music.

Many musicians who knew Bix intimately have resented this and have told this writer a lot of the stories that have been published were pure legend and grossly unfair.

Added Interest

There is an added interest in Bix's life now that the movie *Young Man with a Horn* has finally been completed and being shown. It should be doubly stressed wherever possible that Dorothy Baker's preface definitely stated that the story was not the biography of Beiderbecke, but was inspired by his music.

JAZZ MISCELLANY: Doc Evans has signed an exclusive contract with Joco Records, of Northfield, Minn. Three more albums are scheduled to be made in the next two years. Also projected is a piano album by Doc's pianist, Mel Grant. Included will be Grant originals, *Rock Island Rock*, *Mix'n' It Up*, and *Sunday Mornin' Blues*.

The Evans band now sounds better than ever. Art Lyons, Detroit clarinetist formerly with J. Dorsey, Teagarden, and other names, joined the band in Rock Island, and has hyped the group tremendously. Al Jenkins, trombone, Mickey Steinke, drums, Grant, piano, Lyons, and Doc, comprise one of the best Dixie groups now organized.

First Greene Sides

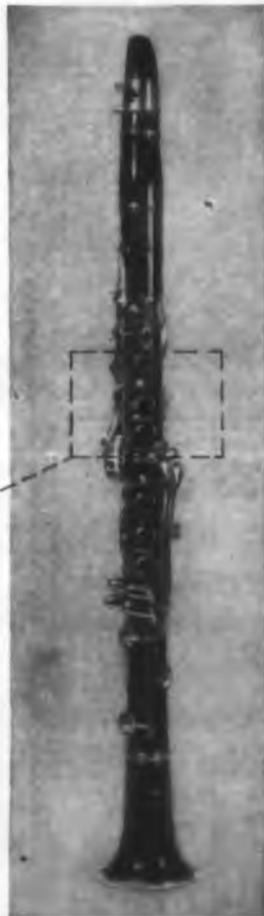
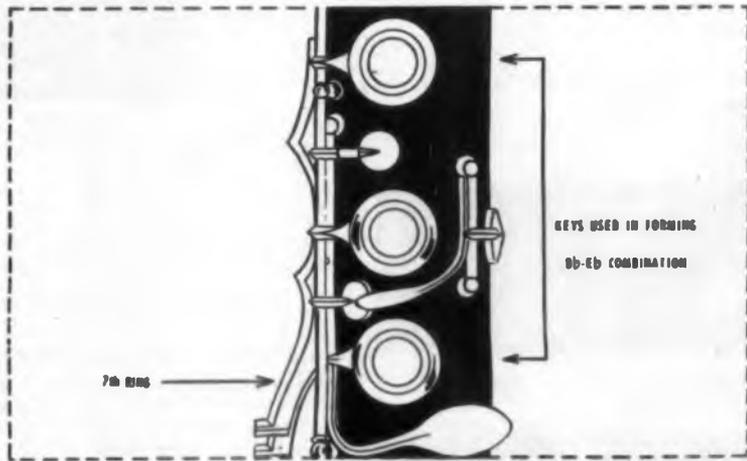
New York—Madeline Greene, former Earl Hines and Lionel Hampton vocalist, has cut her first sides for Domino records, scheduled for release early in April. Numbers are *I've Got a Right to Be Blue* and *Be Sure*. She was backed by the Magichords, vocal group, and Rene Hall's orchestra.

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INCLUDES CASE AND BRACE TIE

Shaw's New Ork Proves 'Can't Turn Clock Back'

By MICHAEL LEVIN
Reviewed in New York City

Trumpets: Lee Castle, Felt Ford, and Jack Moots.
Trombones: Purty Coban, Eddie Bert, and Sonny Russo.
Sax: Bill Shine, Al Block, Don Lanphere, and Eddie Wasserman.
Rhythm: Gil Barritt, piano; Jimmy Roney, guitar; Davey Williams, drums, and Ted Kotich, bass.
Vocals: Dottie O'Neil.
Artie Shaw—clarinet, leader, and commentary.

New York—If ever proof was needed that you can't turn back the musical clock, this opening was it. In a room jammed with bare tables and lackluster applause, Artie Shaw's carbon of the late '30s put on a demonstration of some of the most inept band music that's been heard

in years. Shaw's previous symphonic fiasco was at least interesting in the pretensions canopy of its awfulness. This was just dull music, badly rendered, and with practically nothing to redeem it.

Soloists Eddie Bert, a staunch ex-Kentonite, and Don Lanphere, formerly with Woody Herman, never were able to get going with any sizeable contributions.

Ragged Ensemble The ensemble playing was ragged and out of tune, with missed notes obvious to even a barefoot layman. The scores, with the exception of a bare dozen done by Eddie Sauter and Gene Roland, were all out of the old Shaw book, and almost all done badly.

Famed scores such as *Dancing in the Dark* missed not only the strings, but also the peculiar tautness which Shaw brought to his conception of dance music. Over-phrased and rigid as his old hand may have been, at least it had style. This mess of mush couldn't even lay claim to that.

Shaw himself played with more surety than during his classical efforts, but even so contributed clinkers occasionally, one magnificent one at the end of his *Star-dust* solo.

Listeners Puzzled Listeners were puzzled by some of Shaw's slightly inane remarks about what seemed to be rather foppish pleasantries. Members of

the band insist, however, that this was an honest effort on Shaw's part to unbend and come down to the people. I question the adverb of direction. Other than that, let it stand.

Dottie O'Neil is a welcome figure back on a bandstand. Forsaking a very promising career in the late '30s to marry trumpeter Alec Fila, she still has all her old charm and sweetness on the bandstand. However, some of her intonation was unsure, head tones thin. Perhaps more time on the bandstand again will cure this difficulty.

Overlooking all the glaring musical faults of the band, its primary difficulty was the complete lack of conviction displayed by the sidemen. It was quite obvious the music was completely uninteresting to them, bored them, and in no way held their interest or got them involved in playing well.

The Great Trouble This, to me, is the great trouble with trying to go back to revive anything. If some of the big band music of the '30s was a good thing, then revive it, but in light of the music played in the '50s, don't play what is by now a tradition that's 15 years old.

For no matter how good a musician may be, if he is playing material he personally is convinced is trivial, his performance is bound to reflect it.

In all fairness to Shaw, it must

be said that his personal solo playing was, as usual, bad jazz, but very often was pretty melodic lead. Shaw did have very few peers at pretty show tune clarinet playing.

Feeling of Sadness Listeners at the opening came away only with the feeling of sadness for an era that was often noisy and blatant, but often a lot of fun. Bands then had the conviction that what they were putting down was "the living end, man, the living end."

Too often now, as at this opening, they have no conviction at all.

Riviera Interlude, Village Style



New York—New leader of the Riviera club's trio is trombonist Benny Morton, latest in a string of jazz names to have kept this Greenwich Village spot moving. Morton's predecessors included Art Hodes, Tony Parenti, Willie (The Lion) Smith, and, briefly, bassist Herb Ward. Ward, shown above with Morton and pianist Bill Herb, has been at the Riviera since music moved in, about a year ago.

TV Listings

(Jumped from Page 6)
CHICAGO TV PROGRAMS

WGN-TV
Thursday 9:30-10 p.m.—Sessions at Sanders. Chat Noble trio.
Friday 12:30-1:30 p.m.—Sachs Amateur Hour.
4-5 p.m.—Super Circus (sat).
6:30-6:45 p.m.—Carolyn Gilbert (sat).
7-7:30 p.m.—Parade Amateur Hour.
Friday 8:30-9 p.m.—Little Revue (sat).
9-10 p.m.—Tom Gilman.
10-11 p.m.—Courtesy Hour.
Saturday 8-8:30 p.m.—Square Dance Time.
WNBC-TV
Sunday 9-9:30 p.m.—Garryoway at Large (sat).
Monday 10:30-10:45 p.m.—Herbie Mints (Monday through Friday).
Thursday 9:30-10 p.m.—Feyne King Show (partial sat).
Saturday 7-8 p.m.—Saturday Night Revue (sat).

WCN-TV
Sunday 6-6:30 p.m.—Request Performances.
9-9:30 p.m.—Stars of Tomorrow.
Monday 6:30-6:35 p.m.—Joan Barton (Monday through Friday).
7:30-8 p.m.—Al Morgan Show (sat).
8:15-8:30 p.m.—Band for Alabam'.
9-9:30 p.m.—McCarthy Gang.
Wednesday 6:35-6:45 p.m.—Art Jarratt Show.
(Wednesday through Friday) 7-7:30 p.m.—Templeton Show.
9-9:30 p.m.—Holland's Happiness House.
Thursday 5:30-5:45 p.m.—Whitney Carson's Corral.
7-7:30 p.m.—Templeton Show.
Friday 1:30-2 p.m.—Shopping Is Fun.
5:30-6 p.m.—Fair Year Club.
7-8 p.m.—Cartoon-O (Templeton).
Saturday 5-9 p.m.—Jay's Jamboree (sat).



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Lombardy Orksters Hurt In Car Crash

New York—Al Lombardy and two members of his band were injured in an auto accident in Connecticut in March. Crash put trumpeter Pat Tricoli and vocalist Shelley Gray in Stamford hospital with broken legs, while Lombardy suffered head injuries. Crew was en route to New York after playing the Ritz ballroom, Bridgeport.

D.C. Jazz Concert

Washington—Series of Sunday afternoon jazz concerts has been started here by Willis Conover, WWDC disc jockey. Bashes are held at Louis and Alex's, a spot which has a non-segregation policy. Opening show in March drew a packed house. Talent for the opener was the Capital City Jazz band, a five-piece Dixie combo, and Dinah Washington.

"Everybody Dance" is the slogan of the campaign to bring back the dance bands. Read about it in *Down Beat's* big May 19 issue, on sale May 5!

Los Angeles Band Briefs

Bernie Billings, tenor saxman and impresario for jazz concerts in eastern cities, inaugurated "Jazz in the Afternoon" series at Hollywood's Florentine Gardens. Headliners at first of Sunday afternoon affairs, which started March 19, were Jess Stacy, Matty Maloch, Warren Smith, Joe Bushton, Nash Steele, Dick Cathart, Rino Valles, Stan Wrightman, Marty Korb, plus several promising newcomers.

Joe Stabile is fronting brother Dick's band at Ciro's while Dick in Chicago with Martin & Lewis show. Eddie Oliver, with seven men, alternating with Stabile. Benny Strong band set to do dance stint at Coconut Grove starting May 2, opening date of Dinah Shore's stand there as single.

Clyde Marley, who had been playing trumpet with Irvin (Cajon) Varet unit at Hangover club, now heading new group there called Clyde Marley's All-Stars. Line-up: Warren Smith, trombone; Clyde Ridge, piano; Jack Ordean, alto, and John Freeland, drums.

Lee Young continues in status of house

Fran Allison Waxes

New York—Fran Allison, middle segment of Kukla, Fran, and Ollie TV show, has been signed by Victor as a singer. First side she cut for the label was *Peter Cottontail*,

band at Oasis, which has Ella Fitzgerald coming in for two-week stand April 26, and Promelia The Rainco, Dinah Washington, George Shearing, and Billie Holiday to follow.

Tex Williams' rustic rhythm crew again settled down at Riverside Rancho. Williams readying plans for second Hollywood bowl concert this summer.

Clyde McCoy, who returned to band business recently after years of retirement, set for Aragon by GAC starting April 28. Marks cracking of another MCA stronghold by rival agency; McCoy will replace MCA's Jack Finn.

Ted Flo Rite took over Delmar beach club stand following Jimmie Gies. Week-end supper dance stint figured to go full time with opening of summer season.

Dish Wiselov, active here for many years as band leader, doing nitery act at Larry Potter's with Alice Tynell.

Albert Nicholas, unit out of Virginia's following short stand, and doing off-nite stint at Beverly Cavern. Expected to return to Virginia's when contract problems settled.

L. A. KEYSPTS

Aragon—Harry Owsen, Jack Finn Beverly Cavern—Dan Fallick Beverly Hills hotel—Phil Ohman Eldorado hotel—Paul Neighbors Ciro's—Eddie Oliver, Jess Stabile Club 17—Doc Bonds

Coconut Grove—Phil Spitzley Hangover club—Clyde Marley All-Stars Moonbeams—Roger Spilke, Laticales Oasis—Lee Young

Palladium—C. Theorahill, E. Martin oppg. 4/11

Riverside Rancho—Tex Williams

Rosewood hotel—Chick Floyd, Chay Bayan

Royal room—Kid Dry

Sardi's—Bud Nichols

The Haig—Red Nervo trio

THE HOLLYWOOD BEAT

Is The Nickel Dance On Its Way Back To Fame?

By HAL HOLLY

Hollywood—The mid-century music and entertainment scene, despite that scientific wonder, television (and maybe because of it), continues to take on the aspects of the century's silver anniversary period of 25 years ago. On our own beat we still find the bands coming up with music designed for Charleston contests and wearing funny hats.

Dave (no longer "Ace") Huddins came up with a good one on his TV show from the Trianon; a band-within-his-band playing a satire on the Firehouse Five, for which his boys donned the outfits of the old Keystone Kops.

The L. A. Paramount, major downtown film palace, has revived the west coast's biggest and best entertainment combination of 25 years ago — the Fanchon & Marco stage presentations supported by Rube Wolf and his orchestra.

They were paired with the single feature movie bill. And new low prices.

Nickel Dance Next

We expect any day to hear that the nickel dance is back. In the days when nearby beach resorts were lined with danceries operating every night and Sunday afternoon the year around, they were operated on the no-admission, five-cents-a-dance policy.

The answer to what's wrong with the dance business may be that in those days a guy in search of a bit of romance or its equivalent didn't have to make a production of the affair.

You just headed for the nearest beach spot (the old Palace at Ocean Park was our favorite), bought a handful of tickets, and were on your way to fun and adventure. You danced with several gals during the evening, and, if you were any good at all, took one home in the old Model T Ford coupe.

Less Rewarding

Compare that with the high cost, and frequently less rewarding outcome (we're told), of an expensive date with a gal, staged with the usual costly build-up, in a so-called high-class nitery nowadays. Kids, you don't know what you're missing!

Of course, the "nickel grind" was a rough, unexciting experience for a musician. A dance consisted of a verse—every song had a verse in that period—and two choruses, then with barely a pause, another chorus as an "encore."

While the floor was being cleared by the rope boys, you got your music out for the next dance. The usual routine was three fox trots, all at exactly the same tempo, and a waltz.

Watch in Hand

The boss would stand beside the bandstand with his watch in hand to make sure the required number of dances an hour were being ticked off—especially on an extra-big night when the tickets were pouring in at the turnstiles.

So, if the nickel dance returns, and we predict it will, just get ready to stick your chin out and take it, gates. You'll live through it, as did a lot of musicians.

DOTTED NOTES: Damita Jo, the singer we've picked to climb right to the top, if she gets the breaks (and the right kind of coaching), drew a holdover on her one-week trial date at the Oasis. Was extended to Eckstine's opening March 28, and signed for return date in 1951 at \$500 a week. Oasis manager Eddie de Sure thinks she will be worth around \$1,000 by that time.

Remember Harmon Nelson, the pianist who made news by marrying and unmarried Bette Davis some years back? He's now a TV producer here.



JAZZ AT THE PHILHARMONIC for 1949 featured these two top-notch tenor sax stars, Flip Phillips, left, and Coleman Hawkins, with JATP President Norman Granz standing. Flip has played Selmer for 12 years and Coleman has used Selmer exclusively for 15 years.



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DAVE HARRIS and his Selmer Tenor Sax are heard on the Fibber McGee and Molly show and other west coast radio programs.



CORNY CORCORAN, conventional young tenor sax star with Harry James, plays Selmer (Paris) Saxophone exclusively.



SAX SECTION OF U. S. NAVY BAND. Lt. Cmdr. Charles Brandler, conductor, plays Selmer (Paris) Saxophones exclusively. Left to right, seated: Carl Grove, first alto; John Foytler, alto; Anton Gelter, alto. Standing: Isadore Glazer, tenor; William Albrecht, tenor; Richard Graves, tenor; Peter Geiger, baritone.

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A Synopsis On Stevens To Date

The fact that at presstime Roy Stevens had not signed a contract with a booking agency was cause for wonder among observers who have been following the band throughout its 11-week engagement at Frank Dailey's Meadowbrook. Reaction from customers in the room, from radio listeners all over the country, and even from bookers, had indicated genuine interest and appreciation for the band's brand of danceable music.

Several explanations for this absence of dotted-line commitments have been advanced: business conditions, lack of interest in new talent on the part of booking agencies, false optimism, etc.—all of which or none of which may be pertinent.

However, a brief look into the picture is important for the record, inasmuch as Stevens was chosen by the *Beat* to find answers, if possible, to the problems faced by all dance bands at present.

Without going into the country's economic situation, it might be mentioned that Stevens blew in during the coal strike and Lent. As to lack of interest in new talent on the part of booking agencies, the following is briefly what transpired in the Stevens experience.

Two overtures were made by GAC in the initial weeks of Roy's stand at the Meadowbrook, but were turned down by the Stevens management as not completely satisfactory. Confident in its product, wishing the best possible deal, and satisfied that the long Meadowbrook tenure afforded ample opportunity to be choosy, the Stevens "front office" figured it would sit it out a bit longer. A cooling off on the part of GAC followed.

Other bookers visited the Dailey nitery, sampled the Stevens music, were favorably impressed. Still no pacts were inked, although one expressed confidence he could do something for the band within a few weeks.

As the engagement neared its end, the sense of false security which the unusually long tenure could conceivably have fostered, gave way to anxiety. Not that Roy or manager Allen Best once doubted the band's salability or the existence of a potential market. Aforementioned reaction from customers in the room and from radio listeners all over the country precluded that.

Still, with time running out and no definite commitments in sight, faces were understandably soberer than on opening night, Jan. 6.

In the crisis, Frank Dailey made a few well-placed phone calls with the result that, (1) a large New England ballroom is dickering for a possible long-run engagement for Stevens; (2) Joe Glaser met informally with Roy and agreed to go to bat for the band.

It is not expected that Roy Stevens will have to operate independently of an office, but should that be necessary, even temporarily, he agrees with Dailey that the field is there, and that his Meadowbrook date has proved beyond question that the band clicks with dancers.

There is also the encouraging report from London records of "excellent reaction" to Roy's first London release, *When Your Old Wedding Ring Was New*, and *Sugar Foot Rag*. According to a London spokesman, Cincinnati completely sold out its first order, and repeat orders were coming in on most of the initial orders from such cities as St. Louis and Cleveland, within 10 days of the disc's release.

—Amy Lee

Meet Pal Jimmy



Chicago—Old pals and co-workers Jimmy Granato and Jimmy Durante renewed acquaintance recently when Granato brought his new Dixieland band to Chicago and Durante happened to be working at the Chez Paree here. Clarinetist Granato was with the Schoons during the days of Clayton, Jackson, and Durante, and his band backed Jimmy at the Paramount and Palace theaters in New York and on the Paramount lot in Hollywood years ago.

RAGTIME MARCHES ON

NEW NUMBERS
BURGESS—A daughter, Leslie Ann Burgess (6 lbs., 9 oz.), to Mr. and Mrs. Eobry Burgess, Feb. 24 in Centuria, Ill. Dad is former Charlie Barnett trombonist; mom, Connie, is former singer.
GANS—A daughter, Marie Eleanor, to Mr. and Mrs. Rudolph Gans, Jan. 28 in Wichita, Kans. Mom was formerly featured as "Jeannie" with Phil Spitalny.
HURLEY—A son to Mr. and Mrs. Connie Hurley, Mar. 22 in New York. Dad is proprietor of Radio City Cafe, radio musicians' hangout.
JAFFE—A daughter (7 lbs., 10 oz.), to Mr. and Mrs. George Jaffe, Feb. 27 in New York. Dad plays trumpet on the Kay Keyes band.
RYERSON—A son, John Joseph (8 lbs.), to Mr. and Mrs. Art Ryerson, Mar. 16 in New York. Dad has five-guitar ensemble which has recorded for Decca.
SELVIN—A daughter to Mr. and Mrs. Ben Selvin, Mar. 3 in Los Angeles. Dad is west coast head of Columbia records.
TORIN—A son, Mark, to Mr. and Mrs. Sid Torin, Mar. 14 in New York. Dad is disc jockey. Symphony Sid, WJZ's all-night, all-phonetic one.

TIED NOTES
FITZGERALD-GILBERT—James Fitzgerald and Carolyn Gilbert, WGN-TV's singing pianist, Mar. 6 in Chicago.
FRIEDMAN-CHRISTENSEN—Gene Friedman, pianist with Bud Freeman, and Jean Christensen, Mar. 11 in Chicago.
HALLIBURTON-TROESCO—John Halliburton, former trombonist with Tex Beneke, and Betty Tedesco, Feb. 25 in Los Angeles.
LEVY-WEISTER—Jerome Levy, former drummer with Joe Sudy, Billy Bihop, and Gee Davidson, and Lois Weister, April 16 in Chicago.

FINAL BAR
ARMSTRONG—Thomas A. Armstrong, former music publisher, Mar. 8 in Philadelphia.
KIEFER—Joseph Kiefer, 73, bandmaster, Mar. 7 in Atlantic City.
LUDWIG—Charles (ZaZa) Ludwig, 51, leader, Feb. 28 in Manchester, N. H.
MARSHALL—F. Stanley Marshall, clarinetist and teacher, Mar. 6 in Upper Darby, Pa. He worked with Victor Herbert's orchestra, John Philip Sousa's band, various Meyer Davis groups, and the Philadelphia symphony.
McKENNA—William J. McKenna, 69, composer of *Has Anybody Here Seen Kelly* and other tunes, and writer of operettas and musical comedies, Mar. 4 in Jersey City, N. J.
SEGAL—Samuel W. Segal, 51, drummer with the Minneapolis symphony, during a concert at Madison, Wis., Mar. 11.
SILVERMAN—Sid Silverman, 51, son of Variety's founder Sime Silverman, and since the death of his father in 1933, publisher of the trade paper, Mar. 10 in Harrison, N. Y.
TATZ—Carl J. Tatz, accordionist and pianist, and musical director of WEAN, Providence, from 1937 to '44, Mar. 1 in Providence, R. I.
WARFORD—Claude Warford, 72, composer and singer, Mar. 11 in Keyport, N. J.

Read the articles on the dance his by leaders, bookers, managers, and operators in *Down Beat's* big May 19 "Everybody Dance" issue, on sale May 5!



"Trouble is—I've got more power in my right hand than my left!"

CHORDS AND DISCORDS

Union Now

Philadelphia

To the Editors:
I'm sick of this talk that bop is dead. This idea is based on the fact that a lot of bop outfits are broken up, and bop musicians are out of work. Why don't they recognize the fact that many of the so-called commercial outfits can't find any work either. Bop isn't dead, it's the music business.

Then again, people listen to men like Barry Ulanov of *Metronome*, who wrote an article *Skip Bop and Jump*. What trash! Does he think he is a dictator who makes an order to forget bop? It's guys like him who started the fight between Dixielanders and boppers.

Couldn't you just see a fight like that in classical music. A musician who would say to another, "Hey, boy, you're not going to play that stuff by Bach. He's a fig. Get hip, play Stravinsky." Sounds silly, but admit it, it's happening in jazz today.

What jazz needs today is men like disc jockey Oscar (Art Pederson) Treadwell, of station WKDN in Camden, N. J. He plays all kinds of tunes on his show. They vary, as his slogan indicates, "From Bunk to Monk, from Mezz to Prez." Men like him can really unite jazz.
Andy Rubinich

Parker's 'Mood'

Waukegan, Ill.

To the Editors:
Charlie Parker played March 11 in North Chicago, three miles south of Waukegan. His showmanship was hell, and so was his music. I'm crazy about bop, and am one of the many Parker fans, or was, until his appearance here.

Parker's Mood was the only decent piece of music he played. The dance was scheduled for 8 p.m. Parker sauntered in at 10:30. He announced his band would be in later. The admission was \$1.75 in advance and \$2.10 at the door. He had a great buildup.

Parker could take lessons from Lionel Hampton, who played here in December. Hamp's band was set up at 8 p.m., played until midnight with three five-minute intermissions. Parker? Some 25 minutes for his two intermissions.

Maybe I look at it wrong. Maybe that's what they do for us small town folks.

Ruth McClendon

Credit Due

Columbus, Ohio

To the Editors:
I'd like to correct a mistake that was made in the last issue of *Down Beat* and also on Capitol records, concerning John Mandel's *Not Really the Blues*.

Capitol was misinformed by the music publishers as to who had

written the tune. I have already spoken to Jim Conking of Capitol and he promised to rectify the mistake as soon as possible (on the label of the record). John Mandel should get the credit he so rightfully deserves for writing such a swingin' original.
Shorty Rogers

Too Much Kenton?

Wichita Falls, Texas

To the Editors:
For many months I have been reading articles concerning the Stan Kenton tour. I suppose there are many like me who are Kenton fans, and many that are just anxious. However, I do not know much about music, so for the last two months I have been devouring *Down Beat* as never before, and I love it. Now I want to really see Kenton in person.

I felt at a total loss last year when Bop City hit me in the face. I didn't know music like that was alive. I was so accustomed to simplified, small-town dance band music that my trip to New York really hit me. Dizzy Gillespie was playing, and I got my first taste of bop. And now Kenton. I can't get over it.

Charlotte Ann Pfeifer

'Sincere Friend'

Seattle

To the Editors:
Buddy Stewart was young America's friend, a sincere friend to any and all who might approach him, whether it be during a one-nighter in Yakima, Wash., or a four-week stint at Bop City in New York. He was still the same, unaffected Buddy, always eager to please every listener.

Of the numerous top band vocalists I've seen perform, Buddy is the only one that has seemed more than superficially interested in talking with any young dancers who might come up to the bandstand. He did a lot for the promotion of modern music while working as a single, and with the bands of Claude Thornhill, Gene Krupa, and Charlie Barnet.

The music world has lost a really great personality with the death of Buddy Stewart.

Bob Loudon

Mary Kaye Makes It

Chicago—Contrary to a recent report in the *Beat*, the Mary Kaye trio opened at the Cairo lounge here April 4, as scheduled. The trio, which has been working on the west coast for the last year or so, will be at the Cairo for 20 weeks.

Which Is Best?

San Francisco—When Denzil Best, George Shearing's composer-drummer, finished a new number here, he was at a loss for a title. Margie Hyams came up with *The Sweetheart of Sigmund Freud* and *I Can Drum, Can't I?* Now Denzil has two titles, but still one dilemma. Which to use?

Things To Come

These are recently cut jazz records 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.

GENE AMMONS' BAND (Birdland, 3/8/50). Billy Massey, trumpet; Eph Greenlee, trombone; Gene Ammons, tenor; Sonny Stitt, baritone; Duke Jordan, piano; Tommy Williams, vocals.
Let It Be and Bye Bye.
Massey and Greenlee out, Stitt on tenor. *Dumb Woman Blues and Touch of the Blues.*

LES BROWN'S ORCHESTRA—(Columbia, 2/8/50). Trumpets—Bob Higgins, Frank Beach, Wes Henkel, and Bob Fowler; trombones—Ray Klein, Ray Sims, Ralph Pflieger, and Stumpy Brown; sax—Ronny Lang and Abe Most, alto; Dave Pell and Eddie Scherer, tenors; Dutch Siano, baritone; rhythm—Dik Shabanov, drums; Ray Leatherwood, bass; Cecil Clarkson, piano, and Bob Gibbons, guitar. Les Brown, clarinet and alto; Four Hits and a Kiss, Stumpy Brown, vocals.
Sold as a Rock; It Isn't Fair, and Sing a Song of Staphene.

REINHOLD SVENSSON QUINTET (New Jam, from Swedish Matrone music, 2/16/50). Reinhold Svensson, piano; Ulf Lind, vibro; Rolf Berg, guitar; Gunnar Almstedt, bass, and Andrew Burman, drums.
Once in a While; Dinah; Sweet and Lovely, and My Blue Heaven.

MILES DAVIS' BAND (Capitol, 3/9/50). Miles Davis, trumpet; J. J. Johnson, trombone; Lee Konitz, alto; Gerry Mulligan, baritone; Max Roach, drums; John Levy, piano; Bill Barber, tuba; Al McKibben, bass; and Kenny Hayward, vocals.
The Coop (Mulligan); Mean Dreams

(Gil Evans), and *Dora That Dream* (Mulligan).
PUPU CAMPO'S ORCHESTRA (Soso, 3/10/50). Trumpets—Paul Cohen, Chubby Kueston, Al Perelino, and Tony Russo; sax—Joe Herde and Sel Robinson, alto; Joseph Madera and Nat Cappi, tenors; Irv Butler, baritone; rhythm—Al Escobar, piano; Johnny Rodriguez, bongos; Alex Campo, congas; Amadio Vanzo, bass; Jimmy Nevada, drums and timbales, and Pupu Campo, claves and maracas. Soza Maraca, vocals.
What Is This Thing Called Love; Pierdote; Quite Parcos, and Manha Schraon.

PHIL NAPOLEON AND HIS MEMPHIS FIVE (Columbia, 3/16/50). Phil Napoleon, trumpet; Catty Cutshall, trombone; Phil Olivella, clarinet; Tony Sparzo, piano; Jack Fay, bass, and Tony Sparzo, drums and saxo. Jimmy Brown and Betty Ann Groves, vocals.
Sister Kate; Stone City Sue; Disdand Is Here to Stay, and Copenhagen.

CHUBBY JACKSON'S BAND (New Jam, 2/18/50). Trumpets—Al Perelino, Red Rodsay and Howard McGhee; trombone—Kai Winding and J. J. Johnson; sax—Charlie Kennedy, alto; Zoot Sims and Georgia Auld, tenors; Gerry Mulligan, baritone; rhythm—Don Lamont, drums; Tony Aless, piano, and Chubby Jackson, bass and voice.
New York (Al Cohen); So Long, Joe; Hot Dog (Tiny Kahn), Hello, Pretty (Tiny Kahn); Flying the Coop (Tiny Kahn); Why Not? (Tiny Kahn); Leaving Town; I May Be Wrong, and How-He (Gerry Mulligan).

Max' Dixie Is Bird In Gilded Cage



(Photo by Ed Lammso)

New York—In the Metropole cafe, Max Kaminsky's band has been musically reliving the good old days for wistful oldsters and the avangarde Dixie clan of Westchester youth. Though Max and his Metropolitan crew take the customers back, it sometimes isn't quite far enough for the nostalgia-laden audience, who are used to a diet of Gay '90s music and still call for the really old oldies. With trumpeter Kaminsky are Stan Feldman, drums; Charlie Queener, piano; Sol Yaged, clarinet, and Munn Ware, trombone.

DICK NOEL and STEWIE McKAY'S WOODWINDS (Columbia, 3/3/50). Al Richman, French horn; Benny Ross, clarinet and flute; Stevie McKay, bassoon and tenor; Budd Johnson, tenor; Ed Sarason, alto, clarinet, and flute; Dick Van Hallberg, bass; John Saunders, piano, and Bill

Schultz, drums. Dick Noel, and the Cordials, vocals.
Miss (George Williams); Where Is the Love We Know? (George Alham); Quiet Evening at Home (Manny Albam); and Kinda Sorta Miss You (Manny Albam).

ROY ELDRIDGE'S BAND (MGM, 3/3/50). Roy Eldridge, trumpet; Earl Warren, alto; Budd Johnson, tenor; Morris Lane, tenor; Eddie Barabold, baritone; Billy Kyle, piano; Jo Jones, drums; Al Casey, guitar, and Ted Stogola, bass.
Heat Wave; There Ain't No Film on Me; In the Cool of Evening, and Baby, Don't Be So Liza That.

DEANE KINCAIDE'S BAND (Capitol, 3/9/50). Yank Lawson, trumpet; Catty Cutshall, trombone; Pasquale Booko, clarinet; Tony Mendello, alto; Paul Block, tenor; Deane Kincaide, tenor; Dave Bowman, piano; Trigger Alpert, bass; Carl Kress, guitar, and Ray Bandna, drums.
Rooster Rag; Jamban Rag; Saddle De Noche, and Take a Little Tip from Father.

BOBBY SHERWOOD'S DIXIELAND BAND (Mercury, 3/14/50). Trumpets—Carl Poole, Louis Oles, and Pinky Savitt; trombones—Kai Winding, Catty Cutshall, and Ed Anderson; sax—Hymie Schertzer, Eric Coe, clarinet and alto; Babe Rasin, and Johnny Hayes, tenors; Tony Varino, baritone; rhythm—Lou Stein, piano; Harry Feld, drums, and Sid Wain, bass. Bobby Sherwood, trumpet and vocals.
Muskrat Ramble; Doodle Deo Doo; Dixieland Ball, and The Cherry Bonace.

JIMMY LYTEL'S DIXIELAND ALL STARS (London, 3/14/50). Yank Lawson, trumpet; Will Bradley, trombone; Jimmy Lytel, clarinet; Paul Riest, tenor; Dave Bowman, piano; Trigger Alpert, bass; Tony Mendello, guitar, and Tary Snyder, drums. Arrangers: Lou Savarosa, Deane Kincaide, and Joe Lipman.
Basin Street Blues; High Society; Sugar Foot Stamp, and Farwell Blues.

JAMES MOODY'S BAND (Frontier, from Swedish Matrone music, 10/12/49). James Moody, tenor; Costa Toulouza, piano; Yagya Akerberg, bass, and Jack Noron, drums.
Flight.

James Moody, alto; Arno Damnerus, alto; Costa Toulouza, tenor; Per Arno Cronan, baritone; Leonard Smederell, bass trumpet; Theo Swander, piano; Yagya Akerberg, bass, and Andrew Bruman, drums.
I'm in the Mood for Love.

GENE KRUPA ORCHESTRA (Victor, 3/20/50 in Chicago). Trumpets—Don Fagotquist, Ray Triscari, Bill Purcell, and Fern Caron; trombones—Bob Swaps, Irv Green, and Gene Mullins; sax—Buddy Wise, Lanny Humphrey, John Laska, Bobby Coxina, and Dale Kover; rhythm—Don Simpson, bass; Norm Schnell, piano, and Cane Krupa, drums.
I've Got a Feeling I'm Falling; Handful of Keys; Black and Blue; Blue Tearing Gray Over You; There'll Be a Hot Time in the Old Town Tonight, and Them I'm Be Happy (vocal by Bill Mack).

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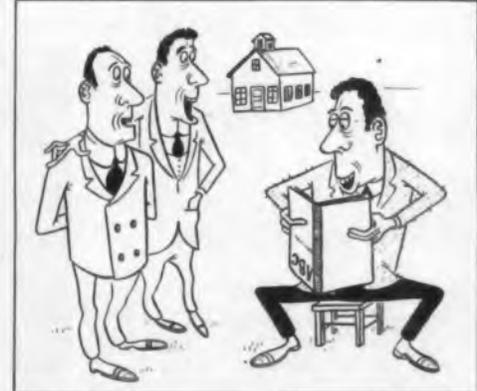
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Evolution Of Jazz by J. Lee Anderson



"He played piano with heavy hands . . ."

Ben Harney was from Louisville, and played piano in the red light district there in the early 1890s. He was a short man, very well built, and his voice was harsh and very coarse when he sang. Harney had a heavy head of straight hair, and although it was said that he was of Negro descent, I rather doubt this, for he was quite light complected. He played the piano with heavy hands . . . "mechanical" . . . I would say. He went east during the mid-1890s and took the city of New York by storm with such songs as *Mister Johnson, Turn Me Loose, Syncopated Sandy, A Cakewalk in the Sky, and You May Go, But This Will Bring You Back*. Harney toured the midwest in 1908-1909 billed as "The Originator of Ragtime" and working as accompanist to a Negro banjo player named Strap Hill. There is little doubt that he was one of the first pioneers of ragtime. (S. Brun Campbell.)



Few St. Louis pianists could read . . .

Artie Matthews, who now has his own conservatory of music in Cincinnati, was one of the more proficient St. Louis pianists. Jelly Roll Morton takes note of this fact in the library of congress recordings. Jelly recalls that when he came to St. Louis to compete with the local pianists, few of them could read and were often obliged to call on Matthews to play over a new number until they could "get the way of it." Matthews was also a talented composer and wrote the famous *Woary Blues*, which introduced the "walking bass" to ragtime, published by the Stark Music Co. in 1915. He authored several other numbers, including *Pastime Rag No. 1, Pastime Rag No. 2, No. 3, No. 4, and No. 5*. Artie Matthews has never recorded, a circumstance that has deprived collectors of hearing and evaluating an important St. Louis piano man.



He worked around Los Angeles and vicinity for several years . . .

Dink Johnson, who in recent years has managed his own cafe in Los Angeles, was at one time a pianist and entertainer in Storyville. Dink left New Orleans as drummer with the Original Creole Jazz band in 1911. Soon after arriving in California, he joined the band of his brother-in-law, Jelly Roll Morton, and worked around Los Angeles and vicinity for several years. During this period, Dink taught himself to play the clarinet and was present on the first recordings made by Negro jazzmen . . . the sides cut in 1921 by Kid Ory and his Sunshine orchestra. This constituted the total recorded output of Dink Johnson until 12 sides appeared on American Music in 1948. These recordings, numbers like *Greca and Beauty, Jelly Roll Blues, Stomp de Lowdown, Indian Rag, and Take Your Time* comprise another worthwhile contribution to recorded piano jazz.

Erroll Garner Does A Repeat Piano Example

By Sharon A. Pease

Chicago—For another of our series of repeat columns we have chosen Erroll Garner, who through his versatility, good taste, and excellent musicianship, has established himself as one of our outstanding piano stylists. When his initial column appeared in *Down Beat*, Oct. 1, 1945, Garner was just breaking into the national limelight through his work in the New York area.

Since then, he has worked the better niteries from coast to coast, made frequent radio appearances, and recorded extensively. Last year his steady rise in popularity was climaxed by winning the piano division in *Down Beat's* annual poll. Here is a biographical sketch:

Began at 3

Born in Pittsburgh, 1921 . . . Probably inherited much of his musical talent from his father, a professional pianist . . . Began playing the piano when 3 and soon could play many of the melodies he heard on the radio . . . When a child he often performed for visiting bands and entertained at house parties which he attended with his father.

Began playing professionally when 16 and during the next three years worked with dance bands in Pittsburgh . . . Played solo piano for two years before going to New York in the summer of 1944 . . .



Erroll Garner

Landed a job at the Tondelayo but a few weeks later moved to the Three Deuces, where he remained for a year before moving to Hollywood . . . During this time his work began to attract widespread attention, resulting in the previously mentioned successes.

Self-Trained

He is a self-trained musician, is untaught in that he has had no formal instruction and therefore does not read music . . . No doubt he has spent as much time and effort in developing his remarkable technical resources as have many of our other fine performers . . . However, his unusual sense of pitch discrimination, and profound tonal memory have been substituted for note reading.

Garner is an ardent student of motion picture background music, which accounts for the use of these idioms in his styling.

Regarding his winning *Down Beat's* '49 poll, Garner says, "It was gratifying to get this vote of confidence from the *Down Beat* readers. It confirms my standards for presenting musical material with a wide general appeal. There is always a tendency in this business to point one's work towards the standards of professional musicians and lose sight of the needs and desires of the average listener.

"I try to style my work to obtain a clear-cut, easily followed melody, with a strong tendency toward a modified adaptation of ultra-modern harmonic background and chordal sequences."

Experiment

Since a spontaneous improvisation is most likely to reveal the influential factors of a performer's styling, this column asked Garner to cooperate in an experiment. Your writer played for him a simple 16-measure melody with a basic harmonic structure. Garner then recorded his creative interpretation of this theme, which was later transcribed and appears herewith. A four-measure introduction (section A) precedes the theme (section B). For comparison and helpful analysis the original harmony of the theme was as follows: (1) C; (2) C; (3) F7; (4) F7; (5) C; (6) A7; (7) D7; (8) G7 and G aug.; (9) C; (10) C; (11) F7; (12) F7; (13) C; (14) A7; (15) D7 and G7; (16) C.

Scrutinizing Erroll's improvisation, one finds a very successful introduction (section A) in which he states the motif (first measure), develops it (second measure), and leads back to a demand for the motif's restatement (measures three and four). The melodic characteristics of section B include a distinct melodic line, with frequent

My Best On Wax

By Sarah Vaughan

The Lord's Prayer is both my favorite of the records I've made and the one I consider my best. It's the only record of mine I ever

use of suspensions, anticipations, and effective grace notes.

The voicing of treble harmony is quite pure. Tendency tones resolve, and clarity is maintained by a perfect balance that avoids muddy and complicated combinations. The left hand harmonic sequences display Erroll's conscious effort to envelope the theme with a futuristic background based on harmonic extensions, altered chords, and chromatic resolutions. Garner is able to hear, readily reproduce, and spontaneously improvise any kind of music.

(Ed Note: Mail for Sharon A. Pease should be sent directly to his teaching studio, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

play—ask George (Treadwell, Sarah's husband).

I cut it for Musicraft around Christmas time in 1947. Ted Dale and a 22 or 23-piece orchestra, with strings, backed me. I'd always wanted to record it, but I thought I had no business doing it. Marian Anderson had recorded *The Lord's Prayer*, you know.

I'd played it before, at church, school, or the "Y" for the kids, but it was different from what I'd been doing on records.

My second best, I think, is *Summertime*. Among the older ones? Well, I think *Tonight I Shall Sleep* is my favorite. Oh, I've made some commercial records, like *Smoochie* and *Only Make Believe*, but I'm trying to prove a point, and if I sing those numbers I won't prove it. But I'm lucky; I get to record most of the numbers I want to.

Sinatra To London

New York—Frank Sinatra is expected to fill a two-week date at the Palladium, London, starting June 6. He'd get \$25,000 for the fortnight in addition to transportation expense.

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COMBO JAZZ

Oscar Peterson

First U.S. side for the Canadian pianist whose debut was reviewed elsewhere in this issue. Joined by bassist Ray Brown, he does the Walter Gross waltz in a combination Shearing-Garner style you will find most engaging. Aside from the continuous flow of ideas on Debut, there is one 10-bar sequence that will leave you more than a bit surprised. The ending is reminiscent of Cole, though the

harmonic structure is more complex. (Mercury 8917.)

Howard McGhee

A too-short opening chorus, with McGhee, Brew Moore, and J. J. Johnson all playing well, leads into Kenny Drew's piano chorus. His playing builds steadily into a peak of interest at the end. Fuguetta sounds a little like Indiana, in any event is well-played by all concerned. (Blue Note 1572.)

Serge Chaloff and Ralph Burns

Pat is an easy little figure, with Serge Chaloff's baritone given room to rock and roam against Ralph Burns' scoring for sextet. Once more the blue suit proves his versatility as a musician, getting a multitude of notes out of baritone that ranks with Carney's in fluency of tone. Flipover includes an alto

Symbol Key

- Topo
Tasty
Tepid
Tedium

solo by Charlie Mariano, spoken of highly here last month for an Autumn in New York recording. (Motif M 002.)

Charles Mariano Octet

Better blended, better voiced small groupings of the kind first to hit public popularity in the Miles Davis Capitol sides. Good, relaxed rhythm here, with special note to Frank Gallagher's bassing. Musicians are mainly from Nat Pierce's big band from Boston. I certainly like their conception and playing. This is considered, controlled playing, as the label says, "in a relaxed series." (Motif 004.)

Wingy Manone

A bunch of coast musickers, including the Wing, Zutty Singleton, Stan Wrightman, Barney Bigard, superb guitarist Barney Keasel, get up off Sandman with a swinging beat. (Kem 2704.)

Art Hodes' Hot Seven

- Wittle the Weeper
Bujie
Mr. Jelly Lord
Wolverine Blues
I Never Knew I Was a Gal Could Do Chicago Gal

This is a distinctive album if for no other reason than the quiet, thoughtful, musicianly playing of a New Orleans clarinetist named Bujie Centobie, now back playing in a small combo in that town. Centobie's playing has all the incisiveness you expect from good New Orleans reed work—in addition has a cleanness of tone, a restraint in choice of ideas, and a cohesiveness that is highly unusual. Benny Goodman, in many of his subtone solos, tries hard to do what this man does easily on Bujie. Included on the six sides is the trombone playing of George Lugg, who died more than five years ago, as well as adequate lead work by Max Kaminsky. More of Mr. Centobie, however, I would like to hear. This is the kind of playing too often claimed for New Orleans, too seldom heard. (Blue Note 104.)

Jazz at the Philharmonic, Vol. 11

The Mm I Love (Six Sides) Album Rating—J J J Mercury didn't help Norman Granz here by giving him unimpressive surfaces on the records. Affairs start off with Dizzy blow-

ing a slow chorus (this was 1946), with one impressively bad clicker and generally uninspired playing. Lester Young's solo is in his poignant, considered style, which is often very pretty. Mel Powell's chorus was evidently made in his period of strongest Teddy Wilson influence, is nonetheless listenable for this. Remembering Powell's strong two-beat feeling (sometimes wrongly accented) when he first started jamming at Ryan's, this is certainly an interesting switch.

Charlie Ventura follows, as Granz says, with a broader, more Hawkeish tone than he uses now. This is indeed lush tenor. Follows the cool big-toned alto of Willie Smith, then a double-time chorus, with Gillespie playing familiar licks but at least sounding more like a trumpet player. Lee Young, drums, speeds slightly, as usual. There are moments of quiet, good jazz in this album (Young, Powell, Smith) but it is not one of Granz' better collections. (Mercury JATP 11.)

Bud Powell Trio

The fleet-fingered Powell justifying his rep on Loves, strong rhythmic playing with some good ideas on it. Same for Bubble. (Roost 509.)

Herbie Steward

Use, a series of consecutive moving tones credited to Al Cohn, comes off as a most attractive melodic bit, with Steward coming out more from under wraps. (Roost 510.) (Modulate to Page 14)

Many photos of dance bands in action will be a feature of Down Beat's May 19 "Everybody Dance" issue, on sale May 5!

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Record Reviews

(Jumped from page 13)

BAND JAZZ

Stan Kenton

- Blue in Face
- Mardi Gras

Fresh Kenton wax! However, *Riff* seems to follow the familiar formula of a figure repeated endlessly through the sections, with *sustentatos* blared back of it. One change noted: rhythm back of Art Pepper's solo is much more relaxed than Kenton ever was before. *Gras* is listed with singing by the Kenton families—certainly sounds like a terrific beer party. Tune, credited to Laurindo Almeida, Kenton's guitarist, is a very catchy one. (Capitol 828.)

Dizzy Gillespie

- Honeysuckle Rose
- Carambola

Well, Dizzy has certainly traveled the circle: he now has a record radio-banned because of out-of-taste lyrics. There are vague indications of pandering which should go great in the juke boxes—certainly builds Dizzy's reputation as a leader. *Carambola* is credited to Heitor Villa-Lobos, the great Brazilian composer. As played here, it doesn't come off as too much, perhaps nobody has yet made a record on which you could see hip-shaking and leopard jackets. (Capitol 892.)

Gene Williams

- Button Up Your Overcoat
- Once Around The Moon

Funny: the remnants of the great Thornhill band style are being perpetuated by Claude's ex-vocalist, Gene Williams. *Overcoat* is soft, dulcetly expressed jazz which is unpretentious, but always listenable (Mercury 5366.)

Gene Krupa

- These Foolish Things
- Dust

Tenor sax on *Things* is by Buddy Wise. Perhaps my ears deceive me, but it certainly sounds as though leader Krupa's tempo in the middle chorus was uneven. Wise plays well, but there are others around who play quite a bit better, certainly deserve a shot at a whole side, band accompanied. (Victor 20-3721.)

Count Basie

- Mine, Too
- Solid As a Rock

First side is with full Basie band, *Rock* with his septet and the Deep River Boys. *Too* has more life than usual, is still typical Basie blues. (Victor 20-3699.)

Many photos of dance bands in action will be a feature of *Down Beat's* May 19 "Everybody Dance" issue, on sale May 5!

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DANCE

Tommy Dorsey

- C'est Si Bon
- Oughta Know More About You

Good dance music: light inflection, bouncy, voiced well, played well, with light Oliver background touches back of Frances Irvin's sexy vocaling. Give the devil his due: despite all his ill-tempered, often stupid sounding-off, TD knows how to get good, musicianly dance music out of a band. Good to hear that Victor's recording is getting livelier and more resonant than it has been in the past. (Victor 20-3712.)

Ray McKinley

- The 3rd Man Theme
- Don't Wanna Be Loused

Mac takes the zither anthem and makes it sound like an old Jan Savitt Top-hatter arrangement, which for my book is an improvement. Later on, some snatches of *Roll Em* fall into the arrangement. (Victor 20-3709.)

VOCAL

Mary Ann McCall

- After I Say I'm Sorry
- The Sky Is Crying

Good singing by Mary (scripting and tenor playing by Al Cohn) on both sides, especially on *Crying*, a pretty tune. (Roost 511.)

Frankie Laine

- Swamp Girl
- Give Me a Kiss for Tomorrow

Funny thing about *Girl*: it's a bayou-type tune, an inferior version of the sort of thing Willard Robison does so magnificently. Indeed, he wrote an epic called *Poor Louie Jean* (dedicated to Louie Jean Norman, the crack west coast radio soprano who warbles on this one) very much in the same spirit. The histrionic effect attempted on this record is praiseworthy, but it might have been better achieved with more simple intimacy, less production effect. The record probably will be a hit because of its communicative urgency and Louie Jean's effortless trillings. (Mercury 5390.)

Where There's Hope

New York—Joe Bari, doing a single at the Greenwich Village inn, had the good fortune to have Bob Hope catch his act while Hope was here playing the Paramount. As a result, Hope signed Joe for his current theater tour. He's doing some vocals between Hope's acts.

Collaborate



Chicago—Sharon Pease, the *Beat's* piano columnist and favorite dual personality, has written music and lyrics for a long string of un-professional songs which artists like Julia Lee, Nellie Lutcher, and Two-Ton Baker have turned into jukebox hits. Latest to record one of Sharon's songs is Sugar Chile Robinson, shown with Pease above. Tune, on Capitol is *Bouncing Ball Boogie*. It's backed by *Say, Little Girl*, a number about a grade school cub who thinks he's a wolf.

Contented Regulars

New York—CBS' *Contented Hour*, which has been using a variety of guest singers since Buddy Clark, star of the show, was killed last year, finally settled on Dick Haymes and Jo Stafford as regulars starting March 26.

Leaves Gate Four

New York—Bill Landford, former member of the Golden Gate quartet, has formed his own vocal group, the Landfordaires, and signed a wax deal with Columbia records. Group is being handled by Garet Romero.

Sign Memphis Five

New York—Phil Napoleon's re-organized Original Memphis five, currently at Nick's on a return date, has been signed by Columbia to supplement two-beaters Jimmy Dorsey and Phil Zito, already in its Dixie stable.

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Stan Turns Minneapolis 'Innovations' Into Music Appreciation Session

By LEIGH KAMMAN

Minneapolis—Stan Kenton blew into Minneapolis in March with a North Dakota blizzard, and the storm converted his first concert into a music appreciation session. With two concerts planned, at 7:30 and 9:30 p.m., and only several hundred spectators there for the first concert, Stan decided to combine the two at 9:30.

In appealing to the audience Kenton said, "Thank you very much for climbing through the storm. We appreciate very much you all being here."

"I wonder if we might ask a favor? So that everyone may enjoy or reject what our music offers, we would like very much to combine the two performances into one."

Meet the Band

"Meanwhile, we would like very much to have you meet the band . . . get acquainted with violins, cellos, violas, brass, reeds. If you want to know something about drums, see Shelly Manne. If you have questions about vocal music, see June Christy. In fact, we invite you to come on stage. If you

can't get up here, we'll come down there."

Forty musicians and several hundred spectators swarmed on stage and through the audience. Shelly Manne demonstrated percussion. Maynard Ferguson spoke for the brass section. June Christy talked to aspiring young singers. And the local musicians checked their ideas against those of the big band musician. The local cats and fans did some genuine worshipping while the Kenton crew did some genuine responding with answers and autographs.

Session

In spite of storm and a serious air crash within the city limits, the crowd grew as 9:30 approached. At 9, Art Pepper, Bob Cooper, Buddy Childers, Don Bagley, Bud Shank, and Milton Bernhart played a jam session.

The crowd gathered in front of the stand while the Kenton men honked. By 9:30, some 1,200 persons had plodded through wind and snow to Central high auditorium. And at 9:45, the concert got underway with everyone happy and receptive for "Innovations."

Read the articles on the dance biz by leaders, bookers, managers, and operators in *Down Beat's* big May 19 "Everybody Dance" issue, on sale May 5!

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Virile Vaughn Rides Hard, Shoots Straight, Hits Target Squarely



Hollywood—Look out, partner! That's straight-shootin' Vaughn Monroe behind that barrel and beard. A star in his first movie, the versatile Vaughn would as soon pull the trigger as push down the first valve on his trumpet. Center photo is of Ella Raines, co-starred with Monroe in the Re-

public studio's sagebrush saga. She doesn't sing, but that's immaterial. Photo at the right shows a clean-shaven hero and his little gal in a pose formerly thought to have no place in hard-ridin', hoss-lovin' westerns. Maybe the popcorn patrons are beginning to think that grueling hours in

the saddle, lonely days on location, and bruising barroom battles deserve more compensation than a caress from the star's favorite mount and a long look into the sunset. Vaughn's new opus is reviewed on this page by Charlie Emge.

New York—Savoy records is kicking off its 45 rpm releases with 40 platters, including some Erroll Garner sides and a batch of discs acquired from the extinct Sonora label. Label is continuing its LP releases with a George Shearing platter. Firm has also obtained several sides cut by Sidney Bechet in England for the label's English affiliate, Savoy of England.

New York—The Three Flames, vocal-instrumental trio, have signed with MGM records. They formerly waxed for Columbia. Flames cut four sides for MGM in February, backed by Milt Buckner's band. Tunes were *Chewing Gum Mama*, *Goodbye*, *Cornelia Jones*, *Suffer*, and *I Don't Want to Take That Chance*.

MOVIE MUSIC

Vaughn Just As Good An Actor As He Is A Singer

By CHARLES EMGE

Hollywood—We've watched a number of the people who have made news of one kind or another in the music field make a try at the movies with varying degrees of success or failure. We attended the preview here of *Singing Guns*, in which our boy Vaughn Monroe makes his debut as an actor, with unusual interest, not because we expected to be greatly thrilled, but because he is the first to blossom out in his first attempt as a full-fledged star with top billing.

As our readers know, Vaughn plays the leading role in this screen

version of the old Max Brand story. He's a rough, tough fellow who has become a gun-happy holdup man because he has been wronged by the big, bad mining interests.

But he turns back to the right way of life when he finds himself under the spell of a beautiful dancehall gal (Ella Raines), who of course proves to be quite pure, at least in heart, by the time the smoke has cleared and the bad guys are stretched out where they belong on the barroom floor.

From Another School

Personally, we're from the Bill Hart school of westerns, which means we don't like any singing, by Vaughn Monroe or anyone else, mixed up with our shootin'. And our "inside source" out at Republic studios tells us that Vaughn, himself, who is as smart as they come in sensing the public pulse, wanted to play the role straight, with no vocal interludes.

But executive producer (and ex-band leader) Abe Lyman is reported to have said: "Look, Vaughn, I know you're a great actor, or you wouldn't be where you are as a band leader; but your public loves you as a singer, and you

can't let 'em down. You gotta sing something."

Stop the Music

So when the bad guy orders the barroom musicians to stop the music, that's Vaughn's cue to put his shootin' iron on the bar and get off a chorus of something called *Mexicali Trail* just to show that he isn't the kind of hombre to be pushed around by a crooked mine boss.

A reel or two later he does a nostalgic little piece for Ella called *Singing My Way Home*, accompanying himself (it appears) on the old upright in the parlor of the ranch house, with just a little help from a studio orchestra, which evidently was hiding just around the corner all the time.

The other song is something called *Mule Train*, which a few of our readers may have heard before they catch up with *Singing Guns*. It is obvious that *Mule Train* has no possibilities whatsoever of attaining any popularity. How such a song ever got into the picture to begin with is impossible to imagine.

And from the treatment it gets, it appears they felt the same way about it out at Republic; they didn't even bother to secure the exclusive screen rights to the darn thing, which accounts for its bobbing up in an already released Gene Autry movie.

Just as He Sings

But we assure you Vaughn is unquestionably as good an actor as he is a singer. In fact, he performs as an actor very much as he sings—smoothly, effortlessly, and without any trace of emotion.

And that's the way they like their men out in them thar hills. We predict a bright screen future for Vaughn Monroe. He might well be the greatest thing that ever happened to the popcorn industry.

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RCA Names Onorati

New York—RCA-Victor has named Henry Onorati, former field promotion representative, to take over Herb Hendler's duties as promotion manager in New York. Hendler recently cut out from Victor to join Bernie Woods as co-manager of the new Ralph Flanagan band.

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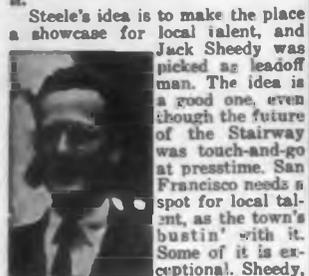
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SWINGIN' THE GOLDEN GATE

Change Frisco Club Into Local Talent Showcase

By RALPH J. GLEASON

San Francisco—Don Steele, San Francisco's singing publicist, took over the Chinese Cellar on Columbus avenue late in March and christened it Stairway to Jazz. Spot, owned by a Chinese herb doctor named Fong Wan, has not had a particularly good name locally during the years it operated, so the venture started off with one strike on it.



Ralph

Steele's idea is to make the place a showcase for local talent, and Jack Sheedy was picked as leadoff man. The idea is a good one, even though the future of the Stairway was touch-and-go at presstime. San Francisco needs a spot for local talent, as the town's bustin' with it.

Some of it is exceptional. Sheedy, for instance, has the only fresh sound that Dixieland has produced in many a moon. A vastly entertaining unit, he deserves a break and this may be it. Time will tell.

Speaking of Talent . . .

The worth of local talent brings up, naturally, the Vernon Alley group. How do you determine how good some one is—aside from just plain liking it? Well, for one thing, you see how it stands comparison to certain other groups. And the Alley unit does this latter extremely well.

During the mad month when everything was in Frisco, Vernon's bunch remained attractive, exciting listening. In fact, if it were playing on 52nd Street, rather than Market, the unit would be a minor sensation.

As it is, the group has brought a steady, ever-growing trade to Pack's for a period of some six months solely by word-of-mouth. Not a single local disc jock has plugged the group and there have been no ads. In fact, they've had but one mention on each of two local shows.

Seem Determined

The jazz jocks seem determined to ignore the group's presence, despite the fact that the group knocks everybody out, from stray customers to Nat Cole.

Maybe the jocks all have stars in their eyes. Could be. Meanwhile, the group just goes on getting better and better, a fact which more and more people are gradually recognizing.

BAY AREA FOG: Billy Eckstine didn't leave town after his sensational fortnight at Ciro's until he'd had a chance to go to Berkeley and be the godfather at the christening of Pony Poindexter's son Norwood. Dad plays that wonderful alto with Vernon Alley's group and says the little guy likes bop already. . . .

Woody Herman's opening at Ciro's with his combo was packed. . . . Dave Brubeck now at Ciro's, with Sarah Vaughan, who leaves April 9. Brubeck possibly will go into the Stairway to Jazz club. . . . Gus DeWeerd, accordionist, out of the Eastmen trio. Eddie Stariba replaces.

National Airer

Mindy Carson's presence at the Fairmont gave Frisco radio a national show for once. . . . Dede Martin originating his TV show from the Edgewater and also arranging for a couple of remote broadcasts. Looks like the Dude will make it where others failed. . . . Hal Mead and his Dixieland band took over at the 316 club in Oakland after Jack Sheedy departed.

Buddy Webber at the El Nido Ranch. . . . Teddy Bunn and the Spirits of Rhythm, featuring fine pianist Gerald Wiggins, at the Mardi Gras in Oakland.

Connie Jordan out of the Say When after umpteen weeks and all sorts of records. . . . Curtis Mosby about to take over the Long Bar on Fillmore street and turn it into a jazz spot with beaucoup talent.



Columbia waxing of *Go to Sleep*, on which Arthur Godfrey is teamed with Mary Martin for the first time, already has topped 250,000 sales mark. It was released Feb. 23. . . . Freddy Nagel is proud because his former vocalist, Paula Rae, a Springfield, Missouri, girl whom he discovered in Kansas City, has been signed by a Chicago radio station, WGN. . . . Charlie Fisk, former leader, has joined the MCA band department.



George Keane, former Victor pop sales manager, succeeded Joe Carlton in similar spot at Varsity records when the latter joined Mercury. . . . Irma Wassall, *Beat* correspondent in Wichita, has had a book of poems, *Loonshadow*, published. . . . Mindy Carson starts eight days June 17 at the Steel Pier in Atlantic City, and a return date at NYC's Copacabana on June 30. . . . Mildred Bailey has cut her first platters since her illness (for Decca).

Baritone Johnny Thompson is tripling between *Miss Liberty*, his own WJZ radio show five nights weekly and the Raleigh room at the Warwick hotel. . . . George Tasker has opened his own recording studio at 100 E. Ohio in Chicago for trances, air checks, etc., on tape, wire, or disc. . . . Grady Watts is handling Don Boyd, trombone, who left Frankie Carle to take his own combo into Holiday Inn, Flushing, N. Y.

Kai Winding, trombone, and Tony Faso, trumpet, have been added to the Lucky Strike radio orchestra. . . . Bob Higgins, Les Brown trumpet, wrote the arrangements for the theater tour of Eileen Wilson, who used to sing with Les. . . . Raymond Paige takes over the baton from Alexander Smallens at the Radio City Music hall in New York. . . . Benny Strong band was held over until April 16 at the Mark Hopkins hotel in San Francisco, making a 13-week run.

Monica Witni, organist in the Circle lounge of the Hotel Governor Clinton in Manhattan, was a civil air patrol pilot during the war. . . . Capitol records signed Wayne Gregg, who began as singer with Clyde McRoy, then became leader of the Jack McLean dance band when the latter retired. . . . Deep River boys a click at the Tie Toc in Montreal. . . . Al Brackman of Pickwick music is trying to popularize the *Scottish Samba*.

Sammy Kaye is now an honorary sheriff with badge, but he'll have to go to Honolulu to exercise its prerogatives. . . . Tony Martin and Cyd Charisse are expecting, and so are Roy Rogers and Dale Evans. . . . Pianist Ray Rossi left Louis Prima to stick in New Orleans with Sid Lavella's band. . . . Bobby Sherwood recording for Mercury with Sid Lavella's band. . . . European tour with dates in nine countries being lined up for Lennie Tristano and his group.

ARRANGERS' CORNER

By SY OLIVER AND DICK JACOBS

New York, N. Y.—Due to the many requests received, we're going to devote this issue to a rather elementary subject, but one that seems to be giving some of you people a great deal of trouble. The subject is voicing for three and four instruments in straight block style. The big bugaboo seems to be what notes of the chords to use.

So, here are the charts for same. Remember, these are not positive rules, but merely a standard guide for you to go by. The melody is always indicated on top and the other notes of the chord indicate the remaining harmonies to be used.

EX. I

VOICING FOR 8 INSTRUMENTS

MAJOR CHORDS

MINOR CHORDS

AUGMENTED CHORDS

SEVENTH CHORDS (All types and their extensions)

EX. II

VOICING FOR 4 INSTRUMENTS

MAJOR CHORDS

MINOR CHORDS

AUG. CHORDS

SEVENTH CHORDS (All types and their extensions)

Our parting thought: Note that wherever possible in the above voicing, we used an interval of a sixth between the outer voices.

(Ed. Note: Send your questions to Sy Oliver-Dick Jacobs, 1619 Broadway, New York, 19, N. Y. Enclose self-addressed, stamped envelope for personal reply.)

TIPS TO TRUMPETERS

By CHARLES COLIN

New York—When a baseball pitcher takes to the bullpen, he doesn't just toss a couple of fast balls or blow on his hands. Neither should a trumpet player expect to get warmed-up just by tearing off three hot licks or blowing warm air through

a cold horn. At the beginning of a practice session, it is important to make the lips vibrate in the most relaxed manner possible. (We hope it's unnecessary to remark that the mouthpiece should be clean and free from food particles.)

Play pianissimo exercises in the middle and low registers until the lips respond easily. Then concentrate on the following essentials: correct diaphragm action and tension; free flowing air stream; correct tongue position, and minimum lip pressure.

Good Follow-Up

Practicing harmonics is a good follow-up. It's an excellent way to improve lip flexibility and range. Practice harmonics for the trumpet are the closed delicate intervals ascending from G, above low C. Fingerings used are the seven position combinations moving chromatically from any desired open tone. For instance; descending chromatically, the fingerings are: open; second; first; first and second; second and third; first and third; first, second, third. Like the "false" slide positions on trombone, "false" fingering of harmonics on trumpet is important.

The seven positions encompass the instrument's entire range. Exercise on harmonics develops controlled flexibility, provides fine ear training, and creates a sureness of feeling for the critical intervals in the upper register.

Wait 'til Ready

However, you should not wrestle with the upper register until you are ready for it. It's better to build your practice around your natural gifts. Find the highest note that comes with ease and use exercises which gradually enlarge your range in both directions from that comfortable first note. If you have to struggle for mid-

Orchestration Reviews

By Phil Broyles

SUNSHINE CAKE

Published by Famous
Arr. by Jack Mason

The phrases in this tune differ in length from the usual pop tune.

The first two periods run 10 measures each, while the release is only six. The pop field is definitely in need of these more extended ideas and the possibilities should be utilized more extensively. *Cake* is a novelty featured in Paramount's *Riding High*. The instrumental grouping of the split choruses is equally divided between the different timbres and adequate support is furnished for the solo. Tenor solos on an eight-measure "patter" and a *tutti* introduces trombones to the special. Second trumpet solos on the latter half, and the arrangement closes with a *tutti*.



Phil

IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE

Published by Morris
Arr. by Johnny Warrington

This 18-measure tune opens with an alto solo over an organ background. Open brass, with saxes in support, form an ensemble effect for the first eight of the split choruses. Saxes *sol* four and ensemble returns. The repeat is in reverse order. The special is scored for an optional vocal chorus, or can be used as an instrumental. Although there are additional lyrics, the vocal chorus is not repeated so would not be too desirable because of the brevity of the tune. The finale is scored for ensemble.

SCARLET RIBBONS

Published by Mills
Arr. by Johnny Warrington

Scarlet is another tune with phrase lengths uncommon to the popular field. However, the tune is of poor quality and the arranger seemingly spent little time in preparing the score. Frequent instrumental modulations and muted brass furnish contrast and color during the split choruses. The second section, which is usually the special, in this case is the finale, is of no particular interest.

While C, however, it's time for you to do some trouble-shooting on your own. You may find that the tongue is obstructing the air passage, or that the tongue keeps moving toward the lips even after the attack and unconsciously presses against the lips.

(Ed. Note: Send questions to Charles Colin, 111 W. 42nd Street, New York. Enclose self-addressed, stamped envelope for personal reply.)

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Alvarez, Fernando (CopaCabana) NYC, ne
Back, Will (Bill Green's) Pittsburgh, 4/17-
30, ne
Bardo, Bill (Mayo) Tulsa, Okla., h
Barron, Blue (On Tour) MCA
Basil, Louis (Chicago) Chicago, t
Becker, Denny (Hawthorne) L.A., h
Bell, Curt (Monteleone) New Orleans,
Out 4/16, h; (Texas) Ft. Worth, In
4/16, h
Bella, Benny (Southern Dinner) Houston,
ne
Bessie, Tex (Deshler-Wallick) Columbus,
O., Out 4/15, h
Berkey, Bob (Van Cleve) Dayton, O., h
Bishop, Billy (Peabody) Memphis, Out 4/9,
h
Bliss, Bobby (Riviera) Swanton, Vt., h
Botha, Russ (Lions-Milford) Chicago, h
Brandon, Henry (Mayflower) Washington,
D. C., h
Brown, Les (Palladium) L. A., 5/9-4/12,
h

Featherstone, Jimmy (Trionon) Chicago,
Out 4/7, b
Ferguson, Danny (Heidelberg) Jackson,
Miss., Out 4/21, h; (Commodore Perry)
Toledo, 4/24-6/17, h; (Broadwater Beach)
Biloxi, Miss., 6/22-9/4, h
Flem, Dick (Westwood) Little Rock, Ark.,
ne
Fina, Jack (On Tour) MCA
Flo Rito, Ted (Beach Club) Delmar,
Calif., h
Fitzpatrick, Eddie (Mapes) Reno, h
Flanagan, Ralph (Meadowbrook) Cedar
Grove, N. J., rh
Floyd, Chick (Roosevelt) L. A., h
Foster, Chuck (Peabody) Memphis, 4/24-
5/18, h
Fottine, Larry (Melody Mill) Chicago, h
Foy, Dick (Sir Francis Drake) San Fran-
cisco, h

Herman, Woody (Bop City) NYC, In 4/18,
ne
Howard, Eddy (On Tour) MCA
Jahns, Al (Last Frontier) Las Vegas, h
James, Harry (Astor) NYC, 5/22-6/10, h
Jerome, Henry (Edison) NYC, h
Jurgena, Dick (Bill Green's) Pittsburgh,
4/18-19, ne; (Deshler-Wallick) Columbus,
O., 4/17-29, h
Kanner, Hal (William Penn) Pittsburgh, h
Kerna, Jack (Stockmen's) Elko, Nev., Out
7/1, h
King, Henry (Shamrock) Houston, In 4/15,
h
Kisley, Stephen (Statler) Washington,
D. C., In 4/18, h
Krupa, Gene (On Tour) MCA
Lande, Jules (Ambassador) NYC, h
LaSalle, Dick (Blackstone) Chicago, h
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Latin Quarter) Boston, 4/9-
22, ne; (Town Casino) Buffalo, 4/24-30,
ne
Lombardo, Guy (Waldorf-Astoria) NYC,
In 6/1, h
Lombardo, Victor (Cleveland) Cleveland, h
Long, Johnny (On Tour) GAC
Lopes, Vincent (Tate) NYC, h

Phillips, Teddy (Aragon) Chicago, Out 4/7,
h; (Peabody) Memphis, 4/10-22, h
Prima, Louis (On Tour) MCA
Pruden, Hal (Olympic) Seattle, h
Razinsky, Micha (Shamrock) Houston, h
Ragon, Don (Texas) Ft. Worth, Tex., Out
4/7, h; (Pia-Mor) Kansas City, In 4/26,
h
Rafferty, Bob (Van Orman) Ft. Wayne,
Ind., h
Reichman, Joe (Mark Hopkins) San Fran-
cisco, 4/18-5/15, h
Reid, Don (Ballinore Room) Galveston, Tex.,
ne
Robbins, Ray (On Tour) MCA
Ryan, Tommy (Arcadia) NYC, h
Sandifer, Sandy (Thunderbird) Las Vegas,
h
Sands, Carl (Oriental) Chicago, t
Saunders, Red (DeLisa) Chicago, ne
Shaffer, Freddie (Bengalair) Tulsa, Okla.,
h
Spitznagel, Phil (Ambassador) L. A., h
Stier, Jimmy (Valencia Gardens) Ft.
Wayne, Ind., h
Strong, Benny (Mark Hopkins) San Fran-
cisco, Out 4/16, h
Sudy, Joe (Statler) Detroit, h
Sykes, Curt (Trionon) Seattle, h
Thornhill, Claude (Palladium) L. A., Out
4/9, h
Tucker, Orrin (Claremont) Berkeley, Calif.,
4/4-6/12, h
Ventura, Charlie (Silhouette) Chicago,
4/14-30, ne; (Riviera) St. Louis, 5/18-
20, ne

Armstrong, Louis (New Orleans Swing
Club) San Francisco, Out 4/12, ne;
(Roxy) NYC, 4/21-5/4, t; (Horahoe)
Rock Island, Ill., 6/18-31, ne
Arvelo, Papito (St. Regis) NYC, h
Averre, Dick (Gibson) Cincinnati, h
Barnet, Charlie (Melody) San Jose, 4/6-12,
ne; (New Orleans Swing Club) San
Francisco, 4/18-26, ne
Barton Jr., George (St. Paul) St. Paul, h
Bliss, Nisky (Yo Olds Cellar) Chicago, h
Bonano, Sharkey (Famous Door) New Or-
leans, ne
Borr, Micha (Waldorf-Astoria) NYC, h
Bright, Sol (Fairmont) San Francisco, h
Brown, Hillard (Hollywood) Rochester,
Miss., Out 4/29, ne
Bunn, Teddy (Mardi Gras) Oakland, Calif.,
ne
Cal-Trio (Buck-Horn Ranch) Taft, Calif.,
ne
Cassella, Danny (Blackstone) Chicago, h
Callett, Sidney (Jazz Lido) Chicago, ne
Celestin, Papa (Paddock) New Orleans,
ne
Chansonairs (Silver Spur) Phoenix, ne
Chittison Trio, Herman (Blue Angel)
NYC, ne
Coco & Combo (Southern Grill) Hot
Springs, Ark., ne
Coleman, Cy (Shelburne) NYC, ne
Conley Trio, Tommy (G. I. Club) Sioux
City, Ia., ne
Conn, Irving (Savoy-Plaza) NYC, h
Corber, Gene (Club 26) Atlanta, Ga., Out
4/16, ne
Cordamen (King Cole Room) Denver, Colo.,
4/1 (Hub) Collinsville, Ill., 5/23-6/18, ne
Cosmopolitans (Zebra) Chicago, cl
Costanzo Trio, Ralph (Steak House)
Phoenix, ne
Covey, Bill (C-L-C) L. A., ne
Crosman Trio, Bud (Country) Vallejo,
Calif., ne
Cummings, Lartbey (Parkview) Kansas
City, h
Dale, Mack (Rosalia's) Houston, ne
Davis, Eddie (Coo Rouge) NYC, ne
Debutons (Legion) Great Falls, Mont., ne
DeCarl, George (Robert's) Riverside, Ill., r
DeSalvo, Joe (Flame) Phoenix, ne
Deucea Widd (Midway) Pittsburgh, ne
DiVito, Buddy (Candlelight) Joliet, Ill.,
ne
Dolen, Bernie (Larue) NYC, ne
Dust Moppers (Buster's) East Orange, La.,
In 4/12, ne
Dybbig, Bruce (Music Bar) Minneapolis,
h
Eadie & Rack (Blue Angel) NYC, ne
Evans, Doc (Blue Note) Chicago, Out
4/20, ne; (Hangover) San Francisco, In
4/30, ne
Farage, Joe (Commodore) Grand Rapids,
Mich., weekends, ne
Fields, Herbie (New Orleans Swing Club)
San Francisco, 4/27-5/18, ne
Fields Trio, Irving (Park Sheraton) NYC,
h
Four Shades of Rhythm (Tiajuana) Cleve-
land, ne
Four Steps of Jive (Buckhorn) Rockford,
Ill., ne
Frank, Joe (Beritz) Chicago, cl
Franklin, Frank (Green Gables) Phoenix,
r
Freeman, Bud (Press Row) Chicago, ne
Gaillard, Slim (Say When) San Francisco,
ne
Getz, Eddie (Stage Door) Milwaukee, ne
Gilbert, Jerry (Elms) Excelsior Springs,
Mo., h
Gifford, Cal (Bellevue-Biltmore) Belleair,
Fla., Out 4/7, h
Gidden, Jerry (Congress) Chicago, h
Gonzales, Leon (Crown Propeller) Chicago,
cl
Granato, Jimmy (Rita's) Chicago, cl
Grubbs Trio, Babe (Playdium) E. St.
Louis, cl

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Miller, Bob (Statler) Boston, h
Miller, Alan (K of C) Peabody, Mass., h
Millinder, Lucky (Savoy) NYC, In 4/15,
h
Mooney, Art (Meadowbrook) Cedar Grove,
N. J., 5/5-6/1, rh
Morales, Noro (China Doll) NYC, ne
Moreno, Buddy (On Tour) MCA
Morgan, Russ (Capitol) NYC, In 4/27, t
Nagel, Harold (Biltmore) NYC, h
Neighbors, Paul (Biltmore) L. A., h
Noble, Leighton (On Tour) MCA
Ohman, Phil (Beverly Hills) L. A., h
O'Neal, Eddie (Palmer House) Chicago, h
Owens, Harry (Aragon) L. A., h
Palmer, Jimmy (Aragon) Chicago, 5/28-
6/18, h
Parrish, Charlie (Hamilton) Washington,
D. C., h
Pastor, Tony (New Yorker) NYC, Out
4/9, h
Paxton, George (Capitol) NYC, Out 4/7,
h
Pearl, Ray (Melody Mill) Chicago, 5/17-
6/13, h
Peters, Bobby (Eddy's) Kansas City, r
Petti, Emil (Versailles) NYC, ne

Waples, Buddy (On Tour) MCA
Watkins, Sammy (Boca Raton) Boca
Raton, Fla., h
Waynick, Howard (Casablanca) Greens-
boro, N. C., ne
Weeks, Ranny (Copley-Plaza) Boston, h
Weems, Ted (Syracuse) Syracuse, N. Y.,
4/8-15, h
Walk, Lawrence (On Tour) MCA
Williams Cootie (Regal) Chicago, 4/21-27,
h
Williams, Griff (Aragon) Chicago, 4/8-
5/21, h; (Trionon) Chicago, 5/25-6/18,
h
Worth, Stanley (Pierre) NYC, h
Zarnow, Ralph (Riverview) Des Moines,
In 6/9, b

Combos

Abbey, Leon (Harry's) Chicago, cl
Agnew, Charlie (LaSalle) Chicago, b
Air Lane Trio (Warwick) NYC, h
Aladdin, Johnny (Bismark) Chicago, h
Alvin, Danny (Normandy) Chicago, cl

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Sullivan Piano Shines At N.Y. Dixieland Bash

By JOHN S. WILSON

New York—The Dixie revival has not yet reached the concert field, as Al Friedman and Les Kleinman found out when they put on "An Intimate Dixieland Concert" at the Barbiere-Plaza theater in March. Veteran jazzmen Bill Davison, Edmond Hall, Bobby Hackett, Joe Sullivan, George Wettling, and Vir Dickenson drew a small, although enthusiastic house to hear the most enjoyable concert New Yorkers have been offered this season.

Davison, Hall, Dickenson, Sullivan, and Wettling formed one combo, which was spelled by a trio made up of Hackett, Sullivan, and Wettling. For the latter two, it was a heavy night's work, since they knocked out 27 numbers in 2½ hours.

Sullivan Stars

Although Davison and Hackett got top billing, the star of the evening was Joe Sullivan. Joe started out the first set with the five-man combo with a bad wrist, which he nursed vigorously between numbers. His solos on this set, while pleasant, weren't killing anybody.

The next set found him working with Hackett. Whether the kinks had worked themselves out of his wrist by then, or whether he was driven to heights of compensation by the glittering array of clinkers which Hackett was dropping around the stage, he caught fire at this point and sailed through the rest of the program in rare form.

His rhythm numbers had that bright, vibrant, compelling gaiety that is rarely heard from even the best of pianists, while his slower pieces were gems of relaxed mood playing. He was at the top of his form in a solo on *Coquette*, which practically rocked the house down.

Out Too Long

Joe has been out of general circulation for much too long. His talent, a great one years ago, is undiminished today, and we ought to be given more opportunities to hear him.

Playing of the five-man combo was energetic, as might be expected with Davison leading. His unobtrusively zealous attack has a continuing fascination despite the limited territory it covers. And no one can pound home a rocking beat as powerfully as he.

Edmond Hall, who has been hiding in Boston in recent years, filled the clarinet chair more than satisfactorily, although his rollicking style appears to have lost some of the drive it once had and he floundered badly in some of the precisionistic requirements of *High Society*. However, his rich, rough tone and relaxed approach are still a pleasure to hear.

Out of Place

Dickenson's trombone seemed completely out of place on the two-beat items. He failed to provide the vigorous backing that the idiom requires, and for the most part faked around ineffectually in the background. On blues numbers he was more at home, but even here he frequently seemed more interested in being funny than in being good.

Hackett, as has been indicated, had his troubles. Placed in direct opposition to as forceful a player as Davison, a weak breather like Hackett was almost bound to pale by contrast. Beyond that, he had his clinkers to contend with, plus his inability to make even his own small range of ideas.

He warmed up slightly as the evening went on, and on his final number managed to achieve a fairly respectable job on *Am's Midehaven*. But on the whole, his was a relatively shabby performance as compared with the work of the others on the program.

Several Notable Notes

This concert was notable for several things besides the generally good music put out. For one thing, there was a printed program and all the numbers listed were played and played in the order in which they were listed. This was a notable achievement. Furthermore, there were no disc jockey emcees present to foul up the proceedings and no mikes were used. The hall, incidentally, is ideal for small combo jazz concerts.

On the less notable side, it was evident once again that some musicians still haven't heard of professional courtesy. Both Davison and Hackett persisted in clowning and talking during other performers' solos.

Band Routes

(Jumped from Page 17)

- Harmoncats (Roxy) NYC, Out 5/1, t
- Heard, J. C. (Cafe Society) NYC, ne
- Henderson, Horace (Grove Circle) Chicago, ne
- Henderson Trio, Ken (Glass Bar) Ft. Madison, Ia., ne
- Hoffman Trio, George (Theater) Oakland, Calif., ne
- Hummel Trio, Roger (Dublin) Columbus, O., ne
- Kaminaky, Max (Metropole) NYC, ne
- Kaye Trio, Mary (Cairo) Chicago, cl
- Kent, Erwin (Edison) NYC, h
- Kent, Peter (New Yorker) NYC, h
- Lamare, Nappy (Giro's) L. A., ne
- Lane, Johnny (1111 Club) Chicago, cl
- Lawson, George (Curtis's El Grotto) Memphis, ne
- Leeds, Sammy (Patio) Cincinnati, ne
- Logan, Allan (Little Club) NYC, ne
- Malneck, Matty (Flamingo) Las Vegas, Out 4/19, h
- Martin, Bill (Joe's DeLuxe) Chicago, ne
- Marx, Sonny (Flamingo) Houston, ne
- McClammy, Dave (Zanzibar) Phoenix, ne
- McGuffin Trio, Wayne (Chinese Gardens) Kennewich, Wash., ne
- McParland, Jimmy (Play Bowl) Calumet City, Ill., ne
- Mead, Hal (316 Club) Oakland, Calif., ne
- Melis, Jose (Hollenden) Cleveland, Out 4/9, h
- Melotones (Century) Mankato, Minn., ne
- Mills, Brothers (15 Stairs) Wimpies, 4/19-5/2, ne
- Mitchell Trio, Walter (Clef) Oakland, Calif., ne
- Modulators (Am. Legion) Clinton, La., ne
- Monte, Mark (Plaza) NYC, h
- Munro, Hal (President) Kansas City, h
- Musso, Vido (Brown Derby) Honolulu, T.H., Out 5/15, ne
- Napoleon, Phil (Nick's) NYC, ne
- Nicholas, Albert (Virginia's) L. A., ne
- Nichols, Jim (Torch) Newport, Ky., ne
- Nichols, Red (Sardi's) L. A., ne
- Nobriga, Walt (Palace) San Francisco, h
- Norris, Al (Bowman's) NYC, ne
- Nov-Elites (Eddy's) Kansas City, 4/28-5/25, t
- O'Brien & Evans (Evergreens) Havana, Ill., cl
- Ory, Kid (Royal Room) L. A., ne
- Otis, Hal (Grandview Inn) Columbus, O., ne
- Page, Hot Lips (Brass Hall) Chicago, cl
- Papa Trio, Tony (Barbara's) Elkhart, Ind., ne
- Paris, Norman (Ruban Bleu) NYC, ne
- Paul, Les (Blue Note) Chicago, In 4/7, ne
- Phillips Sisters (DeMet's) Racine, Wis., cl
- Phipps, Lew (Jamboree) Oklahoma City, ne
- Proctor, Ralph (Childs Paramount) NYC, ne
- Rando, Doc (Club 47) L. A., ne
- Roth Trio, Don (Broadmoor) Colorado Springs, Colo., h
- Ronalds Brothers Trio (Avalon) Lafayette, Ind., ne
- Ross, Jack (Fairmont) San Francisco, h
- Rotgers, Ralph (Ambassador) Chicago, h
- Sandels, Bill (125 Lounge) Chicago, cl
- Sannella Trio, Andy (Park Lane) Buffalo, N.Y., ne
- Savage Quartet, Johnny (Eau Claire, Wis., Ky., ne
- Scobey, Bob (Vi & Roxie's) San Francisco, ne
- Senna, Tony (Cotton) Corcoran, Calif., ne
- Shaw, Milt (St. Regis) NYC, h
- Shearing, George (Strand) NYC, t
- Sheddy, Jack (Stairway to Jazz) San Francisco, ne
- Skylighters (Manhattan) Lansing, Mich., ne
- Smith Trio, Floyd (DuSable) Chicago, h
- Snyder, Bob (Lookout House) Covington, Ky., ne
- Sorrell Trio, Frank (Weylin) NYC, h
- Spanier, Muggsy (Hangover) San Francisco, cl
- Spiker, Roger (Mocambo) L. A., ne
- Stephan, Zels (Boat) Terre Haute, Ind., ne
- Stockdale Trio, Julian (Sky Club) Chicago, ne
- Striker, Ellsworth (Biltmore) Phoenix, h
- Syncoettes (Blue Heaven) Chicago, ne

Soundtrack Siftings

Bill Daniels, singer who was showcased recently at Hollywood's Mocambo, joins Frankie Laine, Kay Starr, and Bob Crosby in lineup of music names featured on Columbia's *When You're Smiling*. Replaces Niguelito Valdes.

Harry James and Xavier Cugat only bandmen selected for spots in *Moments with Music*, a short in preparation by an all-industry group of major and independent producers and comprised of sequences from numerous films made during the past 10 years. Others to be featured are Bing Crosby, Lily Pons, Joe Iseri, Yehudi Menuhin, Leopold Stokowski, and a long list of concert and operatic performers who have made movies from time to time.

Gloria de Haven plays role of her mother, actress Mrs. Carter de Haven, in MGM's *Three Little Words*, the Bert Kalmar-Harry Ruby biographical approaching completion. She'll sing *Who's Sorry Now?* in sequence.

Helen Woods, singer who scored as unseen voice of *Cinderella* in the recently released Disney feature, looks like sure bet for break in visual role soon. She's received flock of offers as result of ghost singing stint.

Artie Shaw's feature picture, *And Chorus*, made in 1940 with trumpet solo tracks soundtrack for Fred Astaire and Burgess Meredith by Bobby Nash and Billy Butterfield (respectively) has been released for television. Hackett is not seen in the picture.



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- Three Sweeties (Maxwell Officers Club) Montgomery, Ala.
- Three Tones (Martin's) Chicago, cl
- Top Hats (Gussie's Kentucky) Chicago, ne
- Trio Clox (Buvette) Rock Island, Ill., cl
- Tune Toppers (Belvidere) Hot Springs, Ark., cl
- Turner, Bill (Gussie's Kentucky) Chicago, ne
- Verret, Irvin (Hangover) L. A., ne
- Versalaires (Hook's) Ft. Worth, Texas, cl
- Victor Trio, Bob (Talk of the Town) Chicago, ne
- Vincent, Bob (Trenses) Aurora, Ill., cl
- Wallace, Al (Lake Merritt Lounge) Lake Merritt, Calif., cl
- Wasson, Hal (Riviera) Corpus Christi, ne
- Weavers (Village Vanguard) NYC, ne
- White Horse Trio (White Horse Inn) Craig, Colo., ne
- Williams Trio, Clarence (Village Vanguard) NYC, ne
- Wood Trio, Mary (Syracuse) Syracuse, N.Y., h
- Zany-acks (Chi-Chi's) Palm Springs, Calif., Out 4/28, ne
- Zarin, Michael (Waldorf-Astoria) NYC, h

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Capsule Comments

ROBERT CLARY
Park Ave., NYC

New York—Robert Clary is a small Frenchman with an equally small voice who is currently being subjected to a buildup in this country. He is not cut from the usual mold of French imports with their w-you-zay-eeet accents and their French vowels which are so cutely explained een Eengleesh so we know it is about ze leetling girl, she keeps loffing her homme even though he beat her and beat her and beat her. And beat her.

Clary is trying to make it primarily as a singer of American pop songs. He does use a few French items, but confines this part of his repertoire mostly to such familiar Gallicisms as *Alouette* and *La Vie en Rose*. Otherwise he works over U.S. standards and current pop ballads with only mild traces of accent and much interpolated mugging.

In some respects, he reminds one of Mel Torme although he lacks Mel's boyish good looks and the moody charm of Mel's singing. Since he is notably lacking in the voice department, Clary tries to make up for it in the vigor of his presentation and the traditional Gallic charm. Both of these facets might be combined effectively, but he is currently overdoing them to

Donahue Joins Dana Records

New York—Sam Donahue has joined Dana records as music director. He's also cutting sides for the label with his own outfit.

Currently on a sweet kick, Sam has been working out of New York on weekends with a 12-piece group, plus Ginger Lamare and Bill Raymond on vocals. Band opened at the Paramount theater on March 29. He's also teaching saxophone and rehearsing the school band at Hartnett studios.

such an extent that they work against him. The charm angle boils down to a continual display of overmugging and cuteness which frequently destroys the mood he is trying to create.

He professes to be much interested in bop, but his only efforts in that direction when caught at the Park Ave., some interpolations in *When You're Smiling*, would indicate that his conception of the idiom is vague.

If and when he stops pushing so hard, Clary might develop into a good turn for intimate clubs, but in his present state he seems to be missing the boat all around.

Watch for *Down Beat's* big "Everybody Dance" issue of May 19, which goes on sale May 5!

Interest Mounting In Nat Pierce Ork

Fall River, Mass.—Interest in the new big band from Boston led by Nat Pierce has been mounting in recent weeks. Ork has been playing weekends at the Symphony ballroom in Boston to good crowds, and reaction has been most favorable. The band also played one-ner at Roseland in Taunton.

Sunday sessions at the Latin Quarter due to wind up soon. Recent guests included Roy Eldridge, Howard McGhee, and Sam Donahue, with Nicky Peters' combo also holding forth. The lamplighter, local night spot, due to reopen with Dave Swerling sextet in.

—Howie Leonard

Flanagan In Debut

(Jumped from Page 1)

George Benham, and Joe Walsh; rhythm—Tom O'Neill, bass, Sidney Bulkin, drums, and Flanagan, piano; vocals—Evelyn Joyce and Harry Prime.

AROUND TOWN: Count Basie opened at the Hi-Hat for two weeks . . . Pianist Al Vega is rehearsing a large band . . . Sassy Lewis has acquired a vocalist, Stella Dennis, for his current date at Wally's Paradise.

Charlie Schribman has a long

list of dates arranged for the Nat Pierce band . . . Pianist Thelonious Monk played a quiet engagement at the Hi-Hat . . . Sammy Eisen and his orchestra providing dance music for patrons at the Somerset.

Pianist Jimmy Martin quit the Jimmy Tyler band to organize his own combo. He was replaced by Jackie Byard . . . Cab Calloway well received during his short stint at the Latin Quarter . . . Trumpeter Frankie Bruno has organized a 12-piece band for ballroom dates and recording sessions.

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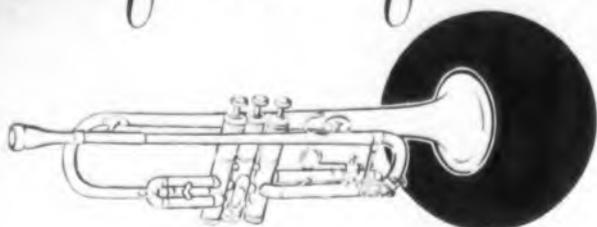
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