

# Thirty Years Of Dancing In U.S.

## DOWN BEAT

VOL. 17—No. 10

(Copyright, 1950, Down Beat, Inc.)

CHICAGO, MAY 19, 1950

### Sure, I Helped To Wreck The Dance Biz, Says Kenton

By STAN KENTON

New York—Everybody can blame Woody Herman and Dizzy Gillespie and me for ruining the dance band business and I'll agree with them. Sure, we ruined it. We ruined it because we were bound and determined to play the kind of music we wanted to play. What we wanted to play wasn't dance music, but, despite this, agents and promoters insisted on handling us just as they would handle a dance band.

They'd book us for a dance in St. Joe, Mo. The dance fans would come to hear some dance music and the Kenton fans wanted to hear progressive jazz. We'd try to give a little of both and everybody went away unhappy.

#### Can't Book All

You can't book Freddy Martin and Stan Kenton and Tex Beneke and Woody Herman all in the same way and expect anything but ruin.

If the dance bands can make a comeback now, it's going to help us, even though we play nothing but concerts. The more strong bands there are in the business, the more chance there is for all bands, including us, to get bigger box offices.

That's the way it was years ago when a one-night operator would have a string of big names coming through each week, with each band trying to top the one which went before it. There was competition then. The heat was always on.

#### Biz Fearful

But today, the whole music business is obsessed with fear—the fear of insecurity. Agents and operators are so afraid that they'll lose money that they don't want to do anything. Everybody is waiting for some fool to tread out on a bridge and, if he doesn't fall through, they'll follow after him.

The agents are sitting in their offices with their feet up on the desk waiting for a wire to see if Art Mooney drew in Atlanta. If he did, they'll book Blue Barron.

Then they find seven guys waiting for them who want to start bands. "Don't bother me," the agents say, "this is no time to gamble with new bands." And they go out and have a drink.

#### The Miller Ghost

Suddenly everybody has picked up the Glenn Miller style as a safe bet. But how long can the Miller ghost last? These bands that are using Glenn's style aren't creating anything for themselves. Pretty soon they're going to come to the end of that street and then what do they do?

One thing you've got to realize is (Modulate to Page 26)

### Music?

Chicago—Joe Mooney meditated a bit as he heard the relief combo at the Capitol here playing *Music, Music, Music*, then cracked:

"It takes 'em until 1950 to write a tribute to music, and this is what we get!"

### Halt Attachment Of JD Salaries

New York—Effort by Loew's, Inc., to attach Jimmy Dorsey's salaries was quashed when New York supreme court justice Morris Eder granted Dorsey's motion to set aside the attachment. Justice Eder's verdict was based on his decision that Jimmy was a resident of New York state when the warrant was issued and had been for a month before that. The warrant had been issued on the ground that he was not a resident of New York.

Whole thing is part of an attempt by Loew's, acting for its subsidiary, MGM records, to collect \$15,000 which the company claims Dorsey owes it.

By MICHAEL LEVIN

New York—With all the hullabaloo in this issue of the *Beat* about dance music, some of the boys seem a little hazy about just what good dance music is. They are quite within their rights, since wherever you go in this country, people will give you different definitions of dance music. Nothing could make that clearer than the recent Victor albums of dance music by 15 bands, all with vastly different dance styles, yet all called dance music. Obviously there is some general conception which all these items fit into, but it doesn't seem to be very clearly defined.

Throughout history, the human animal seems to have enjoyed prancing. Ranging all the way from the wild orgasticism of African rites to the gravely complex forms of Javanese temple dancing, man enjoys the symbolism, the physical activity, the coordination of sound, beat, and muscle that he calls dancing.

#### Few Know

One of the great troubles with dance music today is that so few people know how to play it and fewer know what to do with it when it is played.

To justify this sweeping generalization, trot back for a moment to just before World War I. The old-fashioned waltz, polka, gallop, (Modulate to Page 20)

### Cycles Keep Coming Back: Mitch Miller

By Mitch Miller

Director of Artists and Repertoire, Popular Division, Columbia Records

New York—Of course dance bands are back, but the old names will have to work hard and long to keep their reputations. One of the reasons that dance bands fell off is the fact that there was no one new in the field and people just got tired of seeing the same faces and hearing the same music.

For instance, a fine band like Jimmy Dorsey's became popular again only when they started to play Dixieland music, even with the same faces. In other words, (Modulate to Page 26)

## Why Victor Launched Dance Ork Series

By JOSEPH CSIDA

Manager, Popular Artists and Repertoire RCA-Victor Record Dept.

Camden, N. J.—The heartening response to RCA-Victor's new "Here Come the Dance Bands Again" series has led to a very pertinent question: "How did Victor have the faith and courage to launch a project of this scope at a time when the band business was suffering from one of the worst slumps in its history?"

Here is the answer. When I came to Victor last year as manager of popular artists and repertoire, after 15 years at *Billboard*, where I'd been in quite constant touch with music trends, one thing immediately seemed apparent.

#### Hadn't Capitalized

Despite its imposing roster of

band leaders, Victor had not been able to capitalize on them financially or artistically to the fullest extent because of current and past conditions in the band business.

Blocked by the tremendous vogue for vocalists, the two record bans, and a false prosperity brought about by the war, none of these bands were being exploited to any degree commensurate with their (Modulate to Page 27)

### Patti In 'Different' One-Niter Tour

New York—New venture in one-nighters was tried out for two weeks in April by Patti Page, which, if effective, might point up new possibilities for singers. She hit a series of ballrooms with a package consisting of herself and an 11-piece band, Patti providing the name draw and the band supplying the dance music. She appeared twice each night on each date.

Under terms of the deal, she paid for the band and got a guarantee against 60 percent of the gross.

### Revival Also To Aid Us: Nat

By Nat (King) Cole

New York—The return of the big dance bands is a good thing for the entire music business. It will make the public more musically conscious and it's bound to help small combos like ours.

The band business awakening will stimulate attendance. More people will be coming out to hear their favorites, whether big bands or combos. One helps the other. And the revival of public interest in music should open up new fields in the business.

### Here's The Real McCoy, Glenn Miller's Band



Chicago—The band all the shouting's about now, five years after the leader's official death. Glenn Miller's band in its prime, with Miller capably fronting on trombone, and his future mantle wearer far off to the right in the sax section. How many of them can you name?

### Laine, Warren Set One-Niter Series

New York—Fran Warren has teamed up with Frankie Laine and Bobby Sherwood's orchestra for a series of one-niters in college towns in May. Show will play in theaters in the towns. Combo opens at Fort Wayne, Ind., May 7; goes to South Bend, Ind., May 8; Lansing, Mich., 9; Kalamazoo, Mich., 10; Saginaw, Mich., 11; Grand Rapids, Mich., 12; and Decatur, Ill., 13.

Tour may be extended another week, depending on whether Laine comes into the Paramount here on May 17 or 24.

Boston—Frances Wayne, singing wife of trumpeter-arranger Neal Hefti and former Woody Herman vocalist, opened at the Shobar in April for five weeks. She also has a TV shot on WBZ every Thursday from 7:30 to 7:45 p.m.

### Jimmy, Bing On The Cover

Before Bing Crosby left the coast last month for Chicago and the big cigaret broadcast with Arthur Godfrey and Perry Como, he sent word ahead that he wanted his old Dixieland pal, Jimmy McPartland, to play trumpet on his radio show. Union difficulties prevented Jimmy from actually playing, but Bing, who seldom poses these days, held still for a shot blowing Jimmy's horn, while Jimmy made like the Crooner. The cover of this issue was the result.

# Veteran Crew Of Sidemen Collected For Jerry Gray's New Band



Los Angeles—Jerry Gray, threat from the west to Ralph Flanagan's waving of the Glenn Miller banner, here displays his handmen and his own portly person. First photo shows former band affiliations of the various sidemen, who are, in the first row: Ted Nash, Jules Jacobs, Les Robinson, Willie Schwartz, and Johnny Rotella. Second row, in the same left to right order: Hoyt Bohannon, Jimmy Friddy, Tommy Pederson, Murray McEachern, Al Hendrickson, Jimmy Rowles, Joe Mondragon, and Gray himself. Last row: Dale McMickle, Johnny Best, Conrad Gosso, Irving Cottler, and Zeke Zarchy. Second picture is of the sax section and Gray.

## Lombardo Offers Advice To Would-Be Batoneers

By GUY LOMBARDO

New York—The entire band picture seems rosier these days. As one who has devoted his entire life to playing dance music, I naturally hope that this situation not only lasts, but gets better. But there's one thing to remember: The public is still going to support only those bands which give the public what the public wants.

*Down Beat* has asked me to direct my thoughts to band leaders and prospective band leaders on what must be done in order to make this revival permanent. I know that some of the readers are going to scoff at what I say. Nevertheless, since I was asked, here goes:



Lombardo

Few band leaders have ever passed examinations which qualify them to be educators. I, for one, would not dare to try to educate people who are paying their good money to be entertained.

### Quit Teaching

In other words, let's cut out trying to teach people. If people want to learn about music, there are a million schools that they can go to. When they pay their good money to dance and be entertained, they

should certainly be allowed that privilege.

It's high time a lot of musicians stopped playing for their own amazement and started playing things which the public understands. Don't educate. Entertain.

### Song Selection

Then there's the matter of selection of songs. Don't play the songs you have written just because you have written them. Don't play your friends songs just because they were written by your friends. Don't play songs just because the writer or publisher of that song has promised you 50 percent of the song in exchange for your plugging. Don't play a publisher's song just because he has given you two tickets to a ball game.

In plain English, if you play bad songs, you're a bad band leader and you won't stay in business. Seventy-five percent of your success as a band leader depends on your ability to play the right songs.

More specifically, it depends on your ability to reject the bad ones. We all make mistakes. But if you make the mistake of playing bad songs too often, then, my friend,

## Movie Agency, GAC In Tie-Up

Hollywood—What amounts to a virtual merger in some respects has been worked out by General Artists Corp., which represents many top music names, and Famous Artists agency, one of the leading movie talent firms (Tyronne Power, Ida Lupino, Fred MacMurray, et al).

Under a working agreement between the two firms, GAC will handle Famous Artists' clients on personal appearance projects and Famous will represent GAC's clients in picture work.

Possibility is seen that GAC's musical performers, which include Perry Como, Frankie Laine, Mel Torme, Kay Starr, Peggy Lee, band leaders Jimmy Dorsey, Frankie Carle, and many others, will get better chance for picture spots due to strong position of Famous in this field.

start looking around for another way to make a living.

Don't do favors. Don't take cut-ins. Just play the good songs.

### Develop a Style

Finally, the band should have a distinctive style. The sound of the band should be so immediately identifiable that if your announcer doesn't show up, people will still know whose band they are hearing.

To sum up. Don't educate; entertain. Don't take cut-ins or do favors. Develop a distinctive style.

## Quit Crying! Dance Biz Really On Way: S. Kaye

By SAMMY KAYE

New York—Let's have no more blue notes for a faltering band business. The band business is on the upbeat as never before, and even a fast glance at ballroom receipts proves it. I've just returned from tours which proved to me that if band leaders spent as much time planning a good musical presentation as they do shaking their heads about the business, they would find that people everywhere are more eager to dance than they have been in many a year.

Today, unlike pre-war years, a band leader can't expect to draw sellout crowds unless he adds showmanship to good music. Building up talent within the band is important. Adding gimmicks like "So You Want to Lead a Band" and "Disc Jockey Discoveries" helps.

Good records are invaluable. A band leader should remember that his records should be good for dancing as well as listening, and see to it that he has top drawer arrangements.

If a band leader wants to ride the gravy train, he'll keep in mind that there's more to playing a one-niter than casually waving a baton all night.

We believe in playing each one-niter as though our careers depended on it. And, in a sense, they do. We play what people want to hear and we make friends by being friendly. The band leader who talks with dancers during 10-minute breaks gets an accurate picture of what the crowd wants. He plays it, they like it, and he gets welcomed back.

### A Reflection

The upsurge in record popularity which has rocketed our Victor platter, *It Isn't Fair*, over the 700,000 mark in sales is a reflection of new national interest in dance music.

Take a look at the gate receipts racked up by our most recent New England tour. In Lewiston, Maine: \$3,100; Waterville, Maine: \$2,900; Taunton, Mass.: \$2,900; Holyoke, Mass.: \$4,300. The figures from these smaller cities are of no means isolated instances of sell-outs.

New Englanders aren't the only people who are getting into a pre-war frame of mind about dancing. The band business is booming in every section of the country.

When we played Lincoln, Neb., in February, a count showed that 2,200 dancers turned out for our date in the Turnpike ballroom, which has a 1,600 capacity. The following night in Kansas City,

Mo., 2,270 dancers packed the Pla-Mor ballroom.

### All Biz Expanding

In citing these facts, I don't mean to sound like I'm beating the drums solely for my own band's achievements. Naturally I'm glad dancers are enthusiastic about swing and away music, but a good look at the overall band business picture today convinces me that the entire music business is expanding.

The band business is getting better by the day. To take advantage of it, all we musicians have to do is to keep customers happy with good dance arrangements and entertaining presentations.

## Rocco 3 In Albany

Albany—The Buddy Rocco trio moved into the DeWitt Clinton hotel here in April. Combo, which records for the DeIvar label, consists of Rocco, Hammond organ, Tony Listopad, accordion and celeste, and Nick Fortunato, guitar.

## Tempo Okay?



(Photo by Harold Kamnake)

Seattle—Lawrence Welk gives his own band a confident boost by finding its dance music irresistible. Here Welk, vocalist Roberta Linn, and a maracas join for a few steps in front of the band on the stand at a one-niter here. Welk returns to the mid-west this spring, opening May 12 at the Forest Park Highlands in St. Louis.

## Gray And Casa Loma Meet The Draft Board



Chicago—One of the favorite all-time dance bands, at the time the draft boards were looking on such aggregations as ready meat. Glen Gray and his Casa Loma crew in 1940 included, sitting, left to right: Murray McEachern, PeeWee Hunt, and Gray. Standing, in the same order: Joe Hall, Tony Briglia, Stan Demais, Dan D'Andrea, Grady Watts, Chubby Ryerson, Sy Baker, Clarence Hutchenrider, Jack Blanchette, Art Balston, Kenny Sargent, Billy Rauch, and Frank Davis.

# Through The Years, And The 'Beat's' Photo File, With Duke Ellington



Chicago—Though not precisely a dance band, no survey of jazz or popular music could be complete without a deep bow to the Dukedom of Ellington. Shown here are photos from some of the highspots of the long and honored history etched on the Ellington escutcheon. First shot

shows Duke with singer Joya Sherrill and altoist Johnny Hodges. Second, the original *Mood Indigo* trio, composed of Joe (Tricky Sam) Nanton, trombone; Arthur Whetsol, trumpet, and Barney Bigard, clarinet. This is a photo from

the early '30s. Last picture, taken in May, 1937, during a recording session for Irving Mills' Master label, shows the Duke's Rex Stewart, Freddy Guy, Bigard, Cootie Williams, and Nanton.

## Orks Must Cater To The Youth Of Country: Dailey

By FRANK DAILEY

Owner and operator of Frank Dailey's Meadowbrook

New York—"Here Come the Dance Bands Again"—what a pleasant sounding slogan that is! We believe it will be most welcomed by the dancing public, especially in the east, from what we have observed here at the Meadowbrook during the last several months. Back in December, after a long talk with Elliot Lawrence (he played during our college season and through the holidays), he agreed that *dance music* should be played for the public.

The public expressed themselves by saying they had never enjoyed Elliot as much before. He really played fine *dance music*. Also, in January and February, as you know, we had your *Down Beat* band, Roy Stevens, who also played very fine *dance music*.

### Good Old Days

And now, with Ralph Flanagan, who very definitely plays *dance music*, we are enjoying the same type of business we'd had at Meadowbrook with the great bands of the past era.

It certainly proves that the public will pay to come and *dance* if

they are sure that the music is danceable. But if they have to wonder if they are going to be able to (which has been the case during the past five or six years with some of the bands—in fact, most of them), the business suffers.

We once enjoyed a very fine dance band business between the years of 1937 and 1942, but all the leaders seemed to drift away from dance music despite the fact they were playing in places that catered to dancing or where dancing was the major part of the business. Probably the war can be blamed for this, or some of the new musicians and new arrangers who came into the business.

### No Melody

There have been times of late when an introduction turned out to be an original composition of an arranger and the dancers would stand on the floor and wonder when the melody and rhythm was going to start. With Ralph Flanagan, this does not happen. You know immediately after the downbeat what tempo it is going to be and what the title of the tune is. We still have great dance bands, but some of them fail to realize that the dancing public is predominantly youth, and that youth cannot afford to pay the high prices that are necessary for the operator to charge because a lot of the bigger and better names have priced themselves out of the business.

In many instances, it is necessary to pay 10 persons' salaries before you even get the band, due to the fact they have built their staffs and organizations a la Standard Oil and have given us everything but what we have paid for—*dance music*.

### Pays for Product

The dancing public pays its money for a product, the same as when they buy anything else on the market. When the label remains the same and the contents change (which has been the case with many of our bands), there ceases to be a demand for it.

Guy Lombardo has never changed his product nor his label. He has always been easy to identify on either records or radio. When you go to see him or dance to him, you get exactly what you have

## Pat Connors For Hogan In JD Ork

New York—Pat Connors has replaced Claire Hogan as singer with Jimmy Dorsey's band. Claire left the crew after its two-month date at the Statler hotel here to go out as a single. Her first solo sides for London records were rushed out by the label to hit the stores by the end of April.

## Jordan Back

New York—Louis Jordan, who has been off the stand for the last three months because of illness, goes back to work with his combo on May 19 with a week at the Paradise theater, Detroit. He follows that with a week at the Regal theater, Chicago.

heard on the air and on records. The majority of our bands have changed their product to such an extent that it is very difficult to identify any one of them any more.

### Lots Left

I believe that most every leader we have today still has a lot of earning power left in him. As long as he must play in spots that cater to dancing, he must get it into his head that he must play *dance music*—not concerts, not pop, nothing but *dance music*—and it must be simple enough for the public to understand.

He must also adjust his price so that the operator will be in a position to keep his prices in line so that youth, on whom he depends, can keep the operator in business, as well as the leader.

## Can't Make Loot On Jazz, Says Op

By TONY DeSANTIS

The Martinique, Chicago

Chicago—Even though I love good jazz music, and have been a musician all my life, I can't make money with jazz. I play all the cornballs. For instance, Jimmy Featherstone opens tonight. They may blow out of tune, do everything wrong, but I'll still make money. In recent years, everybody has been complaining that business is bad. The war, and the picnic, they say, is over.

But I'm doing the same gross I did in '47, except that in '47 I lost \$18,000 on this one operation alone (the Martinique), and this year I'm making more money than I've ever made.

The difference is in watching pennies. In '47 I wasn't watching them. But now I do, whether it is on bread, or liquor, or bands. I consider buying a band like buying bread. If I save three cents a pound on bread, I'm ahead at the end of the year. The same rule applies to buying a band.

### Many Folded

The Bismarck, the College Inn, the China Doll, all folded as big band spots in Chicago in the last year. With spots pulling out of the

picture at this rate, bands are much easier to buy now. A lot of overpriced name bands are around, of course, but semi-names are available any time.

Last year we played Tony Pastor, Shep Fields, and other names, but Art Kassel was the only band which seemed to make any difference. My customers reacted anaragingly to Kassel. He's my best bet, in this spot.

### Burkhart Failed

Of course, when I operated the Embassy club, I made money with swing. But that was years ago, and I lost my lease there. When I brought Jay Burkhart into the Martinique I tried every type of promotion. Some writer in the *Beat* complained that I didn't do enough for Burkhart. Well, I did use him for a \$26,000 income tax deduction that year.

I don't think the people who come into places like this are paying as much attention to the band as they used to. Regardless of who I play here, business is good. I'm watching my pennies, and trying to get Art Kassel back to open the outdoor pavilion in June.

## Starr Dixie



Hollywood—Kay Starr, who many once thought inherited the style of such blues singers as Bessie Smith, cut her first Dixie side (*Flow Gently, Sweet Afton*, no less) for Capitol recent release. Backing Kay were trumpeter Red Nichols, shown with Kay above, Rosy McHargue, clarinet; King Jackson, trombone; Joe Rushton, bass sax; Rolly Culver, drums, and Bobby Hammack, piano.

## Shades Of A Vigorous Past In Bob Cats Reunion



Hollywood—Former members of the old Bob Crosby Bob Cats were reunited recently for a film recording session at Columbia studios here. Cats were assembled by Gil Rodin to accompany the younger Crosby in songs he will do in the movie *When You're Smiling*. Left to right are Jess Stacy, piano; Matty Matlock, clarinet and arranger; Lou

McCarthy, trombone; Nappy Lamare, guitar; Eddie Miller, tenor (behind Nappy); Crosby; Jonie Taps, Columbia producer, and Gil Rodin, saxist and actual leader of the Bob Crosby band. Man in the rear between Crosby and Taps is a visiting publisher representative.

### CHICAGO BAND BRIEFS

# Competition Increases In Two Loop Vaude Houses

By PAT HARRIS

Chicago—Competition between the two loop vaude houses, the B&K Chicago theater and the opposition Oriental, is hot. And it's likely to get hotter. And with Balaban & Katz continuing the spot booking at the Regal theater and various other neighborhood houses, the picture is better than it has been in some time.

The Oriental came up with a highly musical bill, couple of weeks ago, spotting Lena Horne, dancers Steve Condos and Jerry Brandow, and mimic-comedian George DeWitt. Only objectionable thing in the show, and a slight gripe because his imitations of singers such as Mel Torme and Vaughn Monroe were bilingually accurate as well as funny, were some blue-tinted gags dragged in by DeWitt. Lena, as expected, was tremendous. As singer Ginnie Powell commented, Lena's an amazing artist.

#### House Band Swung

Startling, too, was the Carl Sands house band's backing of Miss Horne, when Lennie Hayton appeared to give it an extra push in the right direction. Condos and Brandow, in a smooth combination of dancing, musicianship, and restrained clowning, completed the roster of an intelligently planned and produced show.

One of the few things that would top it, however, happened to be at the Chicago during the same period—Dean Martin and Jerry Lewis.

Signs are that this is going to keep up for a while, at least. Oriental brought Bill Farrell and the comedy-music group, the Nov-elites, after Lena, while the Chicago countered with Frankie Laine and Patti Page. Currently, the Chicago has Ted Lewis on its boards, while the Oriental has the Mills Brothers and Mindy Carson.

At presstime, the latter spot also was looking forward to a May 18 show with Fran Warren, Johnny Desmond, and Al Morgan, and one on June 1 spotting Louis Armstrong's all-star combo and Cake singer Eileen Barton.

#### Past Neighborhood Houses

In addition to a comparatively steady use of musical attractions at the Regal theater—Hampton there for the week of May 12; Louis Jordan, May 26, Nat Cole and group, June 16—B&K has been trying to hypo their neighborhood houses.

Boyd Raeburn, with a band composed of key men Hy Mandell, Al Lorraine, Fats Ford, Gail Curtis, and Jimmy Marko, plus such Chicagoans as Shelly Robin, Hal Russell, Jimmy Stutz, and Rae De-Geer, played a week at the west side Paradise and three days at the Howard street Norshore.

Raeburn and wife Ginnie Powell were on their second tour with the Ink Spots, and planned to cover other midwest theaters until May. And Dick Contino had three days

in town, one at each of three outlying houses, during the middle of April.

#### Lots of Dixie

All kinds of Dixie in town. In fact, it's easy to get sated with it, if that's your diah. Georg Brunis followed Lips Page at the Brass Rail, bringing PeeWee Russell in on clarinet; Art Gronwall, piano Ray Luby, drums, and Jimmy Ille, trumpet Ille and Brunis work together exceptionally well—which might be because of Ille's early tutoring in New Orleans trumpet from Harry Shields, or those eight years Ille spent as lead and solo trumpet with the Ringling Brothers circus band. At any rate, it's by far the best group Brunis has played with in a year of jobbing around Chicago.

Dixie on the bill, still, at the Normandy, with Danny Alvin's band; at the 1111 club, where Johnny Lane's crew expects Johnny Bayerdorfer in for Jimmy Ille on trumpet; the Bee Hive, which may get trombonist Ralph Hutchinson and clarinetist Jug Berger in to fill out current trio of Lee Collins, Don Ewell, and Booker Washington, to a full Dixie five. And Jazz Ltd., which has, well, what else? Not much choice as to who's cutting who's band, but we'd give a slight edge to the Ltd. group this time.

#### Dancing to Dixie

And, for a change, there's a place in town where you can dance to Dixie. But only on weekends, which is when the Don Slattery-Wally Wender crew inhabits the back room at Funs-A-Poppin, a spot out at Belmont and Western. Spot previously having this distinction, the Sky club, has the Copy Cats quartet, the group which worked opposite Chubby Jackson at the Town lounge in Houston. Cats are Dom Martina, accordion; Lee Harvey, bass; Hal Iverson, drums, and Johnny Dee, guitar.

To wind the subject of traditional jazz up for this issue, a statistically-based evaluation of John Schenck's April 15 Gaffer's bash found it to be his most successful promotion in years. A fine place for the college kids to start a big Saturday night, and just what they were doing.

After three hours of concert, at 8 p.m., the working musicians departed, but things were kept warm by a handful of players who were at liberty.

If things keep up the way they are going, it might be hard to find a Dixielander soon without at least a weekend job. Schenck, thus encouraged, will probably keep the

Gaffer's dusted off every other Saturday.

Thought we were through with Dixie, but remembered a note about the Lea Paul-Doc Evans bill at the Blue Note recently. Things there continuing to brighten, and Doc's boys didn't hurt it a bit. Listeners finding his trombonist, Al Jenkins, a second Teagarden—vocally, with his horn, and even in appearance and actions.

Paul, with bride Mary Ford on rhythm guitar and vocals, and Ed Stapleton on bass, continues to be a thoroughly entrancing performer. He has an act, and a group, which is moving into the pleasant position of being able to choose its jobs, and looking forward to television as a perfect medium.

#### Follow with Bushkin

Blue Note followed Lea and Doc with Joe Bushkin's trio (Bushkin, piano; Charlie Traeger, bass, and Eddie Phye, drums) and Red Allen's band. Tiny Davis and the Soft Winds due later in May.

Silhouette packing them in with Charlie Ventura's band, which manager Don Palmer rightly insists is no longer a "hop" group. Dizzy Gillespie opens there May 5 for 10 days, followed on May 19 by Charlie Shavers' band, with Julia Lee opposite. Ventura may be back then, and Herbie Fields returns there sometime after that.

George Davis' band (as you see, we're gradually bringing the music up to date) at the Bee Hive on Monday nights, with Lloyd Lifton on piano; George Roth, drums; Gil Carter, bass; Davis, alto, and Ginny Patton, vocals.

#### Still at Note

Hi-Note, where Anita O'Day looks out upon the world with the slightly mixed feelings Glenn Miller would probably have were he alive today, has a band headed by pianist Paul Jordan and including saxist Boyd Rolando, bassist Verne Rammer, and drummer Elmo Lupurini. Pianist Stan Seltzer held over in the intermission slot.

Joe Mooney finished his quiet two weeks at the Capitol lounge and left spot in the hands of Coco's trio and singer Harry Cool. The Bobby Lane trio, which includes Lane on tenor, Howie Becker on piano, and Frank Duffy, drums, still bopping Fridays and Saturdays at the Red Wagon, 22nd and Michigan.

# Dance Tempo 'The Basic Principle' Of Band Biz

By BERLE ADAMS

Personal manager, Jerry Gray and Louis Jordan

Chicago—What happened to the dance band business? Well, during the war, you know, anything sold. The hysteria and all the money in circulation brought out people no matter what the attraction. So bands began playing "listening," rather than dancing music, and everybody listened. Bands went overboard trying to get effects, and completely neglected a good dance beat.

The public spent its money anyway—and just stood around and watched the band play.

#### Bands Got Lazy

So we found bands getting lazy, not playing for the dancers but for themselves. The recording companies therefore turned to vocals, as dance records failed to sell.

They built interesting, but simple, arrangements around the vocalists, and these records began to sell.

Soon dance bands began feeling left out and unwanted. And the public, not getting from the top bands what it wanted—dance music—stopped paying to see them.

#### Swing Started Earlier

I think the swing back to dance music started earlier than most people think—about 1½ years ago, when Lea Browns' record of *I've Got My Love to Keep Me Warm* became a hit. People who hadn't heard a good dance instrumental record in 10 years heard this and started buying it.

You know, it's odd to see what happens at a dancery like the Palladium, for example. A lot of top names have been in there, and they've laid eggs. Yet bands like Dick Jurgens and Lawrence Welk go in and do much better than the so-called big names. It happens because everything those guys play is in a good dance tempo.

That's why we think Jerry Gray has such a tremendous chance. He refuses to play for listening only, but puts everything into a dance tempo. That's the underlying principle of making a band pay off. People don't care about big names

### Ginny Simms On Air

New York—Ginny Simms has been set for a weekly air show which is scheduled to start next September. Program will be a quarter-hour at 10:15 on Sunday nights. Sponsor will be Botany Mills.

unless they're playing dance music.

#### Jordan Discovered

Louis Jordan found that out. When he goes out on one-nighter, he plays dance music, one number after the other. And, as a sidelight, notice that Louis never takes a break for a smoke between sets. He plays an hour and 40 minutes straight, takes 20, then goes right back to a steady output of music. Glenn Miller did that, too, if you'll remember.

And about this idea that public taste changes, that you have to keep finding something new to please them every year—don't believe it. Public taste doesn't change basically at all. Guy Lombardo was popular 20 years ago, he still is now. And you'll find much the same is true of Jolson, Crosby, Fred Waring, Eddy Duchin, and many others. They're still playing and singing as they were years ago.

#### Cycle Returning

I think the dance band cycle returning in full force. It probably has been speeded up a couple of years by the concerted push of *Down Beat* and some of the record companies.

It won't be long now before the dance bands are all back in action and people once more will crowd ballrooms all around the country To dance, not to listen.

## Owens Finds New Fame On TV



Hollywood—Harry Owens, long quietly successful on the west coast as a band leader, has been a television phenomenon since last September. At that time he opened what was expected to be a short series of weekend dates at the Aragon ballroom. Attendance at the Aragon increased five fold. And all this happened after he decided to break with MCA and handle his own bookings and business affairs.

*Be First*

with this  
Newest  
Thing in  
Music

The ORGAN that plays from any Piano Keyboard

EASY TO CARRY  
Portable—light in weight—quickly installed or removed. Easily carried to stages, broadcasting stations, or on tour. Easy for any pianist to play without special training. Get information, today.

New effects—new rhythm—new volume—this amazing electronic piano-organ offers a host of different musical variations to "bewilder and bewitch" your public. The Lowrey ORGANO—installed on any piano in a matter of minutes—provides rich organ music in complete chord structures. You play with both hands on the piano keyboard—play piano as before without interference—or play organ-piano duets—something you've never been able to do before!

# LOWREY ORGANO

CHICAGO

LOWREY ORGAN DIVISION  
Central Commercial Industries, Inc.  
332 S. Michigan Ave., Chicago 4, Ill.

Please send me full details and literature on the new Lowrey ORGANO.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



# Everybody

# Dance!

and...

# GAC

## will furnish the music!

- Ray Anthony
- Cab Calloway
- Frankie Carle
- Bernie Cummins
- Jimmy Dorsey
- Sonny Dunham
- Jimmy Featherstone
- Shep Fields
- Ralph Flanagan
- Jan Garber

- Lenny Herman
- Woody Herman
- Pee Wee Hunt
- Red Ingle
- Louis Jordan
- Sammy Kaye
- Art Kassel
- Stan Kenton
- Elliot Lawrence
- Johnny Long
- Clyde McCoy

- Hal McIntyre
- Ray McKinley
- Hugo Malan
- Lucky Millinder
- Jimmy Palmer
- Tony Pastor
- Tommy Reed
- Raymond Scott
- Artie Shaw
- George Towne

In the 15 years that General Artists Corporation has been supplying dance music to the ball-rooms, clubs and cafes of the nation, the stable of 31 dance bands listed above is the finest, most representative group of attractions it ever has had the privilege of offering to the public! Write, wire or phone for available dates on any of them!

### GENERAL ARTISTS CORPORATION

Thomas G. Rockwell, President

RKO Building, Rockefeller Center, New York 20, N. Y.

Phone Circle 7-7550

NEW YORK • CHICAGO • CINCINNATI • HOLLYWOOD • LONDON

# Jazz On LP, 45

ARTIST	ALBUM TITLE	TUNES	LABEL	LP-33 1/2		45
				ALB. NO.	Single No.	
Brent, Jerry Orch.		No Name Jive Pt. I No Name Jive Pt. II	Modern			45-114
Brent, Jerry Orch.		Temptation Roll 'Em	Modern			45-115
Brooks, Hadda		Polka Dot Boogie Winnat in "C" Boogie	Modern			45-110
Brooks, Hadda		Honolulu Boogie Melody in "F" Boogie	Modern			45-111
Brooks, Hadda		Hungarian Rhapsody Boogie Grieg's Concerto Boogie	Modern			45-112
Brooks, Hadda		Boogie at the Band Box Bally Wally Boogie	Modern			45-113
Brown, Cloo		Don't Overdo It I'd Climb the Highest Mountain	Capitol			F-887
Brown, Leo	Sentimental Journey	Twilight Time Babe Has His Day A Good Man Is Hard to Find Mexican Hat Dance Leap Frog Out of Nowhere Daybreak Serenade	Columbia	CL 6008		
Brown, Leo	Theme Songs	Leap Frog	Columbia	CL 6016		
Brown, Leo	Popular Favorites	I've Got My Love to Keep Me Warm	Columbia	CL 6067		
Brown, Leo	Dance Parade	I've Got My Love to Keep Me Warm Just One of Those Things Dardanella Sophisticated Swing A Fine Romance Yain't No Sentimental Rhapsody Lover's Leap	Columbia	CL 6060		
Brown, Leo		A Fine Romance 1400 Dream Street	Columbia		1-172	
Brown, Leo Orch.		Be-Bop Spoken Here Put Something in the Pot, Boy	Columbia		1-224	
Brown, Leo Orch.		Just a Gigolo Crosstown Trolley	Columbia		1-288	
Brown, Leo Orch.		Joltin' Joe DiMaggio Nihil Serenade	Columbia		1-313	
Brown, Leo Orch.		You're Different Let Me Grow Old with You	Columbia		1-328	
Brown, Leo Orch.		Tenderly Where Are You?	Columbia		1-383	
Brown, Leo Orch.		Waltz at the Station Caravan	Columbia		1-667	
Brown, Leo Orch.		Solid as a Rock It Isn't Fair	Columbia		1-858	
Brown, T.		Slow Motion Baby No More Blues	Capitol			F-932
Brown, Walter		New Style Baby Nasty Attitude	Capitol			F-808
Bush, Prof. Lou	Booby Toek Pinao	Kiss on the Keys Two Dollar Rag That Ever Lovin' Rag	Capitol	H-188	CCF-187	F-18436
Butterfield, Billy	Stardusting	Bugle Call Rag Star Dust Begin the Beguine Varenius Valagnano Oh, Lady Be Good Jalousie Were Them You Know	Capitol	H-201	CCF-201	F-18478 F-18479 F-18476 F-18474 F-18473 F-18475
Calloway, Cab Jivert		Rooming House Boogie I Booped When I Should Have Booped	Victor			84-007
Carpenter, the Orch.	Dancers in Love	After All Chelsea Bridge Dancers in Love Flamingo Moon Mist Screamliner Take the "A" Train	Discovery	DL 3003		
Carpenter, the Orch.		Dancers in Love After All	Discovery			45-113
Carpenter, the Orch.		Chelsea Bridge Screamliner	Discovery			45-110
Carpenter, the Orch.		Jazz's Blues Yesterdays	Modern			45-116
Carpenter, the Orch.		Day Dream Things Ain't What They Used to Be	Modern			45-117
Clinton, Larry Orch.		You Told a Lie Sicilian Tarantella	Victor			47-3925
Cole, Buddy		Stompin' at the Savoy S'Wonderful	Capitol			F-814
Cole, King Trio	King Cole at the Piano	Cole Capers Three Foolish Things Three Little Words I'll Never Be the Same How High the Moon Blues in My Shower	Capitol		CCF-154	F-839 F-830 F-831
Cole, King Trio	King Cole Vol. 4	I Used to Love You Bop Kich Yes, Sir, That's My Baby 'Tis Autumn Little Girl For All We Know If I Had You Laugh, Cool Clown	Capitol	H-177		
Cole, King Trio	Harvest of Hits	Frim Fram Seneo Nature Boy Straighten Up and Fly Right You Call It Madness Route 66 Cow Baby, Ain't I Good to You? Lush Life Koo-Mo-Ky Mo	Capitol	H-212	CCF-212	18509 18510 18511
Cole, King Trio		Don't Cry, Cry Baby If You Stab Your Toe on the Moon	Capitol			F-804
Cole, King Trio		Lush Life	Capitol			F-406
Cole, King Trio		I'd Like to Make a Million Who Do You Know in Heaven? The Trouble with Me Is You	Capitol			F-400
Cole, King Trio		Land of Love Yes, Sir, That's My Baby	Capitol			F-716
Cole, King Trio		Relax You Can't Lose a Broken Heart	Capitol			F-749
Cole, King Trio		If I Had You When I Told My Sugar in Tan	Capitol			F-826
Cole, King Trio		Bang Bang Boogie It Was So Good While It Lasted	Capitol			F-818
Cole, King Trio		For You, My Love Can I Come in for a Second?	Capitol			F-847
Cole, King Trio		The Horse Told Me Don't Shove, I'm Leaving	Capitol			F-853
Cole, King Trio		Embraceable You It's Only a Paper Moon	Capitol			F-880

## Chinese Mules, The Veritable End



New York—Progeny of a normally unfruitful subject, Spike Jones' recording of *Chinese Mule Train* is reason for the happy little group above. From the left, Freddy Morgan, vocalist on the disc, Loochee the mule, and Mr. Jones.

### New Jazz Label Delves Into LP, 45

New York—New Jazz label is moving into the LP and 45 fields. Outfit's 45 platters will feature Lee

Konitz, Lennie Tristano, and Stan Getz. LP discs will carry Bud Powell, Stan Getz, Sonny Stitt, Al Cohn, Brew Moore, Allen Eager, Wardell Gray, Sonny Rollins, Warne Marsh, James Moody, J. J. Johnson, and Kai Winding.

Greetings from

# HARRY JAMES AND HIS MUSIC MAKERS

ON TOUR FROM APRIL 12 TO MAY 21.

OPENING AT ASTOR ROOF, NEW YORK, MAY 22, FOR THREE WEEKS.

ON TOUR FROM JUNE 11 TO JUNE 30.

OPENING AT ASBURY PARK, NEW JERSEY, CONVENTION HALL, JULY 1 FOR 8 DAYS.

RETURNING TO HOLLYWOOD, CALIFORNIA, JULY 11 FOR 8 WEEKS OF ONE-NIGHTERS ALONG THE WEST COAST.

Columbia Records  
Warner Brothers \*\* 20th Century-Fox


# DANCE BAND HEADLINERS

## Their Latest and Best Now on CAPITOL RECORDS!



TOP BANDS **Capitol** NEWS TOP HITS

### RAY ANTHONY



"America's top dance band" packed them in at Cafe Rouge, New York, and other top spots throughout the country.

Listen to Ray's recent recording of "COUNT EVERY STAR," backed by "The Darktown Strutters' Ball"... it's one of his best!

TOP BANDS **Capitol** NEWS TOP HITS

### JAN GARBER



From the Coconut Grove in Los Angeles, to the Trianon in Chicago, and on Jan goes... delighting fans, as he has through the years.

There's a wide selection of Capitol records that Jan has etched; try "THE OLD PIANO ROLL BLUES" for kicks... backed by "Clodhopper."

TOP BANDS **Capitol** NEWS TOP HITS

### WOODY HERMAN



Woody uncorks his new band at Bop City in the Big Town, and continues to please a growing list of fans.

Listen to "EARLY AUTUMN" for one of his greatest... backed by "Keeper Of The Flame."

TOP BANDS **Capitol** NEWS TOP HITS

### BENNY STRONG



Benny gets stronger with every new hit; from a 15-week stay at San Francisco's Mark Hopkins he moves on to continued success at Los Angeles' Coconut Grove.

Hear his latest and gayest, "TESSIE (STOP TEASIN' ME)," backed by "Last Night On The Back Porch"... two grand oldies!

TOP BANDS **Capitol** NEWS TOP HITS

### PAUL WESTON




Star of radio and recording, whose orchestra plays "the most listened to music in America."

Among his outstanding recent Capitol recordings: "LA VIE EN ROSE"... backed by "Les Feuilles Mortes (The Falling Leaves)."

TOP BANDS **Capitol** NEWS TOP HITS

### RAY ROBBINS



If you haven't heard Ray, you've got a treat in store. His appearance at Bill Green's in Pittsburgh really pulled in the crowds.

Ray's Capitol recording of "ARE YOU FROM DIXIE ('CAUSE I'M FROM DIXIE TOO)" is going over big. It's backed by "HOT LIPS."

BANDS **Capitol** NEWS TOP HITS

### WAYNE GREGG



At Chicago's O'Henry, Wayne fills the floor for every dance. Here's a new ork that's really on the way up — fast!

Hear "RED LIPS (KISS MY BLUES AWAY)"... backed by "Ten Times"... for good singing and grand music.

TOP BANDS **Capitol** NEWS TOP HITS

### FRANK DEVOL



Outstanding musician, composer, conductor — and comedian! Hear him on top radio shows, see him on TV.

Frank's recent Capitol hits include "SING A HAPPY SONG," with The Friendly Tavern Boys and The Bar Maids Trio.



# Anthony Shifts To Face New Situation

By JOHN S. WILSON

Reviewed at the Statler Hotel, NYC

Trumpets: Chuck Medeiros, Marly White, Woody Fensler, and Eddie Butterfield (doubles trombone).

Trombones: Tom Oblak, Dick Reynolds, and Bob Quatrota.  
Reeds: Earl Bergman, alto; Les Anthony, alto and baritone; Steve Cole, clarinet and alto; Bob Trask, tenor and clarinet; Billy Usselton, tenor.

Rhythm: Eddie Ryan, piano; Al Simi, bass, and Mel Lewis, drums.  
Vocals: Ronnie Deauville, Betty Holliday, and the Styliners (Dick Reynolds, Woody Fensler, Earl Bergman, Ronnie Deauville, Betty Holliday).

Arrangers: George Williams and Deane Kincaide.

Ray Anthony—leader and trumpet.

New York—A year ago, Ray Anthony had a band which was in a relatively unique position. His was the only postwar band which showed the promise of getting anywhere on a dance kick and in the manner in which bands were made before the war. The times were not propitious. Old bands were breaking up, new bands couldn't even get started.

But Anthony, working his way through this wilderness, showed signs of steady progress. If interest could be rekindled in the regular, old-fashioned dance bands, Anthony, at that time, seemed the logical candidate to lead the way.

## Picture Has Changed

Since then, of course, the entire picture has changed. Today, instead of being a hopeful newcomer, Anthony is a relative veteran fighting to hold what position he had reached against the inroads achieved by newer bands which appeared with the revitalization of the dance field.

In this he is receiving vigorous support from his recording label, Capitol, which has been issuing one Anthony record a week as part of its promotion for the band.

In meeting this new situation, Anthony has expanded two facets which he had been using in a minor way before. The Anthony band of a year ago was using a clarinet lead occasionally and had some corned-up, full band Dixie numbers in its book, notably *Darktown Strutters Ball*.

Now these two forms of expression predominate in the band's work, with some more legitimate small group Dixie added to the full band ventures in that field.

## 'Just Adjusting'

In doing this, Anthony, as he himself admits, is merely adjusting to public demand. But by this adjustment, he is running the danger of assigning himself to a second fiddle role. For, though he was using both Dixie and clarinet lead before they became chic, in neither case did his versions set the public on fire, a job that was achieved in both instances by others.

Similarly, by going whole hog

down these well-clogged roads, he is putting out little that can be classified as distinctively Anthony outside of his own trumpet work, about which more later.

In justifying his joining the rush to the clarinet lead, Anthony says that he thinks it's the greatest way to make a band sound big. As for getting lost in the Miller-aping crowd, he feels that one band is going to prove it while the rest will fall by the wayside, and he's willing to take his chances on being the one that will prove it.

## Uses the School

"What I really want to do," he says, "is not to copy the Miller style, but to use the Miller school of arranging—the way they used to build from one thing to another. Basically, I want to get tonal color in our ballads. Our version of *Yesterdays* is our story. It shows off all the facets I want to get into a ballad."

To some extent, he is achieving what he wants. The individual sections are producing a big, rich, clean sound. The band has solidity, but unfortunately this is offset by the fact that it also has stolidity. Over and around the instrumental blending hangs a heavy, lifeless beat, the monotony of which eventually has a deadening effect. In its effort to sound big, the band seemingly collapses under its own weight.

This heaviness is also apparent in its attempts at full band Dixie, a lot of which is now less intentionally corned than it used to be. These are, for the most part, ponderous attempts in which the light gaiety which should be inherent in Dixie is utterly lacking.

## More Legit

When Anthony cuts down to a Dixie combo made up of himself on trumpet, Eddie Butterfield, trombone; Steve Cole, clarinet; Billy

Usselton, tenor; Eddie Ryan, piano; Al Simi, bass, and Mel Lewis, drums, the results are inclined to be both happier and more legitimate, although hardly outstanding. Only trombonist Eddie Butterfield seems to have any feeling for what he is playing, while the rest appear to trail along mechanistically.

Anthony's work on horn is currently going through an erratic stage. He can, when he wants to,

play some very pleasant open trumpet on ballads, and he has some effective moments on the Dixie numbers. But he is showing a tendency, much more so than he did a year ago, to go for the Harry James nappy technique, which is suitable for nothing.

## Vocals Adequate

The band's vocal department is adequate, neither adding much to, nor detracting much from, the

band's effectiveness—with one exception. That's Ronnie Deauville, whose singing is a good example of the wispy early Sinatra style, but whose appearance is a drag. In addition to a mechanical smirk, he affects ballooning pegged pants (noticeably unpressed on the night caught), which set him off in sharp contrast to the neat appearance of the rest of the band.

The girl singer, Betty Holliday, still shows signs of being new in her stiffness at the mike, but she has a clear, pleasant voice with signs of life in it which should continue to develop as she gets more experience.

*Let's dance again*

with

"The man who plays the  
Sweetest Trumpet in the world"

# CHARLIE SPIVAK

AND HIS ORCHESTRA



Featured On  
LONDON RECORDS

"LOVELESS LOVE"  
"MONA LISA"

No. 619

7 WEEKS OF ONE NIGHTERS THRU TEXAS

4 WEEKS AT SHAMROCK HOTEL—HOUSTON, TEXAS

30 COLLEGE DATES  
DEC. 1949 UNTIL MAY 1950

PERSONAL MANAGER      BAND MANAGER      RECORD EXPLOITATION

LOUIS ZITO      JIMMY WILLIAMS      PAUL BROWN

DIRECTION

MUSIC CORPORATION OF AMERICA

Top arrangers recommend—**OTTO CESANA** Instruction in Arranging and Composition, Private or Correspondence Available Now!

Course in Modern Harmony..... \$3.00	Voicing the Modern Dance Orchestra..... \$4.00
Course in Modern Dance..... 2.00	American Symphony No. 2 (score)..... 4.00
Course in Modern Counterpoint..... 3.00	Reminiscing (score with concert sketch) 1.00

29 West 57th St., New York 19, N. Y.      Plaza 5-1250

## FRANKIE MASTERS

and his orchestra

Now 18th Month

-and staying indefinitely-

**BOULEVARD ROOM**

**HOTEL STEVENS**

**TELEVISION** WBKB Chicago for RCA VICTOR

Associated Transcriptions—MGM Records  
Management: MCA      Personal: Arthur Michaud







often imitated...never equalled...  
this is the **REAL THING!**

There have been many imitations of the sound that Jerry Gray scored for the greatest dance records ever made by Glenn Miller and Artie Shaw... imitations, yes... but never an equal! Now Jerry Gray surpasses even those great arrangements...

**THE MAN BEHIND THE SOUND—**

# Jerry Gray

**AND HIS ORCHESTRA**

Remember the sound  
of the **REAL THING**  
on these great  
dance records  
scored by Jerry Gray?

The sound of the  
**REAL THING** on  
these new Jerry Gray  
dance records is  
**GREATER THAN EVER!**

On the air —  
**CAMPBELL SOUP'S "CLUB 15"**  
CBS Monday Through Friday  
7:30 - 7:45 P. M. EST

On tour this summer  
Opening for 5 weeks —  
**THE PALLADIUM**  
Hollywood — July 25th

BEGIN THE BEGUINE (Shaw)  
CHATTANOOGA CHOO-CHOO (Miller)  
STRING OF PEARLS (Miller)  
JUKE BOX SATURDAY NIGHT (Miller)  
PENNSYLVANIA 6-5000 (Miller)  
ELMER'S TUNE (Miller)

STORMY WEATHER MARCH  
CARIOCA  
(Decca — 24912)

STAR DUST  
ALL THE THINGS YOU ARE  
(Decca — 24956)

BLUE SKIES  
THIS CAN'T BE LOVE  
(Decca — 24980)

NIGHT AND DAY  
WHAT IS THIS THING CALLED LOVE?  
(Decca — 24995)

CRAZY SHE CALLS ME  
HOME COOKIN'  
(Decca — 27010)

Exclusively—

**DECCA**  
RECORDS

### SWINGIN' THE GOLDEN GATE

# Frisco Ballroom Op Back In Business On Big Scale

By RALPH J. GLEASON

San Francisco—Bill Sweet, with one eye on the dance band revival and the other on the cash register, has re-entered the ballroom operation business here on a grand scale. Sweet, known nationally as an astute promoter, took back control of the large danceery in Oakland which he had operated for years as Sweet's ballroom.

With an initial cash outlay of close to \$40,000 for redecorating, new modernistic lighting, and complete refurbishing of the spot, Sweet, in conjunction with his brother Gene, plans to run dances four nights weekly (Thursday through Sunday) with the rest of the week open for rentals and one-niters.

#### Pre-War Control

Before and during the war, Sweet controlled most of the band promotions in this area and made a fat bank roll with his spot in Oakland and as the operator of a couple of other ballrooms. He sold the Oakland hall a couple of years back and since then, rechristened the Melody Lane, the spot has definitely not prospered.

This bid for good, steady business by Sweet looks exceedingly timely. He's spending dough with top-rank architects and decorators; (his designer, Don Clever, says this will be unlike any ballroom anywhere in the country for lighting effects. A mobile figure of a ballet dancer will be spotlighted over the dance floor, a new shell will be erected for the band and a couple of dozen spots installed, synchronized for effective lighting).

#### Busy by May 1

Sweet hoped to have the spot in operation by May 1, and at present time was mulling offerings from MCA of Gene Krupa and Freddy

Martin. Benny Watkins, who was a regular Tuesday night maestro in former years, is expected to be a regular again at the room.

Sweet says he will use all the name bands he can get. His regular dance trade should carry him at first, and since he's in it for the long haul, he can afford to bargain.

**BAY AREA FOG:** Bob Mielke using Pete Allen, clarinet; Gerrold Stanton, piano; Bob Storm, drums, and himself on trombone for his Club Frontier date. Clarence Hathaway on piano with the Teddy Bunn Stardusters at the Wolf's club. Connie Jordan waiting for AGVA to straighten out a hassle between him and Dutch Nieman, op of the Say When. Spot meanwhile has booked Paula Watson to open with the Knights of Rhythm.

Burt Bales decided to stay with Bob Scobey's group after all, and turned down a chance to go to L.A. with Turk Murphy's Turks. Dave Brubeck was held over at Ciro's in a trio battle vs. Tommy Kahn's combo. The Rosses have inked George Shearing for a four-week stint at the spot either July 12 or August 2 at the same price he got last time in town, \$1,500 a week. The ante was higher for two weeks, so they took four.

Fairmont, after a horrible experience with the Top Notchers, opened with Rosita Serrano April 18, followed by Clark Dennis on May 2. Louis Armstrong jammed the N.O. Swing club during his last few nights. Result of

### Public Service?



San Francisco—Cavanaugh's Kurstone Keys, four plus four, or five plus three, invaded the Bay city for a cleanup in April. Led by tenor saxist Dave Cavanaugh, they played the Mark Hopkins, then headed for the Casino on Catalina Island, where they'll play from late May through Labor Day. Cavanaugh is at the far left, while next to him are Tiny Berman, bass; Stumpy Stumph, trumpet; Benny Benson, trombone; Lou Bonney, banjo; Billy Rowe, drums; Tim Talbot, piano, and Johnny Schmidt, clarinet. Band records for Capitol.

a big spread in the *Chronicle* Sunday section. Lou Landry says Pops returns Oct. 17.

Subscribers: Please notify *Down Beat* promptly of any change of address. The postoffice will not forward periodicals and you may miss one or more issues if we are not advised of your new address!

### Sidemen Switches

Red Rodney, trumpet, replaced Rolf Ericson in Charlie Ventura band. Ericson moved to Elliot Lawrence crew, replacing Jimmy Padgett. Stan Weiss, tenor, also in Lawrence ork, for Phil Urso. Mel Lewis, drums, for Kenny John in Ray Anthony band.

Artie Shaw changes: Al Derisi, trumpet, for Jack Moots; Ziggy Schatz, trumpet, for Fats Ford, and

Bill Alexander, trombone, for Eddie Bert. Hal Fleitman, clarinet, for Allen Fields with Boyd Raeburn. Sonny Salad, clarinet, joined Claude Thornhill.

Pianist Joe Gatto out. Ken Fredrickson in Herbie Fields combo. Drummer Gene Miller joined Hal McIntyre, Deb Norman left. New vocalist with Frankie Carle is Terry Stevens.

Gene Krupa switches: Ed Darlington, tenor, for Buddy Wise; Walter Howell, tenor, for Dale Keever, and Bob Creo, alto, for Harvey Cousins.

(Advertisement)

### "Finest Drums I Ever Owned"



Chicago, Ill.—"Gretsch Broadcasters, Finest Drums I Ever Owned," says Louis Bellson. Louis is now setting the beat with the "Six Men of Note," featuring himself, Charlie Shavers and Terry Gibbs. One of the greatest technicians, soloists and all-round drummers in the country Louis selects Broadcasters for their many unique features. \* Shell Mount Tom Tom Holders \* Tone . . . solid, distinctive, unmatched \* Tone Matched Heads \* Guaranteed Perfect Round Shell. See them at your Gretsch dealer. And write today for your FREE catalogue (drums and drummer accessories). The Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn (11), New York.

# The New Band They're All Raving About!



"... Our dancers were wildly enthusiastic over Charlie Ventura and his new orchestra. They demand an early return engagement. When can it be arranged?"  
Tony Cavalier  
New Elm Ballroom  
Youngstown, Ohio

"... both from the standpoint of the box office and musically, everyone liked the Charlie Ventura band. I personally think that Charlie is going to enjoy very much success with this new big orchestra."  
Joe Barry  
Ritz Ballroom  
Bridgeport, Conn.

"... AT LAST, a band that plays the very best in DANCE MUSIC then turns around to do a' likes of Charlie Ventura and I'm sure the ballroom business will return to the era of the late thirties and early forties."  
Mildred Pierce  
Savoy Ballroom  
Pittsburgh, Pa.

"... I don't see how the new Charlie Ventura crew can mix. They are one of the freshest sounding bands I've heard in years. . . . Our patrons loved them."  
M. D. Harris  
State Theatre  
Hartford, Conn.

"Charlie Ventura broke our season's record at the Arcadia Ballroom here in Providence. . . . At least fifty couples took the trouble to tell us that his dance tempos were perfect."  
Roy Balleire  
Arcadia Ballroom  
Providence, R. I.

# Charlie VENTURA

## AND HIS NEW 17 PIECE DANCE ORCHESTRA

ASSOCIATED BOOKING CORPORATION

DON PALMER

JOE GLASER, President

745 FIFTH AVENUE NEW YORK 22, N. Y. • PL 9-8600

Latest RCA Victor Record  
**DARK EYES**

Backed with  
**YOU'VE GOT A DATE WITH THE BLUES**  
78 rpm - 20-3770 • 45 rpm - 47-3770

RCA Victor Album  
**CHARLIE VENTURA**  
PLAYS DUKE ELLINGTON

# DANCE MUSIC IS OUR BUSINESS

## Roy Stevens' ORCHESTRA



### LONDON RECORDS

## Associated Booking Corp.

9151 SUNSET BOULEVARD  
HOLLYWOOD 46, CALIF.  
Phone Ordway 1-1185

745 FIFTH AVENUE  
NEW YORK 22, N. Y.  
Phone Plaza 1-4600

203 NORTH WABASH AVE.  
CHICAGO, ILL.  
Phone Central 6-9451

### THE HOLLYWOOD BEAT

# Jazz Going Underground Again? May Be For Best

By HAL HOLLY

Hollywood—Is jazz (or whatever you prefer to call it) going to go underground again? The question came to us as we listened to Dan Dailey, one of the most genuine jazz lovers in the movie set, deliver a little talk at one of Bernie Billings' recent Sunday afternoon sessions at Florentino Gardens. The gist of Dailey's remarks went something like this:

"Why aren't there more people here? There was always a packed house for those sessions we used to hold out at that place on Pico boulevard where there was hardly room to breathe, and they hadn't mopped the floor for seven years."

#### Doing Fine Job

Bernie and his partner in the enterprise, Lillian Harrison, have been doing a fine job in presenting what many of us would once have regarded as just about the ultimate.

They use good musicians, including names like Jess Stacy, Joe Rushton, Matty Matlock, Al Nicholson, and others who are already part of the tradition.

They group them as well as possible, considering the divergence in individual styles, and all this is staged in a nice, clean, even luxurious atmosphere where you can sit back and relax in comfortable chairs.

#### Taxes?

The admission price is only a buck, and the waitresses won't bother you if you want to make a coke last all afternoon. But to date, Bernie and Lillian, whose biggest afternoon's take after taxes (taxes there should be on this!) had been around \$160, were still in the hole on the venture.

What we're wondering is whether this means that jazz is going back to something played for free by musicians in after-hours spots, smoky dives, and the like. Some of the greatest kicks we ever got out of the music we got hearing it under such conditions. Anyone around who remembers that Skid Row joint here where Benny Goodman and Vido Musso used to get after work at the Palomar to sit with Lionel Hampton's boys?

#### Many Others

Or the old Speedboat cafe on Vine street where the sessions centered around Joe Sullivan? There were countless others, and there are similar spots to bring similar recollections to musicians in Chicago, New York, and other cities.

It seems to us that some of the wallop went out of the music with the dressing-up process. Also that, as some of the sidemen became famous as solo stars, they began to take themselves too seriously. A dose of good, straight, commercial dance music could do them and the whole music business a lot of good.

**DOTTED NOTES:** Marvin (Pee-Wee) George, who played drums

### CECIL GOLLY

Music by Golly  
3rd year

Hotel Nicollet Minneapolis, Minn.

### TINY BIGGS

and his  
"BAND of the MOMENT"  
Ft. Madison, Iowa

### BEN RIBBLE

and his orchestra  
STATLER HOTEL  
Cleveland, Ohio  
Management MCA

### Hoedown Biz Doing Fine, Says Tex



Hollywood—"What's wrong with the dance business?" West coast bandmen like Tex Williams, seen above with his guitar at the left of mike, look blankly at those who ask such questions. With a brassless band that's long on rhythm, vocal novelties, and salesmanship, Tex packs 'em in at L.A.'s Riverside Rancho, is big on television, and is preparing his second Hollywood Bowl concert. Others in picture, left to right, are Joachim Murphy, steel guitar; Johnny Weiss, guitar; Smoky Rogers, at mike with Tex, guitar; Cactus Soldi, violin; Warren Penniman, drums; Pedro De Paul, accordion, and Deuce Spriggens, bass. Pianist Ossie Godson is out of photo.

ried away on what she calls the backwash of Dixie, real and alleged. Of Dizzy, she says, "It was love at first sound." And for the Dixiecats: "Their music is of the days when men wore BVD's and garters—and about as exciting!"

night clubs to the Grade C spots, because of our low overhead.

#### Less Demand for Bop

Musically, we were one of the ardent fans of bop, but lately, as we have been playing around the country we have found less demand for such music. We are still trying to play good musical ar-

with Stan Kenton when Kenton launched his first band at the Rendezvous (Balboa Beach) ballroom, is back at the Rendezvous this season—as manager. We ran into him in Hollywood shopping for bands for the summer season—"Bands big enough to fill the hall with good dance music" was the way he put it.

News that a major booking agency, once one of the biggest in the dance band field but not paying too much attention to that branch at present, has added wrestlers to its roster of attractions, brought this remark from a disgruntled musician here: "I want to be around the first time one of those agents pulls a fast one on one of those grunt and groan artists."

Mary English, Down Beat office assistant here, refuses to be car-

## Lift 20 Percent Tax, Asks Leader Williams

By GENE WILLIAMS

New York—The way record companies have started to push bands is a big step forward, and if there's enough concentration on bands, it will lead to more band interest. If disc jockeys get more records of bands, that, too, will definitely revive interest in bands. But

even though people are talking about bands, that alone will not keep them alive.

What will help the band business is the lifting of the 20 percent amusement tax.

Another thing that may hold bands back for the moment is that people are staying home to use their new television sets.

#### Will Wear Off

But, like radios, which were a rage when they first came out, the TV novelty will eventually wear off. After a while, people will get tired of looking at their living rooms and will go out looking for other excitement. This is where bands fit in.

So far as our band is concerned in this resurrection of the band business, we have a slight edge over some other bands in that the

whole group is made up of 11 men, a girl singer, and myself. With just 13 persons, we can pay comparatively good salaries and still operate on a low budget.

For example, we can travel on one-niters for about half the price of such bigger bands as the Dorseys and the Kentons. Under the circumstances, we can fit into a lot of hotel and night club budget policies. Our band can play them all, from Grade A hotels and

### LEE VINCENT ORCH.

Box 181  
WILKES-BARRE, PA.

### Chicago's Newest Sensation

## RILIO MASTERS AND HIS ORCHESTRA



For your dancing and listening pleasure here is the newest sensation, the most progressive young orchestra in today's entertainment field. This is a crowd-pleasing array of melody makers whose very presence guarantees your dancing party to be the talk of the town and the success you wish it to be. Your inquiries are invited. . . WRITE NOW!

**RILIO MASTERS** DON HICKMAN, Bus. Mgr.  
337 W. 115th St. 10200 S. Wallace St.  
Chicago 28, Ill.

rangements, but we have found it most necessary to play more old standards and more melodic pops. We have also found it necessary to pick up the tempos to what the trade typifies as the "Businessmen's Bounce."

We've got our fingers crossed. But with Mercury records helping us and with the bands coming back, we're sure that you'll be hearing from us.

Down Beat covers the music news from coast to coast.

### "MUSIC FOR DANCING"

DEAN HART  
and his Orchestra

UN 4-7759

747 N. Main • Evanston, Ill.

He's Frankie  
Back! SCHENK

and his combo

Modern Society Music

plus

COMEDY Entertainment

opening

June 1st for

ALLIED ARTISTS AGENCY  
IMPERIAL HOTEL, Atlanta

America Dances  
Along!



to the music of

# BENNY STRONG

The Man who Sings the Old Songs

And His Orchestra

Just closed record breaking run of 13 weeks in Mark Hopkins Hotel—San Francisco.

OPENING MAY 2

COCOANUT GROVE

Los Angeles' Ambassador Hotel

with

Dinah Shore

ON CAPITOL RECORDS

latest release #916

Does the Spearmint Lose Its Flavor on the Bedpost Overnight?

backed by

If I Knew You Were Coming I'd've Baked a Cake

## Freddie Slack Gets Back In Band Swing With String Of One-Niters



(Photos by Hiram Fitzpatrick)

Portland, Ore.—Freddie Slack, back with a band again after a not-too-successful attempt to work with a small combo, made a recent tour of 20 one-niters in the northwest. These photos, taken at Jantzen Beach, show Slack's

new outfit. Trumpets are Don Dennis, Max Greer, and Rubin McFall; trombones—Roy Main and Eldon Jolley; reeds—Bill Hood, 4th tenor; Benny Tusso, 3rd alto; Dick Meldonian, lead alto; Ronnie Pickens, 2nd tenor, and

Hank Horn, baritone; rhythm—Danny Gardner, drums; Larry Killeen, bass, and Slack, piano. Second photo spots Slack and singer Joan Greer, now Mrs. Slack, following their recent marriage.

## James Adds Comedian To Dance Tour

Hollywood—"Television — more than any other one thing — has caused the dancing public to become entertainment-minded," says Harry James. "But I'm not making any changes in our style of playing."

"My boys play their best only when they're playing the kind of

music they like to play, and we've always played good dance music. However, in addition to dance music, we're going to provide the customers with some variety entertainment."

"I don't believe in asking musicians to become comedians by putting on funny hats, so I've engaged Jimmy Kennedy, a professional entertainer—and a good one—to take care of that department."

Kennedy, who has been working as a nitery act in this territory for several years, will emcee Charleston contests to be presented as part of the entertainment program planned by James on his tour of

## Switch To Sweet Is Too Extreme, Says Tom Archer

Des Moines—The swing back to sweet music from the more frantic stuff popular during the war has been too extreme in the opinion of Tom Archer, veteran operator of

one-niters, and will do comedy turns between dance sets.

one of the largest strings of ballrooms in the midwest.

"Everyone knows that we switched from dance music to listening music during the war, also that ballrooms were so packed that operators forgot how to promote, if they ever knew," says Archer.

"The style has swung to the other extreme, and now it's too dreamy. We need more punch and pep in our dance music, something with a regular beat. Maybe Dixieland is the answer."

"Today the ballroom operator must promote. We are doing it constantly in our spots, even small

gimmicks that may only pull 20 couples into the place. If you swing several of them for the same date, it builds up the draw.

"Too many newcomers are promoting dances. They are war time babies who started when there was plenty of gravy and who don't have the promotional knowledge of seasoned operators."

Archer's string includes the Tro-mar and Val-Air (summer), in Des Moines; Tomba, in Sioux City; Arkota and Shore Acres (summer), in Sioux Falls; Armar, in Cedar Rapids, and the Frog Hop, St. Joseph, Mo.

—new

## TOP STAR... OVERNIGHT

RALPH

# Flanagan

and his orchestra

RCA VICTOR RECORDS

GENERAL ARTISTS CORP.

Personal Management  
HERB HENDLER • BERNIE WOODS

# DOWN BEAT

(Trademark Registered U. S. Patent Office)

203 NORTH WABASH, CHICAGO 1, ILL.—ANdover 3-1612

GLENN BURRS, Publisher NED E. WILLIAMS, Editor

## BUSINESS DEPARTMENT

ROY F. SCHUBERT, Circulation Manager MARY LOSSIN, Auditor

## EDITORIAL DEPARTMENT

New York Staff: JOHN S. WILSON  
153 W. 13th Street  
New York 11, N. Y.  
CHelson 3-8982

Chicago Staff: JACK TRACY  
PAT HARRIS  
293 N. Wabash  
Chicago 1, Ill.  
ANdover 3-1612

Hollywood Staff: CHARLES EMGE  
6116 Santa Monica  
Blvd.  
Hollywood 38, Calif.  
HE. 6095—GL. 7186

Contributors: J. Lee Anderson, Phillip D. Broyles, Ralph J. Gleason, George Hooper, Michael Levin, Sharon Pease

Eastern Advertising Representatives: William E. Brand  
521 Fifth Avenue

BRAND & BRAND Murray Hill 7-2088  
New York 17, N. Y.

Subscription Rates: \$5 a year in advance. Same price to all parts of the world. Special library and school rates, \$4 a year.

MEMBER OF AUDIT BUREAU OF CIRCULATIONS

# This Is The Issue We Yelled About

We did it and we're glad!

This is our special "Everybody Dance" issue that we have been shouting about for the last six weeks. The dance band business has responded splendidly. You will find in the pages of this edition the combined comment of leaders, bookers, ballroom operators, record execs, disc jockeys, and many others, all about dance music.

We hope that this will help stimulate the dance music industry. We believe that the excitement created by the collection of this material and the preparation of this special issue already has had a salutary effect.

In planning and producing this edition of *Down Beat*, we have not restricted its scope to any section or field of today's music. We have tried to give voice to everyone who had something constructive to say about dance music and the campaign for its revival.

Thus we have Sammy Kaye stating that the dance band business is on the upbeat as never before, and that even a fast glance at the ballroom receipts proves this. Gene Williams reiterates that *Beat's* previous contention that a lifting of the 20 percent amusement tax will help the biz.

Stan Kenton admits frankly that he, Woody Herman and Dixie Gillespie ruined the dance band business, but adds that agents and promoters are equally guilty, because they handled them just as they would a dance band. Nat (King) Cole opines that the drive for the return of dance bands will help combos like his own, because it will stimulate attendance generally, whether for big bands or combos.

Guy Lombardo comes out with a pertinent point, probably a tipoff on his own commercial success. He says we (dance bands) should quit trying to educate the public on music, because if they want to learn this, there are plenty of schools in operation for that specific purpose.

Joe Csida, former *Billboard* editor and now an exec at Victor, contributes some solid thinking with: "Blocked by a tremendous vogue for vocalists, the two record bans, and a false prosperity brought about by the war, no bands were being exploited to any degree commensurate with their previous position in the pre-war days."

Elliot Lawrence believes that the hoped-for rebirth of a genuine interest in music depends on the dance bands, because dance bands employ the most musicians, make the commercial recordings, sell the sheet music, and keep dance promoters in business.

Things do seem to be improving. Art Kassel, a typical dance band, winding up a one-niter and theater tour before a return to location work, found good business in the ballrooms, just so-so in theaters.

The push for a revival of dance business has one bright facet. You can't dance to television!

## Jacquet Gets Slice Of 'Don'tcha Go 'Way'

New York—Illinois Jacquet's claim for recognition as co-writer of *Don'tcha Go 'Way Mad* has been recognized by the song's publishers,

Advanced Music Corp. Saxophonist will share royalties with Jimmie Mundy and Al Stillman. *Mad* is *Black Velvet*, written by Jacquet and Mundy, with lyrics added by Stillman. *Mad*, as originally published, failed to mention Jacquet and he had threatened to sue.

# CHORDS AND DISCORDS

## No String Quartets?

Almonesen, N. J.

To the Editors: I have been following your features about dance bands and how they have dropped dead during the last four or five years. I have one explanation. As long as a recording company can make recordings with two or three men and a half-decent vocalist, why should they go to the expense of paying 16 or 17 men?

Our union, which is the greatest in America, will prescribe for the ballroom, theater, or night club operator the minimum number of men needed in his business, yet a recording company can record with one or 100 persons with no jurisdiction from the union.

Dance bands do not receive a fair share of time on disc jockey programs because their records are outnumbered at least 10 to 1.

Oscar DuMont

## Ubiquitous 'Indiana'

New York

To the Editors: Howard McGhee's *Fuguetta* may sound like *Indiana* to Mike Levin (*Down Beat*, April 21), but even a poor Dixieland musician like me can tell you that it's *Embraceable You*.

Dick Wellstood

(Ed. Note: Excellent Dixie pianist Wellstood should have noted that Mike said it sounded "a little like Indiana.")

## Mass. Jazz

New Bedford, Mass.

To the Editors: Howie Leonard of the WALE, Fall River, Mass., staff stated rather positively (*Down Beat*, April 7) that a Sunday evening program on WALE is the only regular jazz show to be heard "in this area."

Station WNBH-WFMR has been featuring a jazz program called the *Jazz Album* from 3 to 4 p.m. each Saturday for the last 2½ years. This program was established when WALE first went on the air.

I handle this show and feature the best in Dixieland jazz, with guest collectors appearing from time to time with their rare items. We have regular listeners in Fall River, and from as far away as Bristol, R. I.

Mal Morse

## Here's The Score

Allentown, Pa.

To the Editors: I am often asked why I spend so much time on baseball and so little on music. So I look around me and see:

- 1) *I Suid My Pajamas* and *I Want to Go Home with You* blasting all day on the radio.
- 2) The American Broadcasting Company telling the world that Dixieland was conceived by Henry Levine, Hank D'Amico, et al., in the 1930s.
- 3) A nationwide poll of disc jockeys voting PeeWee Hunt's *Twelfth Street Rag* as the top jazz side of a year ago.
- 4) Stan Kenton, with a 40-piece orchestra, busy telling the layman that this is jazz.

So I go home, listen to Bunk Johnson *A Closer Walk with Thee*, and then see how the Dodgers are making out.

Don Barry

(Ed. Note: Barry is the former disc jockey on *Your Jazz Corner*, WKAP, Allentown.)

## Stan 'Greatest'

Sarnia, Ont.

To the Editors: I happened to see Kenton's orchestra in London, Ont., and wish to express my views on his music. I think his music is the greatest I have ever heard. Ever since Stan began an orchestra I have been a fan of his, and I think the music he plays now is the best he has



BIASTRÉ

"You heard me—cut down the volume or do the solo from your chair."

ever played. I hope he will continue to produce this type of music, for in my opinion it interests a larger variety of music lovers.

At first I didn't like the idea of strings, but after hearing his concert and records I soon changed my mind. As far as June Christy goes, I will always be a fan of hers.

John Matthews

## Ted's Report Exact

Huntington, N. Y.

To the Editors: Two important reasons for this letter. First, it's now impossible to buy *Down Beat* on the stands of Nassau and Suffolk counties in Long Island, and also in Penn station. How come? I think this is particularly bad because you recently printed the most intelligent and truthfully written article I have read in your long history, and I've been reading you from the start.

I don't know who Ted Hallock is, but his story and review of Stan Kenton's concert (March 24 issue) was exact. We re-read it after the concert at Carnegie and the review of each number struck us exactly as we heard them. I believe the reviews of each number as Hallock wrote them should be reprinted in the *Beat*. The Kenton concert was so great and thrilled us so that I supposed the critics who must rip things apart will now start trying to tear Stan's music apart.

No matter what is written, that Stan Kenton concert brought us the most happiness, the greatest night of our lives. As president, I speak for the members of the Long Island Jazz society.

Ed Mulford

## Reassured

White Plains, N. Y.

To the Editors: Like hundreds and hundreds of others, I left Carnegie hall Easter night with a feeling that will take a mighty long time to be duplicated. It was a feeling of excitement, of wonder, of almost disbelief at what I had just heard. I'm speaking, of course, of the Stan Kenton concert.

I can't help admitting that, as a Kenton devotee of many years, I was a little scared when I walked in. Scared that I wouldn't like what I heard. I guess it was the strings that did it, a sort of fear that Stan had gone longhair. But I should have known better. Stan has done some terrific things in the past, but his latest is the greatest. Truly, "the total end."

Miss Sandy Abramson

## Far-Flung Stan Fans

Hawaii

To the Editors: I have been following the *Beat* for five years now, and I have al-

# RAGTIME MARCHES ON

## NEW NUMBERS

**BURY**—A daughter, Diane Bates, to Mr. and Mrs. Alfred S. Bury, March 8 in Pontiac, Mich. Dad is arranger and trumpet player with Alvino Rey's ork.

**DUANE**—A son, Ernest Charles (6 lbs., 8 oz.), to Mr. and Mrs. Ted Duane, March 16 in New York. Dad, former sax man, arranges for Carmen Cavallaro.

**RIGGS**—A son, Enrico (Ricky) Joseph (5 lbs., 8 oz.), to Mr. and Mrs. Henry Riggs (Guidotti), April 2 in Chicago. Dad, former Tony Pastor drummer, is with Chicago jobbing band bearing his name.

**TRAGER**—A son, Cornelius Robert, to Mr. and Mrs. Charles Trager, April 6 in New York. Dad is former bassist with Bob Wilber and Georg Brunla.

## TIED NOTES

**FOX-O'CONNOR**—Hal Fox, Chicago tailor who leads a jobbing band as Jimmy Dale, and Jean O'Connor, April 25 in Chicago.

**BROWN-WILLIAMS**—Michael Brown, pianist-singer recently at the Buttery in Chicago, and Joy Williams, dancer, May 6 in New York.

**HANLON-HERSCHKORN**—Allen Hanlon, free lance radio musician and guitar teacher, and Harriet Herschkorn, May 5 in Greenwich, Conn.

**SLACK-GREER**—Freddie Slack, pianist and leader, and Joan Greer, now singing with Freddie's big band, April 12 in San Francisco.

## FINAL BAR

**CATALANO**—Tony Catalano, trumpet player who worked for various riverboat bands for many years, up and down the Mississippi, April 18 in Rock Island, Ill. He was in his mid-sixties.

**CUNNIFFE**—Johnny Cunniffe, trumpet man last at the Red Mill in New York, April 8 of a heart attack. He was in his mid-forties.

**LOTTE**—Bernard M. Lotte, 84, symphony violinist and band leader, March 30 in St. Louis.

**GEIGER**—J. Adam Geiger, 62, former ork leader, March 31 in Jackson, Mich.

**HARKORN**—L. J. Harkorn, 38, cornetist and leader, March 31 in Chatsworth, Ill.

**SNOW**—Ted Snow, 68, publisher of the Chicago Radio Checking Service, March 24 in Chicago.

**WELL**—Kurt Well, 50, composer of several Broadway musicals as well as more serious music, April 3 in New York. Among his shows were *Kniekerbocker Holiday*, *Lady in the Dark*, *One Touch of Venus*, and *Street Scene*.

**WILSON**—Ira B. Wilson, 49, composer and music publisher, April 8 in Los Angeles.

## LOST HARMONY

**BRISKIN**—Betty Hurton, onetime band singer turned actress, and Ted Briskin, camera manufacturer, recently in Santa Monica, Calif.

ways enjoyed it immensely, but your edition of about March 24 was one of the most gratifying editions about a musician and his band that you have ever published.

We have formed a Stan Kenton fan club over here in Hawaii, where I am a member of the U.S.M.C., and we play all of his old standards, such as *Machito* and *Willow Weep for Me*. Stan's music is here to stay and we all believe that he will hit the pinnacle of fame and fortune in the very near future.

Cpl. Kent Jacobson



# 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.

**CHARLIE VENTURA'S ORCHESTRA** (Victor, 4/7/50). Trumpets—Eddie Badgley, Rolf Ericson, Pete Ventura, and Dick Sherman; trombones—Billy Byars, Bob Aker, and Jack Hitchcock; sax—Harry Davis and Andy Chisloca, alto; Al Young, Tommy Mace, and Charlie Ventura, tenors; Ben Ventura, baritone; rhythm—Joe Sessa, piano; Sam Herman, guitar; Jimmy Johnson, bass, and Chick Keezey, drums. Lucille Reed, vocals.  
*Dark Eyes; Date with the Blues, and The Prettiest Girl in the Show* (Al Young).

**LEE KONITZ ENSEMBLE** (New Jazz, 4/7/50). Lee Konitz, alto; Billy Bauer, guitar; Sal Nones, piano; Arnold Fishkin, bass, and Jeff Morison, drums.  
Two unutilized Konitz originals. (Same date). Moses and You Go to My Head. (Same date). Duet by Konitz and Bauer. Rehearsal.

**ARTIE SHAW'S GRAMERCY FIVE** (Decca, 4/7/50). Artie Shaw, trumpet; Don Luncheon, tenor; Artie Shaw, clarinet; Gil Barrios, piano; Jimmy Roney, guitar; Ted Kotick, bass, and Dave Williams, drums.  
Crumbum and Shohomake Shuffle (both by Shaw).

**BOB CROSBY AND THE BOB CATS** (Coral, 4/10/50). Billy Butterfield and Yank Lawson, trumpets; Cully Cuthbert, trombone; Maitly Matlock, tenor; Eddie Miller, tenor; Fred Field, tuba; Bob Haggart, bass; Carl Kross, guitar; Dave Bowman, piano, and George Weidling, drums.  
*Washington Post March; Stars and Stripes*

*Forever; Black Bottom; Charleston; A Heart of Stone, and My Scandinavian Baby.*  
**HAL GRAHAM'S BAND** (Metro, 3/31/50). Hal Graham, trumpet, mellophone, and soloist; Milt Ross, tenor and clarinet; Buddy Boyer, bass; Larry Fagan, drums; Jack Vandervort, organ, and Bill Fisher, piano. Pat O'Connor and Harry Prima, vocals.  
*Heaven; Key to My Heart; Are You Alive? and Who's the One?*

**GENE KRUPA AND THE CONDON GANG** (Victor, 4/6/50). Wild Bill Davison, trumpet; Cully Cuthbert, trombone; Pennau Hucks, clarinet; Gene Schroeder, piano; Ray Biondi, guitar; Al Hall, bass, and Gene Krupa, drums. Bobby Soeta, vocals.  
*Sonoparis's Retreat; My Scandinavian Baby, and At the Jazz Band Ball.*

**DOC EVANS' BAND** (JOCO, 4/8/50, 4/6/50, Minneapolis). Doc Evans, cornet; Al Jenkins, trombone; Art Lyons, clarinet; Mel Grant, piano; Mickey Steluka, drums, and Biddy Bastien, bass.  
*Dallas Blues; Jimtown Blues; Worry Blues; Bye, Bye Blues; Beale St. Blues; Biddy Bolden Blues; Tishamingo Blues; Royal Garden Blues; Panama; Singin' the Blues; Copenhagen; Sidwalk Blues; Sleepytime Down South; I'm Gonna Sit Right Down and Write Myself a Letter, and Missouri Waltz.*

**MEL GRANT** (JOCO, 4/6/50, Minneapolis). Mel Grant, piano solo.  
*Sunday Morning Blues; Rock Island Rock; Mixing It Up and Raggin' the Chimes, all Grant originals.*

## THE HOT BOX

# Tearful Reader Says She Had Copy Of 'Zulu's Ball'

By GEORGE HOEFER

Chicago—Some strange letters and requests have been directed to this columnist in the last decade. There have been humorous ones, sad ones, angry ones, and many informative ones. The communication we will tell about in this *Hot Box* seems to have all of the above characteristics. All jazz collectors are familiar with the story about the King Oliver Creole Jazz band recording of *Zulu's Ball* and *Workingman Blues*. To date, only one copy of the original Gennett 5275 has been located.



George

**TOMMY DORSEY'S DIXIELANDERS** (Victor, 4/10/50). Bobby Hackett, trumpet; Tommy Dorsey, trombone; Pennau Hucks, clarinet; Arthur Rollins, tenor; Gene Schroeder, piano; Jack Leberg, bass, and Buzz Drexler, drums.  
*Tiger Rag; Wax Down Yonder in New Orleans; Original Dixieland One-Stop, and Bright Eyes.*

**ERROLL GARNER TRIO** (Rout, 4/12/50). Erroll Garner, piano; John Simmons, bass, and Harold Wing, drums.  
*Danny Boy; Cologne; Relaxing at Sugar Bee's; The Quaker; Lazy River; Minor with the Trio; Tippi's Out with Erroll, and No Moon.*

**LITTLE JIMMY SCOTT** (Rout, 3/20/50). Terry Gibbs, vibraphone; Howard Biggs, piano, and Tommy Potter, bass. Little Jimmy Scott, vocals.  
*I'll Close My Eyes; Why Do You Cry? I'll Understand; Be My Sunshine; Talk of the Town; Rain in My Eyes; After You've Gone, and Dearest Darlin'.*

**BING CROSBY AND ELLA FITZGERALD** with SY OLIVER'S BAND (Decca, 4/8/50). Trumpet—Billy Butterfield, Andy Farretti, and Bernie Privin; trombone—Mort Ballman and Bill Grassow; sax—Hymie Scheriner and Hank D'Amico, alto; Al Kirk and Jerry Jerome, tenors; Ernie Caseres, baritone; rhythm—Dave Mann, piano; Everett Barksdale, guitar; Bob Haggart, bass, and Jimmie Crawford, drums. Bing Crosby and Ella Fitzgerald, vocals.  
*Jumpin' Jones and The Dixieland Band.*

## June Christy Set For L.A. Solo Date

Hollywood—June Christy, who leaves the Stan Kenton concert unit at the close of his present tour, returns to her career as a single with a two-week date at the Oasis starting May 26. Lee Young's house combo will fill out the dance band side of the bill.

## Hibbler To Atlantic

New York—Al Hibbler, Duke Ellington vocalist who is trying out as a single while Duke is in Europe, has been signed to a three-year wax pact by Atlantic records. Although he'll cut solo for Atlantic, he may also be slicing for Columbia if he goes back to Ellington's band when Duke returns to this country.

When it was reissued some weeks ago, the catalog announcing it pointed out that the reissue master was made from a dub of the original copy (in Monte Ballou's steel safe in Oregon), and consequently the reproduction is very poor due to the fact that the source copy was not in too good shape.

Last fall, this writer was questioned as to what particular jazz record was the most valuable. I mentioned a mint copy of *Zulu's Ball* would be worth plenty, due to the fact that it could be copied and issued, thereby giving the owner a good return on his investment. This culminated in an Associated Press story coast-to-coast mentioning the Oliver disc as worth \$1,000.

### Writer Sad

It wasn't long before *The Hot Box* received a letter from a young housewife in Cicero, Ill., that indicated the writer as being in a tearful state. It seemed the young woman's mother had broken up her home last August and left the daughter some old phonograph records, which she had stored in albums on top of a cabinet in her home.

Then, one day last fall, one of the albums fell and broke all of the records but one. After the housewife read the AP story, she wrote frantically that one of the records in that album was positively Gennett 5275, Oliver's *Zulu Ball*. The single record that didn't break was an old Vocalion recording of, ironically, *Foolish Child*.

JAZZ ON RECORDS: The Dixie-

land Rhythm Kings of Dayton, Ohio, have four sides available on Jazz-Disc label. It's a good Dixie band that has been together for some time now, playing regular jazz concerts and at a Dayton roadhouse. Records are: Jazz Disc #1, *When the Saints Go Marching In* and *Wolverine Blues*; Jazz Disc #2, *I've Found a New Baby* and *Fidgety Feet*.

The personnel of the band is Carl Halen, trumpet; Charles Sonnanstine, trombone; Jim Campbell, clarinet; Jan Carroll, banjo; Gene Mayl, bass and tuba, and Tom Hyder, drums. Four more sides were recorded late in March and are due out soon on flex.

### Sharkey Rehearsal

Roger Wolfe, WDSU-New Orleans disc jockey, worked with Dave Dexter on the last Sharkey Bonano date for Capitol several weeks ago. During the session in WDSU's studios, an ABC program, *Bride & Groom*, was being aired at the same time as one of the happy Dixie tunes was being cut by Sharkey in another room.

The man who was mixing the record session by mistake threw a switch up when he should have thrown it down. As a result, the two love birds on the radio show were sent off to get married to the strains of Sharkey's Dixielanders.

**JAZZ MISCELLANY:** Alan Lomax's book, *Mr. Jelly Roll*, will be published May 18 by Duell, Sloan, and Pierce. According to Charles Edward Smith, who has read most of the copy, it will be one of the most important books on the jazz shelf.

Roger Westerlund, Red Oak, Iowa, advises that they have a small Dixieland band and need arrangement of such Dixie tunes as *Original Dixieland One-Stop*, *Dixieland Shuffle*, etc.

Tay Muraoka, 2 Jimbocho Nichome, Kanda, Chiyodaku, Tokyo, Japan, reports that Columbia in Japan has issued a history of jazz series consisting of a dozen records.

**COLLECTOR'S CATALOG:** B. E. Williams, c/o Salisbury club, Southern Rhodesia, Africa, is looking for some American who can furnish him with Glenn Miller discs. Would like to make contact with someone over here who could represent him with U. S. music stores in purchasing them.

Kevin L. Brennan, 10 Glyndon avenue, Merlyston, N14, Victoria, Australia. Wants a pen pal.

Jack Winter, 151 Madeline avenue, Clifton, N. J. Collects Bix, Muggsy, Louis, but no bop.

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

**THE ACE AND HIS KING**

2-B TROMBONE

**TOMMY DORSEY**

The H.N. WHITE Co. CLEVELAND 3, OHIO

## Evolution Of Jazz



"... but not unappealing to the listener."



"... only a few minutes of rest between engagements."



"Bands were used... on every conceivable occasion..."

The origin of New Orleans style and Dixieland are generally considered to be synonymous, but actually there remains a distinct difference between the two. For New Orleans was the music of the Negro, Dixie was the music of the white jazzman. What had begun as a carbon copy of the Negro idiom soon developed a definite sound and style all its own, but it lacked the easy relaxed feeling of N.O. It was jazz in a more erratic, possibly a more exciting format—jerky, staccato, but not unappealing to the listener. If one man can be singled out as being responsible for the beginning of Dixieland, it was Jack Laine. A veteran N.O. musician and organizer, Laine, born in 1873, grew up with music and was already a seasoned performer by the time he reached his teens. Papa Jack's Ragtime band was one of the most popular outfits in town, and rightfully so, for the personnel of that group included

some of New Orleans' finest (Lawrence Vega, cornet; Dave Perkins, trombone; Achille Baquet, clarinet; Morton Abraham, guitar; Willie Guitarstring, bass, and Jack Laine, drums). In addition to this organization, Laine also led the Reliance Brass band, ran a minstrel show, and several assorted dance bands. Practically all the white New Orleans jazzmen played for him at one time or another, and a few were members of all his aggregations, sometimes working the clock around, with only a few minutes' rest between engagements. Many of the men who later received international recognition as the "originators" of Dixieland were all alumni of Jack Laine's school; Henry Rags, Eddie Edwards, Dominick LaRocca, Tony Sharbaro, Ernest Giardina, Emil (Stale Bred) Lacroix, the Brunics brothers, Johnny Lala, Jules Casoff, and Manuel Marlow, were a few who received their Dixie indoctrination while

members of the Laine fold. Between 1910 and 1915, Dixieland became quite successful in the Delta city, and the fact that it was the product of white musicians, played by white musicians, helped to gain for it a wider acceptance among an audience that considered the more robust N.O. music a less than desirable influence. Bands were used in those days on every conceivable occasion, and Laine and the other leaders often had difficulty finding time to fill the many engagements at dances, picnics, race tracks, carnivals, and the other events demanding their presence. As was inevitable, the call of lucrative jobs up the river soon reached New Orleans; the first group to receive an invitation to stray from the confines of the Crescent city were Tom Brown and his Dusters, who first hit Chicago's Loop toward the end of 1914 for a rather brief two-week stay at Lamb's cafe.

# Another Miller Man? Ray Opens At N.Y.'s Statler, Finds Cake Waiting



New York—Ray Anthony, who has one of the best dance bands in the business, has been a busy man recently. First photo shows trumpeter Anthony jamming, at his opening at New York's Hotel Statler, with sometime drummer Mel Tormé and sometime bassist Charlie Green, who is one of RCA-Victor's musical directors. Contrary to signs, both Tormé and Anthony are Capitol record artists. Another Statler opening night gimmick was the cake Eileen Barton strategically fed Ray, as shown in the third

photo. Eileen, of course, is the *Baked a Cake* girl, and this time, she knew he was comin'. Center picture is of Anthony's band, taken at a recent one-riter at Miami university in Oxford, Ohio. Personnel is: trumpets—Chuck Medeiros, Marty White, Woody Fawcett, and Eddie Butterfield, who doubles trombone; trombones—Tom Oblak, Dick Reynolds, and Bob Quastoc; reeds—Earl Bergman, first alto, clarinet; Steve Cole, lead clarinet, alto; Billy Usselman, tenor; Bob Tricariaco, tenor, bass clarinet,

and Leo Anthony, baritone, alto and clarinet; rhythm—Eddie Ryan, piano; Al Simi, bass, and Mel Lewis, drums. Betty Holliday is the gal vocalist, while Ronnie Deauville is Ray's rising young male singer. According to Lee Schnore of Miami U., Ray's band is happily riding off in two directions, "the two-beat bandwagon, swinging tail-gate and all, juxtaposed alongside a careful replica of the famous Miller machine."

## Job Of Revival Rests With Leaders: Anthony

By RAY ANTHONY

New York—The dance band business is taking a decided turn for the better. That's been evident to many of us in the business for the past few months, but now the idea is to keep this renewed interest in dance bands on the upswing, and I feel that job rests right in the laps of the dance bands and leaders themselves.

Just prior to opening our engagement at the Cafe Rouge of New York's Statler hotel, we did a three-month tour of one-night stands through the south and mid-west, and a good portion of those one-riters were college prom dates.

### A Real Thrill

Believe you me, it was a real thrill to see the kids flocked around the bandstand and to have them ask questions about records, sidemen, other bands, and various styles of music the way they used to do in the days when the Dorseys, Millers, Goodmans, and Shaws were accorded the acclaim that in recent years has drifted from the bands to the singing stars like Como, Sinatra, Monroe, and Damone.

What's the reason for this sudden upward surge and return to favor of dance bands? Well, on that score I think the majority of the credit should go to phonograph records. The fact that the major record companies have once again become dance-band-conscious and that the nation's disc jockeys have dance records to play is giving the entire business a much needed boost.

### Have Neglected

It's my opinion that the main reason people turn out for a band's appearance at a hotel or ballroom is to dance, and I feel that in the past too many leaders have neglected dance music for complicated arrangements that are neither understood nor appreciated.

In the last few months, I've visited with numerous disc jockeys in large cities and small towns. Practically to a man these fellows, who are so vitally important to the entire music industry, are once again enthused about the work of dance bands. That's a mighty healthy situation, because they're passing on that enthusiasm to their listeners.

Let's face facts. There's nothing wrong with the band business that the dance bands themselves can't rectify. And from all indications, the business is now taking steps in the right direction.

*Down Beat* covers the music news from coast to coast.

## Terrace Room Drops Names; Hits 20% Tax

New York—The New Yorker hotel's Terrace room, which has been using name bands, singers, ice shows, and variety bills for the last 20 years, gave up the ghost in April with a blast at the 20 percent entertainment tax. After Tony Pastor's band and Connie Haines closed there on April 12, the room became strictly a restaurant, with Ving Merlin's nine-girl string combo on the stand to provide accompaniment for food chomping.

In announcing the switch in policy, Frank L. Andrews, president of the New Yorker, said that public resistance to the 20 percent tax "is definitely greater now that the free spending era is at an end, as reflected in hotel business over the past few months." He said he hoped the New Yorker's policy change would be temporary, and that the tax would be reduced to the pre-war rate of 5 percent.

During the two decades that the Terrace room featured dancing and entertainment, the average weekly outlay for singers and musicians has been \$5,000. Room now closes during the week at 10 p.m., and is closed all day on Sunday.

Merlin, who has conducted various Broadway musicals and was music director for Milton Berle, has had his all-girl string ensemble on television for the last year. This is their first venture away from the cameras.

Just before their opening, one of Merlin's violinists, Esther Glazer, received the Naumberg Award for 1950. Prize is given annually to the country's outstanding young violinist.

## Napoleon II

New York — Andy Napoleon, drummer member of the musical Napoleon family, has taken a quartet into the Vanity Fair club, Brooklyn, for an indefinite stay. Besides Andy on drums, combo has Charlie Gottschalk, piano; Al Kayan, trumpet, and Mort Lewis, tenor. This is Andy's first job as a leader.

## Music Must Be Played Simply Says Napoleon

By Phil Napoleon

New York—The trouble with the music business is that we have forgotten that we were all primarily dance musicians. It's our job to convey a rhythmic conception which makes it comfortable for people to dance. But in the last few years, musicians have forgotten that they were supposed to be playing at an understandable level. You don't pay the rent unless you play something understandable.

The whole business started with the dance orchestra. You are taking something away from the people when you make them feel uncomfortable with your music, when they can't dance to it. Musicians have gotten just vicious enough to sit there and amuse themselves and don't care about the cash customers.

### People Afraid

People are afraid to get out on the dance floor when musicians play something that isn't understandable. If music makes you tap your fingers on the table, if a person beats time to the music, then you're playing music that's to be danced to.

Dancing is a form of enjoyment. We shouldn't deprive people of that enjoyment. Music has to convey a happy feeling.

### Need Simplicity

People feel that there has been such collaboration of instruments that they cannot detect what is being played. They think that when you have a smaller unit, they can better appreciate the whole musical idea. It's easier to follow a three line lead—there's too much to watch and to much to hear in some of the big bands.

A Dixie unit answers these problems and provides happy dance music in the bargain.

## Hildegard To Capitol

New York — Hildegard, long a Decca records standby, has left that label to go with Capitol, which is setting a buildup for her. Hildy felt Decca was failing to give her proper exploitation by not plugging her current pop numbers and by holding back on several albums she had cut.

Singer is currently in Europe, where she is doing concert dates until the end of June.

Congratulations

to the  
DANCE  
BANDS

Vaughn

Monroe

# Flanagan Tosses Roses At Men Behind Scenes

By RALPH FLANAGAN

New York—In the short time that I have been before the public as a band leader, I've been deeply impressed by a number of things, some of them things which the average record buyer or listener undoubtedly rarely, if ever, thinks about.

There is, for instance, an awful lot more to the record you listen to than merely the musicians, singers, and arrangers whose work you hear coming out of your phonograph.

Just as deeply involved as the men who blow the horns are a wide assortment of individuals who are possibly even more responsible for the success or failure of the music you hear than the musicians themselves.

### "Sounds Like Puff"

What I have to say may sound like the puff to end all puffs. But I owe innumerable debts of gratitude and I'd like to get a few of them off my chest.

My band was put into business by a record company, RCA-Victor. At a time when dance bands were as important to the music business

as Jack Benny's Maxwell, it took foresight and initiative to undertake a project like that. And just recently this same company did what no other organization has been able to do for eight years. They brought back the dance bands with their "Here Come the Dance Bands Again" promotion.

It takes more than money to do something like that. It was the people at Victor who did it, a wide assortment of talents some of which you would rarely think about in connection with dance music. I'd like you to know something about them for, if it weren't for them, I'd still be home writing arrangements.

### Caida Started It

First, there's Joe Caida. He was editor-in-chief of *Billboard* before

## Jazz King Benny In His Reign



Chicago—One of the most memorable of small groups formed within a dance band, the Benny Goodman quartet is shown in the photo above. Basking in a glow of intense excitement rare nowadays were Lionel Hampton, vibes; Teddy Wilson, piano; Gene Krupa, drums, and Goodman, clarinet. Now, more than a decade later, it seems unlikely that they—as well as their listeners—will recapture the spirit found in this segment of jazz' development.

he went to Victor. He probably was his drive which started the knows more about the band business whole dance band revival. He stuck his neck out on that and he can

take credit for it. Joe is one of the few people who seem to have the feel of what the public wants.

Working with Joe in Victor's artists and repertoire department are Charlie Grean and Henri Rene. Charlie has an unusual knack for picking the right tunes for the right artists. This talent was highlighted in his perfect mating of composers with bands in Victor's dance band albums.

Henri Rene is a retiring sort whose picture rarely appears on the covers of trade magazines. But, as the vernacularists have it, Henri is real hip. He sat in on a great many of our record dates and did much to mold the sound of our band with his suggestions, ideas, and criticisms.

### Sales Manager

Getting a little further afield from the actual business of playing notes, you'll find Larry Kanaga in the sales manager's slot down in Camden, N. J. It's Larry's job to know what the Victor distributors want on records, and he's never backward about giving the artists the distributors' reactions. He kept me from making many mistakes.

Another department rarely heard about in the making of music is the advertising department. But Victor's advertising manager, Dave Finn, keeps in as close touch with the making of popular records as Joe Caida and his staff. Whenever we had any problems about how to exploit our bands, we went to Dave and he had the answers. And don't forget that both Finn and Kanaga have to work not only with dance records, but with Red Seal, hillbilly, blues and rhythm, and children's discs at the same time.

### Merchandising

Also operating behind the scenes is Bob Macrae, the merchandising manager. It is his job to make sure the merchandise is designed as best it can be for top sales appeal. Victor's dance band series is an example of how adept he is at this.

In the sales department there is a fellow named Ed Welker who is in charge of all statistics. I always pictured statisticians as men who sat behind desks from 9 to 5:30 and disappeared until the next morning. But not Ed. He is one of the top musicians in New Jersey and is as alive to what is going on musically as anyone in the organization.

During the short time I've been with Victor I've met such men as record division vice president Paul Barkmeier, comptroller Howard Letta, and factory manager Warren Albright, men whom you might supposed to be very far removed from the actual artists and repertoire setup. Yet each one talks as though artists and tunes were something they worked on daily. They know as much about what is going on as the guys who write for the trade magazines.

**BRILLIANT MELODY**  
from France

**MARTIN Freres**

**ENGLISH HORN and OBOE**

The haunting echo of the Oboe, the mellow song of the English Horn find supreme expression in these two by MARTIN FRERES.

With 200 years of woodwind experience behind them these French masters know how to combine the finest grenadilla wood with nickel silver to produce delicately balanced, faultlessly adjusted instruments.

The English Horn: Full Conservatory System with automatic octave key, F resonance key. The Oboe: Full Conservatory System (20 key, 6 ring) with F resonance key, Eb and G<sup>2</sup> trill keys. Both Plateaux.

**Buegeleisen & Jacobson, Inc.**  
15-7-9 UNION SQUARE, NEW YORK 3, NEW YORK  
Sole distributors for MARTIN FRERES U.S. & Canada

**BUEGELEISEN & JACOBSON, INC.**  
5-7-9 Union Square, New York 3, N. Y.  
Please send me FREE Dept. DB 550  
 MARTIN FRERES Woodwind Catalog

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
Dealer \_\_\_\_\_ Address \_\_\_\_\_

**"ALEXANDRE"**  
The finest oil your money can buy... to give you best performance, best protection.

**35¢**

**"ALEXANDRE"**  
The finest oils come to you in a shatterproof "CLEARSITE" dispenser  
• Contains Vaseline  
• Nonspill  
• Feather Light

# Dance Music, Not Bop, Is Our Bread, Butter: Elliot

By ELLIOT LAWRENCE

New York—First, I'd like to clear up an erroneous impression some people seem to have about my band. Ours is not a bop group and we don't like boplicity to that effect. Primarily, we're a dance band and we love it. Like every group of musicians, we like to get out some special non-dance arrangements for a concert once in a while, but that's not our bread and butter.

Just as Toscanini's orchestra might play a few riffs once in a while, so it is with us. We like a change of pace.



Lawrence

and keep dance promoters in business.

Progressive music is part of our band, but musical innovations don't affect arrangements to a point where a good dance beat is secondary. We play dance music for dancers, progressive music for listeners.

### The Two Coincide

However, this afternoon's concert-goer is often tonight's dancer, and vice versa. A liking for any kind of music can be expanded to include other types. Personally I enjoy progressive music and I think it's a natural outgrowth of other forms we enjoy.

I hope we'll see an even wider popularity for it next year, but meanwhile I'm concentrating on building our dance arrangements. The reaction at college dances proves to us we're on the right beat.

### What Makes Good Band?

What makes a good dance band? Results. Regardless of the opinion professional musicians may have

## Imperial Inks T-Bone

New York — T-Bone Walker, who signed with Capitol records last year, has left that label and moved to Imperial records. Capitol had signed him after they bought about 30 of his masters from the old Black and White label. Discery still has about 20 of these left on the shelf and will continue to release them. Walker's first sides for Imperial were released in April.

## Fina Plays New Territory, Great Northwest



Portland, Ore.—Jack Fina's first one-niter in the northwest area, a date at Jantzen Beach ballroom, was consummated recently and the above photo records the occasion. Personnel, reading from left to right among the sections: reeds—Dick Lusiani, John Kirshels, James Clark, and Bill Pfeil;

(Photo by Eiram Fitzpatrick) trumpets—Jerry Kay, Gene Foerstel, and Al King; violins—Bert Radecki, Pepe Landeros, and Clarence Melter. Drummer is Vince (Pee-wee) Longo, and bassist is Bill Cooper. Fina takes his band into the Edgewater Beach hotel in Chicago on May 5.

## Dance Revival Doesn't Worry Fina: Always Had Dance Ork

Portland, Ore. — Jack Fina is one maestro who doesn't have to worry even a little bit about the dance bands "coming" again. He's always had one—a unit which has made successively more money for its pianist-leader each year than the last, since its inception in 1947.

Fina refuses to type his group as a "hotel band." "Our only aim is to play comfortably, to be a dance band first and soft second," he says.

Fina has allowed very little, if any, bop influence to affect his individual playing or orchestral style, thinks "It's good spice. Bop is not musical progress, it's a change in color."

### 'Innovations' Fine

"Jack thinks Kenton's "Innovations" is a fine idea, thinks too, that, in a sense, *Spaghetti Rag* is an innovation, with due apologies to Scott Joplin.

The 88er & men opened April 7 at Ocean Park's Aragon for three weeks (at \$2,750 a stanza), with a Sunday night TV shot and week-night AM spots.

Other Fina plans call for a band bit in a Columbia cinema epic, with possible lines for the leader. Fina opened at Chicago's Edgewater Beach May 5 for six weeks. He'll spend the spring and summer working on a new George Gershwin show, to be staged within the band, a la Sherman Marks' efforts,

but having nothing to do in this instance with Marks.

The package will use extra acts (about five persons—dancers, singers, etc.), is designed to play any-

where, will not feature Fina as an emcee-type personality.

The band is set to enter NYC's Waldorf-Astoria in September for a month. —Ted Hallock



SAM DONAHUE  
Nation's most popular  
Saxophone-playing  
Musicians

## To Help Prepare YOU for a Professional Career in Music

A star-studded roster of outstanding instructors, among them Sam Donahue and Bobby Byrne.



BOBBY BYRNE  
America's foremost  
Trombone Stylist

## SCHILLINGER SYSTEM OF ARRANGING & COMPOSITION

A thorough comprehensive, practical course taught by fully authorized Schillinger Instructors. Covers dance-band, Radio, Television and Modern Composition. Development of a personal style encouraged and assisted.

Our own professional recording equipment available to student. Single Subjects or Complete Courses.

**Approved for VETS—** One or two hours weekly of private individual instruction or 12 and 25 hours weekly regular courses.

REGISTER AT ONCE FOR FULL SUMMER SESSION. Starts May 22nd. Enrollment Limited.

## HARTNETT MUSIC STUDIOS

Strand Theatre Building—1505 Broadway (Nr. 40th St.), New York City  
Circle 6-8378

Our 52nd Year.



# Devils And Descants

By Michael Levin

New York—RCA-Victor partied the classical reviewers here at a luncheon to make several announcements:

• It is in the LP and 45 rpm markets to stay.

• It will service the ordinary shellac 78 rpm market as long as there is a demand for it. George Marez did say he didn't expect this demand to last longer than five years.

• A second release of LP records, numbering 32 items, should be out by the time you read this, including six new items by Toscanini.

• By July, Victor expects to be

releasing simultaneously on all three speeds all suitable classical material.

• Plans are additionally being made for the re-release on a "Re-issued by Request" label for older albums not suitable acoustically for general LP label release.

• At the prodding of Irving Kolodin, of the *Saturday Review of Literature*, and this writer, Victor officials announced they would make up some type of quota of demand which would permit automatic issuance on LP of older items cut out of the catalog.

In addition, this writer was told by another Victor sales official that the catalog is currently undergoing extensive revision. After it is done, Victor material will be classified in divisions: that generally available on any dealer's shelf, and that available on some delay order plan (90 or 120 days). This will permit a large catalog that is actually active, yet not overburden a small dealer with stock. This plan closely parallels the activity of such firms as Sears Roebuck.

This writer suggested to this same official that if this very sensible plan were followed, that Victor make some provision to let you hear an item before you ordered it merely from a catalog listing; and that this might best be accomplished by giving each dealer a stock of 50 or 60 LPs, each separate track of which contained a movement or section of one of the works on catalog order.

### Cover Many Items

Thus the 60 LPs could easily cover close to 1,000 catalog items, take up only a few inches on the dealer's shelf. Customers would be able to get some idea of what they were buying, not be committed to the nuisance and embarrassment of returning something they had ordered specially and found they didn't want.

## EIGHT DIFFERENT ORIGINAL BE-BOP COMPOSITIONS

JUST RELEASED! GET THIS NEW MODERNISTIC SET. PLAYABLE FOR ANY INSTRUMENT.

ONLY \$1.00 FOR COMPLETE SET OF COMPOSITIONS.

(POST PAID)

### SOCHET ENTERPRISES

218 W. 88 Street, New York, N.Y.

# McIntyre Crew Is Musical, But Danceable, Too



(Photo by Dave Hamilton)

Oxford, Ohio—Hal McIntyre's band, which hit Miami university here on a recent trip through the college circuit, is aimed at the dancers, yet retains enough musical interest to withstand critical listening. Trumpets—Don Eisaman, Buddy Ptacek, Walt Stuart, and Billy Hodges; trombones—Ray Nowick, Paul O'Connor, and Nick Caves; reeds—McIntyre,

first alto, clarinet; Max Perkins, third alto, clarinet; Billy Slapin, tenor, clarinet, flute; Jimmy Rider, tenor, clarinet, and Milt Ostrow, baritone, clarinet; rhythm—Sam Marabella, piano; Bus Watson, bass; Don MacLain, drums; vocals—Frankie Lester and June Stuart.

It should be added that Paul Barkmeier, VP and general manager of Victor's record department sounds like a new broom and a hunk of fresh air in what has been an extremely stuffy and often badly led operation.

Barkmeier says flatly he knows very little about music, but made it just as obvious that he intends to see to it that Victor's merchandising is reasonably alert and aggressive, and that the company

drops what some had felt to be slight high-handedness in the past.

Returning to 45 rpm for the moment, since some of the writers were still smarting a little bit from the effects of the initial campaign, it is interesting to note that Victor has established a 30,000,000 a year sales ratio, and has sold more than 1,000,000 sets.

### New Gimmick

Barkmeier and Victor might be interested in the latest invention of Reeves Sound studio's walking recording genius, pouchy-eyed Bob Fine. Fine has worked out a gimmick which electronically controls from beginning to end the cutting of a 45 rpm master. Included is a system of using his new magnetic depth control of cut, so that he tracks his music all the way into the lead-off groove of the first and the lead-in groove of the following record.

Thus, Mercury's rate of change cycle is now about 1/5 of that of Victor's or any other 45 rpm record. To my ears, the distortion factor was not appreciable.

## Oscar Peterson In Contract Scuffle

New York—Canadian pianist Oscar Peterson is in a hassle with RCA-Victor over his signing with Mercury records. Victor claims they signed him in March, 1949, for a year with options. Company says that the option was picked up on Feb. 15 this year, but that Peterson signed with Mercury anyhow.

## Apollo Signs New Artists; Starts LP

New York—Apollo records has set its first LP release and lined up a batch of new talent. Firm's initial LP is a group of Cy Walter's piano solos.

New artists inked by the waxery include Lu Elliott, until recently a singer with Duke Ellington; Erskine Hawkins' former pianist, Ace Harris; Johnny Hartman, who cut last for Mercury; and the Lee Norman trio.

*Slingerland Drums*  
**SET THE PACE WITH ED SHAUGHNESSY**  
 OF  
**BENNY GOODMAN'S ORCHESTRA**

The rhythm sensation of the modern band with his Slingerland double bass drum set up, and tom tom combination.

Slingerland Drums have 30% more non-ferrous (non-rusting) metals than most other makes. Features the strongest and thickest hoops of the drum industry, on all professional snare drums and tom toms.

**SLINGERLAND DRUM CO.**  
 1325 BELDEN AVENUE  
 CHICAGO 14, ILLINOIS

PLEASE SEND ME YOUR 1950 CATALOG

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_

Mail to SLINGERLAND DRUM CO.  
 1325 Belden Ave., Chicago 14, Ill.

★

TEACHER OF AMERICA'S FINEST DRUMMERS

*Roy C. Knapp*

SCHOOL OF PERCUSSION  
 "The Cradle of Celebrated Drummers"

**YOU STILL HAVE TIME TO ENROLL FOR THE SUMMER TERM**  
 Registrations for the Summer Term (Starting May 15, 1950) Now Being Accepted!

Courses Offered—  
 Modern Methods for Drums and Accessories  
 Tympani—Vibraphone—Xylophone  
 Modern Methods in Harmony  
 Ear Training—Sight Singing—Improvisation  
 Teaching all phases of Modern Dance, Rumba and Concert Playing for Theatres, Television, Radio, Recording, Pictures, Symphony and Opera

Special Courses to Grade and High School Students  
 Piano, Voice and all Orchestral Instruments  
 Special Students May Start at Any Time

**APPROVED FOR ACCEPTANCE OF VETERANS**  
 Apply NOW for enrollment in the only complete percussion school of its kind in the country.

**ACT NOW—MAIL THIS COUPON TODAY**

Roy C. Knapp School of Percussion  
 Kimball Hall, 306 S. Wabash, Chicago 4, Ill.

I am interested in:  
 Private Lessons  Percussion  
 G. I. Training  Other Instrument

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ PHONE \_\_\_\_\_

MAIL TODAY!

DB-5-19

# History Of U. S. Dancing

(Jumped from Page 1)

and schottische had given way to the two-step and its faster version, the one-step, by 1908.

Somewhere in that time, the so-called animal dances started. The Turkey Trot, the Grizzly Bear, and the Bunny Hug were all built on the conventional two-step, but done with partner held more closely and what seems now a ludicrous side to side rocking motion.

### First Impetus

"Jazzy" as these steps were, they were the first real impetus to the national dance craze. Up until then, social dancing hadn't been too accepted in many quarters. What there was of it was often clumsy and stilted, related to European peasant dancing, with perhaps the sole exception of the Viennese waltz.

However, by 1914, the first of the great dancing teams came along—the Castles. Married in New York, they had to go to France to make a hit, returned to New York to start the "the dancant," which quickly became a national craze.

With the Castles and their later imitators, including Mae Murray and Clifton Webb as a team, came the realization that social dancing could be a thing of real grace and beauty, as well as a great deal of fun. The day of the lounge lizard, the floor wizard, had begun.

At the same time, the first elements of the South American tango, and Latin influences generally began to creep into dancing.

### Had to Work

All of this meant that brother Doaks on the floor had to distinctly work to look well—he couldn't just shuffle around to a one-step. He had in front of him the constant vision of the glamorous Castles, and all the abstractions of his girl friend to "learn the newest steps, Joe."

This, of course, was an interesting distinction. The ballroom teams made popular a technique, a whole way of, and approach to social dancing. The public grasped part of this, but was more concerned with learning particular steps—which were graphically explained in newspapers and magazines of the time. Despite this limitation, by 1920, when jazz first started to take hold in ballrooms, more people were dancing well than perhaps ever before or after.

This was partially due to the fact that they had to be able to do Viennese and conventional waltzes, tangos, two-steps, rumbas, and even 6-8 time. It was the fashion in bands, then, a fashion which still persisted down through the early '30s, to mix tunes in a regular sequence: fox-trot, waltz, rumba, tango, one-step, and so forth.

Obviously any man who could wield a wench through this mélange had to have some idea of what he was doing with his feet.

### Most Important

But most important of all, the bands of this time were giving the customers light, accented, flexible, two-beat dance music. This meant any joker, once told that his left foot had to hit the heavy beat, knew approximately what should be where and when.

Further, the music was played in easy phrases, which permitted expert dancers to dance to the melodic phrase rather than the strict beat. This tradition was later carried on by the great Negro bands, is one factor which accounts for some of the magnificent dancing at Savoy ballroom during the '30s.

In 1923, the Charleston was added to what was by now the national dance craze. Both it and the following Black Bottom were curiously jerky dances, which matched perfectly, however, the dance output of the music of the time.

With the end of the '20s, the end of the boom, the dance scene abruptly changed. Dancing became much more sober, much more restrained, much more conventional, and much less competent.

### A Minus Note

Lombardo had started his rise to fame by playing the silky sweet melodic ballads he still does, with an eagle eye for proper tempo. As a minus note, though, Wayne King, the Waltz King, was flooding the land with his threnodies of saccharine heaviness that, for sheer weight and lugubriousness, were not to be equaled until the vocal push towards the end of World War II.

Once again, and this is significant, the dance music changed with the dancing. As the dancing became more conservative, so did the music. The two were in complete harmony, had been so, since 1912 or thereabouts. Further, despite the cloying efforts of King, most of the bands still played, although badly, the light, accented, two-beat music that marked such great dance bands as Leo Reisman in the '20s.

### A Revolution

With the rise of Benny Goodman in 1935, a revolution in American dance music occurred. Without anyone taking any especial note of it, the bands were back to the steady, unaccented, four-beat music of the marching bands of the early 1900s. No longer could a hapless soul with a bad ear count on a heavy beat to guide his left limb. And with arrangements getting more complex all the time, the dancer tended more and more to become a watcher and a listener.

This was not so with good Negro dancing, which rhythmically was more complex, was better-phrased, and often was done as a counter-

dance, rather than directly to the basic beat.

With the exception of such magnificent dance bands as the Lunceford band of the '30s, the steady thud of the Goodman powerhouse rhythm sections was heard well into 1939. By then, Glenn Miller had taken over.

Up until now, the younger fringe of dancers had stuck with the bands by the so-called jitterbug or shag dancing. Some of it was terrible. Pretentious, stiff, badly done. Some of it, however, was magnificent. Loose, easy, completely rhythmic, and perfectly coordinated. Any of you who saw really good shag dancers in that period will remember how good the dancing was when it was good.

With Glenn Miller, another era completely came in: the quiet coo on the partner's shoulder, done to a slow four-four drag ballad around the room. Miller in no way changed the Goodman beat—he merely slowed it down, quieted it, and in so doing, took some of its life away.

### Getting Rusty

As a result, by the time we went into the war, dancing as a social art was beginning to get a little rusty. Older couples were complaining they had a hard time following the music, while the younger couples seemed much more content just to dream around the room cheek to cheek, rather than actually dance.

This trend was made worse during the war by the fashion for concert jazz by the large name bands.

This article doesn't pretend to discuss the jazz values concerned. It merely points out that during the war, once and for all the bands lost contact with the dancers. What had been a homogenous group of musicians and dancers in the 1920s, with the dancers relatively more skilled than the musicians in some sense, in the 1940s had become a highly skilled group of musicians, playing music too complex for the average person to coordinate into dancing.

Thereby the dance music slump. Currently, efforts are being made to revive dance music, dance orchestras, and interest in dancing. If this is to be effectively done, the orchestras are going to have to learn how to play dance music again, and the people are going to have to be persuaded to do more than shuffle around the room.

For the part of the bands, it means they must learn once again

how to play a light, pushing, accented two-beat—not the dreary thud affected by most hotel bands, but the beat which the Reismans of the '20s carried to such a fine art. The scores must offer enough melodic flexibility to permit dancing invention. The scoring must be harmonically rich enough for today's ears—yet not so cloyingly heavy that it holds down the beat and the phrasing.

Band leaders must learn that each ballad does better with a specific tempo. And I regret to report, they can have a far worse teacher than Guy Lombardo on this score. It may be an awful band in many respects, but it does pick dance tempos well.

Leaders are going to have to learn to gauge their crowds and pattern their playing to what seems to motivate the feet as well as satisfy the ears.

### Keep It Accented

In other words, for the current efforts to promote dance music to really succeed, we must take the improvements bands have made in technique in the last 20 years and add to this the basic tenants of playing good dance music: keep it light, keep it moving, keep it accented.

Just exactly how this can be done is not immediately obvious to me. It isn't easy—and, for some time to come, every band will have to experiment with compromises.

Certainly the tenor band as such should be wiped out. The mournful and heavy moanings of units such as this, purvey as bad a brand of music for dancing usually as you could wish.

### Try These

Just in case you are looking for some elements to copy, you might try the following:

Leo Reisman's *Night and Day* (Victor).

Hal Kemp's *Love for Sale* (Victor).

Artie Shaw's *Dancing in the Dark* (Victor).

Jimmie Lunceford's *Dream of You* (Decca).

Tommy Dorsey's *C'est Si Bon* (Victor).

Just for kicks, it might also be a good idea if a few of the leaders

## REHARMONIZATION DIAL

FOR ARRANGERS and COMPOSERS

A twist of the dial automatically selects all possible substitute high tension chords for any given portions of melody. Thousands of possibilities for rich, modern harmonic treatment.

Developed at:  
SCHILLINGER HOUSE School of Music  
81.00 POSTPAID Money Back Guarantee  
**BURROWS MUSIC CO., INC.**  
STUDIO D  
42 GLOUCESTER ST., BOSTON, MASS.

# Capsule Comments

JOE MOONEY

## Capitol Lounge, Chicago

Chicago—Joe Mooney, bereft of quartet but aided by bassist Bob Carter, played the Capitol lounge here recently and showed that he has all the necessary requisites for selling himself as a single-wit, good material, and good musical presentation. But that he shouldn't work behind a bar.

This all has been delved into before, but it must be stressed that Mooney's is not a delivery to be heard through clanking registers and a noisy, walk-in trade. Several clubs in town could have spotted him to better advantage (and, we feel, made money) than did the Capitol.

Joe relies mainly on the material he used with the quartet, plus some satirical things he's written that are much on a Danny Kaye kick. One, *Rumba, Shmumba*, kids the *pantalone* off the 48-piece bands on stands with nary a musical instrument among them.

Mooney splits his time between piano and accordion, still sells most effectively on the latter.

—jac

learned to dance. Might give them some vague idea of what the customers are interested in.

## Meyer Mouthpieces

Clarinet and Saxophone

These fine rubber mouthpieces come in a great variety of facings and chambers. They will help you overcome many difficulties encountered in modern playing.



FREE CIRCULARS AVAILABLE

At your Dealers or write direct to:  
**MEYER BROS. BOX 145**  
Queens Village, N. Y.



**WFL'S**  
NEW  
TWIN SPRING  
SPEED KING PEDAL



*Sensation*  
of the DRUM WORLD!

Tops with the top professionals like Buddy Rich and Ray Bauduc... twin compression springs and ball bearings. World's fastest action! Only \$19.50 with new streamlined foot-board.

SEE IT AT YOUR DEALERS TODAY!

**WFL DRUM CO.**  
1728 N. Damen Ave., Chicago 47, Ill.

## Rico presents the GREGORY

"MASTER" Line of Mouthpieces—



in 25 years of Mouthpiece Design and Making...

MADE OF FINEST HARD RUBBER

All chambers and facings are entirely HAND FINISHED to related specifications which cannot be attained by machine finishing.

Have you tried RICO REEDS? They're the Logical Companion to GREGORY MOUTHPIECES.

See Your Favorite Dealer or Write Direct to

**RICO PRODUCTS** 1517 FLOWER ST. GLENDALE, CALIF.

## For that Small Combo!

6 IMPORTANT NEW ADDITIONS

To The

## "LITTLE ORCHESTRA SERIES"

In Sparkling Arrangements by LOU SINGER

HOW HIGH THE MOON  
I'M GONNA SIT RIGHT DOWN AND  
WRITE MYSELF A LETTER  
WHY DO I LOVE YOU?  
WALKIN' MY BABY BACK HOME  
YOU'RE THE CREAM IN MY COFFEE

Instrumentation: Trumpet, Trombone, 3 Saxes, Piano, Bass, Guitar and Drums

Fully Cross-coded and Playable With Either Trumpet OR Alto Sax Lead Plus Rhythm Section.

PRICE 60c EACH

Write For Complete Listing of Other Titles

In The

"LITTLE ORCHESTRA SERIES"

THE CHAPPELL GROUP

Chappell & Co., Inc. Crawford Music Corp. T. B. Harms Co.  
Gervais Publishing Corp. Williamson Music, Inc.

EKO Building, Rockefeller Center New York 20, N. Y.

# diggin' the discs with MIX

New York—No consideration of dance music could bypass Victor's recent gigantic dance promotion when 15 albums by Victor's bands, numbering six sides in each, were released at once, backed by a big

promotion campaign. Interesting question is whether or not many of these records were designed for real dancing (Ed. Note: See article this issue by Mix), or whether they were just six sides by the bands concerned, done in their ordinary and expected styles. Dance music, real dance music, is something special, something very seldom done well these days. Victor and its repertoire head Joe Caida deserve plaudits for trying this stunt. The artists and arrangers concerned, however, in most cases could have given the idea better support.

**Charlie Ventura and His Orchestra**  
*It Don't Mean A Thing*  
*Sophisticated Lady*  
*Solitude*  
*Take The "A" Train*  
*Mood Indigo*  
*Prelude to a Kiss*  
 Album Rating—*+++*  
 Six sides by the tenor-baritone man, done on Ellington tunes, with a much bigger aggregation than he normally works with. Benny Green has a good trombone spot on *Thing*, but the brass isn't as crisp as it should be. Piano pickup is bad. The tuba used has some

## Symbol Key

- ||||| Tops
- ||| Tasty
- || Topid
- | Tedious

interesting writing on *Solitude*, better adapted to Charlie's Schrafft-like tenor tone. *Kiss* is a good dance side, helped by some interesting soft bop horn, marred by amary tone. The lessons Victor has yet to learn about recording show up on *Train*, where the perspective between sections is extremely cloudy. More tuba on *Train*, but Charlie's straining for tenor ideas holds down the beat slightly. *Lady* includes Ventura's best playing. (Victor WP 274.)

### Erskine Hawkins

- St. Louis Blues*
- Memphis Blues*
- Beale Street Blues*
- John Henry Blues*
- Aunt Hagar's Children*
- Careless Love*

Album Rating—*||*

Six sides of W. C. Handy tunes by the trumpet-playing maestro whose muted playing is too often out of tune. *Louis* is taken at a medium four-beat tempo, doesn't achieve anything tremendous. This tune, famed the world over as a product of the American blues tradition, is for a good many of its measures not dependent on the blues cadence at all.

*Memphis*, taken slower, has the Hawkinsmen using the Miller reed voicing, but with some big, wobbling reed vibratos. More Miller voicings behind the Hawkins trumpet on *Beale*, after a fairly auspicious alto sax start. *Henry*, done as a medium tempo suitable for what the lads used to call the boogie, is a good dance side, as well as being done at the rockin' tempo that got the Hawkins band its first reputation among Savoy ballroom dancers.

Same for *Hagar*, on which the band's ensemble is much more effective than on the other sides. Hawkins by and large has made better sides than these, both for instrumental and dance effects. (Victor WP 275.)

### Ray McKinley

- My Heart Stood Still*
- You Took Advantage of Me*
- Blue Room*
- Thou Swell*
- It's Easy to Remember*
- Blue Moon*

Album Rating—*|||*

Six Rodgers and Hart sides by the band which once boasted the magnificent arrangements of Eddie Sauter. Interesting to note that Dick Rodgers, a prolific writer of great show music, shows up in this series in two albums, this one, and one by Ralph Flanagan's band to the tune of Oscar Hammerstein II lyrics. These sides are not great dance music, mostly because they could stand more life and conviction. Musically, they are too routine, save for the trombone work of Vern Friley and Irv Dinken. *Swell* has a pleasant voicing of baritone lead under reeds, *Moon* some able use of flute, *Room* the best dance beat. (Victor WP 271.)

### Tex Beneke

- Stardust*
- Lazybones*
- Georgia on My Mind*
- Riverboat Shuffle*
- Rockin' Chair*
- Lazy River*

Album Rating—*||*

Here are six sides of Hoagy Carmichael played by the band that copied Miller, gave it up, and is now back to it. The trouble with the band all along has been that its beat is heavy and lifeless, not the best for listening and certainly not the best for dancing. These sides are better, but they still lack the feeling of crisp life that induces the feeling to dance. There has been much talk about the death of bop, so you will get a large chuckle in the middle of *Mind* at hearing one of Gillespie's best-known figures built right into the arrangement.

Livelier is *Shuffle*, while more bop figures show up in the brass

background in *Chair*. The band's ensemble, incidentally, playing these shows more life than anywhere else in the album. I can only conclude that the men are at least intrigued by the figurations, therefore play them with more conviction and impact. (Victor WP-267.)

### Claude Thornhill

- Man I Love*
- Oh, Lady Be Good*
- Embraceable You*
- Fascinating Rhythm*
- Summertime*
- Bidin' My Time*

Album Rating—*|||*

Thornhill tinkling his way through Gershwin tunes. Musicians who remember the great Thornhill band of three years ago—for ballads, for dancing, and for jazz—will be properly saddened by these rather dull records. *Good* is at least reasonably good two-beat dance music. Same for *Rhythm*, aided by jug tone saxes, hindered by a badly balanced Thornhill piano. (Victor WP 269.)

### Larry Green

- Time on My Hands*
- More Than You Know*
- Tea for Two*
- Carioca*
- Sometimes I'm Happy*
- I Want to Be Happy*

Album Rating—*||*

These sides are good examples of what the average band booker sells automatically as being good dance music. An arpeggio-running piano leader, a reasonably fat "sissy band" horn sound, and simple arrangements. But the band's beat is loggy, the scoring uninspired for dance lift or listening. While Green's band is far better than most of the so-called hot-type bands, it still has many lacks. Best of the sides for dancing is *Sometimes*. (Victor WP 272.)

### Tommy Dorsey

- Just One of Those Things*
- Why Shouldn't I?*
- I Got a Kick out of You*
- It's Delovely*
- You Do Something to Me*
- Love for Sale*

Album Rating—*|||*

Six Cole Porter renditions by Dorsey, done with live, resonant sound, for a change, by Victor. I understand that these were recorded in Manhattan Center rather than at Victor's old and musty 24th street studios—also that Dorsey doesn't think that they are too good acoustic-wise! Johnny Thompson is supposed to have done these scores.

They certainly are sparkling dance scores, played with verve and life, samples of why cantankerously tempered TD stays on top of the dance heap. The type of scoring used on these records in addition to being melodic, also offers enough inner rhythmic and harmonic variation to permit a dancer to phrase to it, as well as to the straight beat.

The phrasing is light and deft enough so that even though the beat is a steady four, it offers sufficient accent to guide the verriest dub. Relaxation and lightness is just as important in good dance music as it is in playing good instrumental jazz. (Victor WP 263.)

### Vaughn Monroe

- Ah, Sweet Mystery of Life*
- Indian Summer*
- Gypsy Love Song*
- I'm Falling in Love with Someone*
- Kiss Me Again*
- Toyland*

Album Rating—*||*

There obviously should be some connection between Monroe's gasps and dance music, but it escapes me. In the moments when the band is not falling in behind him, such as the opening to *Summer*, it sounds like uninteresting Glenn Miller. (Victor WP 264.)

### Spade Cooley

- The Last Roundup*
- Wagon Wheels*
- Lights Out*
- In the Chapel in the Moonlight*
- Empty Saddles*
- The Old Spinning Wheel*

Album Rating—*||*

A tenor band crossed with Hawaiian guitar and hillbilly fiddles. (Modulate to Page 22)

# RECORDS "DESIGNED FOR DANCING" by 15 RCA VICTOR big-name bands!



- "TEX BENEKE plays HOAGY CARMICHAEL" *Star Dust, Lazy River, Lazy Bones, Rockin' Chair, Georgia on My Mind, Riverboat Shuffle.*
- "SPADE COOLEY plays BILLY HILL" *The Last Round-Up, Wagon Wheels, Lights Out, In the Chapel in the Moonlight, Empty Saddles, The Old Spinning Wheel.*
- "TOMMY DORSEY plays COLE PORTER" *Just One of Those Things, Love for Sale, Why Shouldn't I, You Do Something to Me, I Got a Kick Out of You, It's Delovely.*
- "RALPH FLANAGAN plays RODGERS AND HAMMERSTEIN" *Some Enchanted Evening, People Will Say We're in Love, The Surrey With the Fringe on Top, It Might As Well Be Spring, If I Loved, Oh What A Beautiful Mornin'.*
- "LARRY GREEN plays VINCENT YOUMANS" *Tea for Two, Carioca, Time on My Hands, More Than You Know, Sometimes I'm Happy, I Want to Be Happy.*
- "ERSKINE HAWKINS plays W. C. HANDY" *St. Louis Blues, Careless Love, Memphis Blues, Aunt Hagar's Children, Beale Street Blues, John Henry Blues.*
- "SPIKE JONES plays THE CHARLESTON" *The Charleston, Charleston-Mio, Black Bottom, Dain' The New Reccoan, I Wander Where My Baby Is Tonight, Varsity Drag.*
- "SAMMY KAYE plays IRVING BERLIN" *Blue Skies, Always, How Deep Is the Ocean, Say It Isn't So, A Pretty Girl Is Like A Melody, Alexander's Ragtime Band.*
- "WAYNE KING plays JOHANN STRAUSS" *The Blue Danube, Wine, Women and Song, Tales From The Vienna Woods, Emperor Waltz, You And You, Voices Of Spring.*
- "FREDDY MARTIN plays JEROME KERN" *Make Believe, All The Things You Are, Smoke Gets In Your Eyes, I've Told Every Little Star, The Song Is You, Who.*
- "RAY MCKINLEY plays RODGERS AND HART" *My Heart Stood Still, Blue Moon, You Took Advantage of Me, It's Easy To Remember, Blue Room, Thou Swell.*
- "VAUGHN MONROE plays VICTOR HERBERT" *Ah! Sweet Mystery Of Life, Toyland, Kiss Me Again, Indian Summer, Gypsy Love Song, I'm Falling in Love With Someone.*
- "CLAUDE THORNHILL plays GEORGE GERSHWIN" *Oh, Lady Be Good, Bidin' My Time, The Man I Love, Summertime, Embraceable You, Fascinatn' Rhythm.*
- "MIGUELITO VALDES plays ERNESTO LEONARDO" *The Breeze And I, La Comparsa, Malagueña, Say Si Si, Always In My Heart, Jungle Drums.*
- "CHARLIE VENTURA plays DUKE ELLINGTON" *It Don't Mean A Thing, Sophisticated Lady, Solitude, Take The "A" Train, Mood Indigo, Prelude To A Kiss.*



15 GREAT NEW ALBUMS!

15 GREAT COMPOSERS!

90 ALL-TIME HITS!

# RCA VICTOR RECORDS



Joe Glaser is beaming because in San Francisco on Good Friday he personally witnessed a block-long-line of patrons waiting to get into the crowded spot where Louis Armstrong and his combo were playing. Admission was \$1 . . . Frankie Carle is back at work after a brief rest . . . The Don Paladinos are layette shopping. He's in Stan Kenton's trumpet section.



with Matty Matlock and Eddie Miller being flown to New York from the coast for the session.

The Johnny Pionakys expect the stork in mid-May. He plays trumpet with Alvy West. And the Kai Windings are expecting their second heir . . . Buddy Moreno will wed his vocalist, Perry Mitchell . . . George Olsen goes into the Capitol theater (NYC) this month, first time he has played New York in years . . . Hadda Brooks, singer, has signed with London records.

Pianists are taking the spotlight at Cafe Society in Manhattan. Mary Lou Williams played there in April. Erroll Garner is current. Nellie Lutcher starts May 11, Teddy Wilson on May 25, and Art Tatum on June 8 . . . Gene Krupa's manager, Ira Mangel, becomes a father in October . . . Bavarianist Serge Chaloff has joined the staff of Schilling House in Boston . . . Leon Cox, Spirak trombone, and Joan Stevens are burning up the booths at Charlie's tavern.

Eddie Heywood's new trio goes into the Click, Philadelphia, on May 6, and follows with a week at the Apollo (NYC) on May 12 . . . After Frank Sinatra grossed \$65,000 in his first week at Gotham's Copacabana, the management started chasing another Frankie (Laine) for a summer date . . . Muggsy Spanier and Bette Chapel, singer on the Garroway show, have been added to the Mercury roster.

WMGM in New York has dropped Buzz King, trumpet; Herb Dawson, tenor; Wilford Holcombe, baritone; Murray Sandry, Murray Garrow and Al Feller, violins; Tony Dell, bass, and Betty Giamann, harp . . . Sister Rosetta Tharpe plays her first Manhattan date in five years on May 14 at the Golden Gate ballroom. She has signed with Decca for four more years . . . Buddy Tate, former tenor with Basie, is leading a band with a package show touring the south and Midwest.

The Al Bandini trio, at Pastor's in Greenwich Village, has Marty Napoleon, piano; Dave Cooper, drums, and Al on trumpet and guitar . . . Abe Pornoy, jeweler to the bands, and Arline Cohen have announced the bans . . . Jerry Bittlick, former NBC arranger, is scoring for Sammy Kaye . . . In addition to conducting the *Hit Parade* and writing, arranging, conducting, playing, recording, wrapping, and selling his own records, Raymond Scott is free lancing as recording supervisor for Mercury and Admiral records.

Subscribers! Please notify Down Beat promptly of any change of address. The postoffice will not forward periodicals and you may miss one or more issues if we are not advised of your new address!

# Record Reviews

(Jumped from Page 21)

Delightful for dancing! There's none of the hillbilly gum-cracking life, and certainly nothing else in these rapid versions of the Billy Hill tunes. (Victor WP 275.)

### Wayne King

*The Blue Danube*  
*Wine, Women, and Song*  
*Tales from the Vienna Woods*  
*Emperor Waltz*  
*You and You*  
*Voices of Spring*

Album Rating—J

Anyone who loves waltz music, good Viennese waltz music, will sizzle at this album. It's done in King's usual deadly leaden style, with no attention to the character or the charm of the music. One of the fearful things wrong with waltz music in this country for dancing and one of the reasons it has never caught on, is that it is usually played as incorrectly as here.

Waltz music is one form of dance music that doesn't need a steady tempo—it shifts and changes and the dancers follow it. Playing of the kind in this album is the deadliest sort of farce.

How can these riffin concerts possibly be identified with the vital, lusty, wenching music that Johann Strauss wrote? King's musical style is the virtual antithesis of everything good waltz music for dancing can and should be. (Victor WP 270.)

### Spike Jones

*The Charleston*  
*Charleston-Mis*  
*Black Bottom*  
*Doin' the New Raccoon*  
*I Wonder Where My Baby Is*  
*Tonight*  
*Varsity Drag*

Album Rating—J J J

Paul Ackerman's notes for this album say that this is one time when Jones plays the music straight. It's true the gagging isn't as broad—but they certainly are still kidding the music. Some of you may not remember that James P. Johnson, famed piano teacher of Fats Waller, wrote the music for the *Charleston*. As gentle kidding of period music, these are pleasant sides; they will even do if you want to recreate the dances for an evening's fun. (Victor WP 277.)

### Miguelito Valdes

*La Campana*  
*The Brown and I*  
*Malaguena*  
*Say Si, Si*  
*Always in My Heart*  
*Jungle Dreams*

Album Rating—J

Valdes has had better accompaniment before than on these records.

His fiery flamenco-like singing is tamed considerably by a studio band that approaches the whole theory of rumba with considerable restraint. As for dancing, these are unexceptional dance sides. Musically, they give Valdes very little chance to sing. Only on *Malaguena* do you get a snatch of the power that he can put into singing. (Victor WP 276.)

### Sammy Kaye

*Blue Skies*  
*Alexander's Ragtime Band*  
*How Deep Is the Ocean*  
*A Pretty Girl Is Like a Melody*  
*Say It Isn't So*  
*Always*

Album Rating—J J

Funny thing—the leadoff tune in this album, *Skies*, starts off with a drum solo, has a long horn solo, a Dixie trio, a tenor solo, and a brass ride chorus. The execution isn't particularly apt, but at least Kaye tries musically on this side, far more than can be said for Vaughn Monroe.

Ocean brings us back to the familiar saxophone churning, the grinding glide of the guitar, pitiful dance music. To the Kaye fans who protest that this is mere musical opinion, that he is actually wonderful to dance to, I can only reply that too many of the fans, seen all over the country on dance floors, are the ones who dance out of time, repeat the same patterns over and over again, and stumble quietly all over each other. Dancing isn't just something you like to do; like music it demands certain standards of performance—and bands like this won't help you achieve them. (Victor WP 266.)

### Freddy Martin

*All the Things You Are*  
*Who?*  
*You Told Every Little Star*  
*Smoke Gets in Your Eyes*  
*The Song Is You*  
*Make Believe*

Album Rating—J J J

Martin has dropped the deadly tenor band tone which at one time characterized his unit, now plays reasonably danceable hotel music with piano concerto overtones—understandable with the commercial success of his classical adaptation records. Tubby as the rhythm is, it still gets a lift to its beat—that some of the bands in this series with better musical reputations don't achieve. (Victor WP 265.)

### Ralph Flanagan

*People Will Say We're in Love*  
*It Might as Well Be Spring*  
*Oh, What a Beautiful Morning*  
*If I Love You*  
*Some Enchanted Evening*  
*The Surrey with the Fringe on Top*

Album Rating—J J J

The success of the Flanagan band, built like the Larry Clinton band 13 years before it, entirely in the Victor studios, probably helped bring out this whole dance series. Flanagan's formula is simple: he follows the Miller technique, adds

a better rhythm section, and uses more show tunes and standards than did Miller. It's quite nice music—but in repeated doses gets a bit wearing. Seems more conducive to mooning on the floor than actual terpsichory. (Victor WP 268.)

### Gene Williams

*J J J Rain*  
*J J J Ask Me No Questions*

A very pretty ballad side vocaled by young Gene Williams, using some of the sounds Thornhill no longer gets, plus some tidy flute ideas. Best side so far of this revived tune. (Mercury 6893.)

## NOVELTY

### Milton Berle

*I'll Kiss You a Million Times*  
*I Found My Mama*

First side is built on one of Berle's more tediously repeated gag lines, while the flipover is Salty Holmes' talking harmonica routine. Berle is effective for a limited period on TV. Here, as there, he bears very little repetition. (Victor 20-3750.)

Hunting for that

# New Sound?

Here's the secret!



## RUNYON Sax and Clarinet MOUTHPIECES

Score one more for Runyon! For a Runyon will make it easy for you to capture that elusive "new sound" on your sax and clarinet. Try one at your Selmer dealer's today and see for yourself!

You'll like the way a Runyon Mouthpiece improves your playing — by stepping up resonance, im-

proving response, easing attack, and enriching your tone throughout the whole compass of your instrument.

"Matched Bite" design means easier and faster doubling . . . the same embouchure for alto, tenor, and baritone.

Seven facings, in maroon, ivory, and black.

### Runyon Metal Mouthpieces



The same outstanding features of thin-walled molded Runyons, translated into polished metal. Developed and perfected by Chicago's famed teacher of professionals, Santy Runyon. Tenor and alto sax, available in 6 facings.

Look for the Runyon name at your Music Dealer's

See and try Runyon Mouthpieces at your favorite music dealer's, or write for latest literature.

Address Dept. C-53, SELMER, Elkhart, Indiana



THE ACE AND HIS KING

CHARLIE VENTURA

SUPER 20 SAXOPHONE

The HUN WHITE Co. CLEVELAND 1, OHIO



# 'Ventura Could Climb Right To Top'

By JACK TRACY

Reviewed at Club Silhouette, Chicago  
Trumpets: Pete Ventura, Dick Sherman, Ed Badgley, and Red Rodney.  
Trombones: Ject Hitchcock, Billy Byers, and Bob Ascher.  
Sax: Al Young (doublets conga). Andy Cicalese, Harvey Estrin, Tommy Maco, and Bo Ventura.  
Rhythm: Joe Scusa, piano; Jimmy Johnson, bass, and Chick Keeney, drums.  
Vocals: Lucille Reed and Charlie Ventura.  
Charlie Ventura—tenor, baritone, and soprano sax.

Chicago—Want a great dance band? Want a great jazz band? Want a great band? Buy Charlie Ventura. Because CV's recent Silhouette date here proved that here's the band which, we think, has the possibility of catching fire like the Goodman crew in the early '30s and taking over. If the time is ripe for a great, swinging dance band to make it, Ventura could do it.

The band, in the short time it's been organized, already has learned to control the power it has, plays excellently section-wise, has fine soloists, and selects ideal material—show-wise, dance-wise, and jazz-wise.

### Why Ventura?

But why should this be the band to make it? Mainly because the leader still is a popular soloist with the public and this is really the first big band he's tried. It's nothing the people have heard before, warmed over.

And the band is happy. They get a foot out of just being on stand, pitch into section work eagerly, rather than figuring it's just another job to get out of the way.

The brasses smack. Especially the trumpets. Lead man Ed Badgley, since he's joined the crew, has simply taken over the section, shows he's the boss. He's speedily playing himself into the Conrad Gozzo class as a section-header.

### Red Settles

And Red Rodney finally seems to have settled down to consistent blowing. Rather than being strictly the jazz soloist, as he was with Woody Herman, he joins in wholeheartedly with the section, shows interest in everything the rest of the crew does.

Rhythm section is clean, steady, and forceful, led by Philadelphia

drummer Chick Keeney.

Book is loaded with Ellington tunes, from *Take the "A" Train* to *Prelude to a Kiss*. Plus lots of standards like *These Foolish Things*, and ballads for vocalist Lucille Reed.

### Lots of Dancing

Silhouette cleared a dance floor for the band's date. And (probably the most gratifying sight of all) it was well-loaded every time Ventura finished the concert part of the set and told the crowd the floor was theirs.

The statement made to some local leaders to the effect that "What a band this is going to be in a couple of months," met with answers closely akin to jeers.

"A couple of months, hell," was the reply. "Wait just a couple of days 'til they get the amplifying system in this place straightened out. Then you'll really hear a band."

We did.

## 'Voice Of America' Taping Two-Beat

New York—With plenty of material to pick from as a result of the Dixie revival, state department's *Voice of America* program is busily taping Dixie concerts for shortwave broadcast to South America, Europe, and the Far East.

*Voice* gets heavy requests from

## Let's Dance, I'm Sick Of Bop, Is DeeJay's Plea

By Art Ford

Disc Jockey, WNEW, Mikhman's Matinee

New York—The recent dance band album series put out by RCA-Victor is a new birth for dance bands. I think it's the smartest move made by a record company.

I'm sick and tired of bop. To me, it is exhibitionistic musical perversion. In swing, every musical variation of a melody line took either a humorous, warmly tender, or thrillingly mathematical direction.

### Some Are Fine

Some bop musicians are fine instrumentally—the best of these, to my mind, being Dizzy Gillespie. My argument against bop is that it is definitely a diversion from the melody and is essentially vicious, ugly, and, in the worst sense of the word, low.

It seems that after every war there is a psychological effect on people in all walks of life, such as in their mode of living, clothes, spending, and definitely in the music world. Thus the innovation of bop. Then there seemed to be a search for something new in music, something simple and happy—the beer garden type of music. Tunes like *Music, Music, Music*; *If I Knew You Were Coming, I'd've Baked a Cake*; *I Said My Paja-*

these areas for two-beat, and it's aaking advantage of the revival of interest in Dixie in the U.S. to fill the foreign demand.

mas; and *Pussy Cat Song* not only have outlandish titles, but are certainly far from danceable tunes, and they have jammed the juke boxes for quite some time now.

Kids the Backbone  
The kids in America today are

the backbone of the band business. They love excitement, but not in any major sense are they inclined to viciousness—meaning bop. Bop in my opinion, is a bitter brew, one that is giving the music business a bad case of indigestion.

Yes, I'm all for the revival of the dance bands. Give me the danceable music stylings of Artie Shaw, Benny Goodman, Charlie Barnet, Don Redman, and Jimmie Lunceford.

MAKERS OF QUALITY BAND INSTRUMENTS FOR OVER 50 YEARS.  
**Frank HOLTON and CO.**  
124 N. CHURCH STREET  
ELKHORN, WISCONSIN

6-8 FAMOUS FULL-LENGTH HITS  
By Your Favorite Bands on single 10-inch LP Records

UP TO 25-MINUTES OF MUSIC ON EACH DISC!  
Hours of continuous music on automatic changers!  
One speed is all you need—33 1/3 LPI!

YOUR DEALER HAS THEM NOW—GET YOURS TODAY!

# Columbia's sensational LP "Dance Parade" Records

- |                          |                         |  |                         |
|--------------------------|-------------------------|--|-------------------------|
| HARRY JAMES<br>CL 6088   | COUNT BASIE<br>CL 6079  | LES BROWN<br>CL 6060                               | KAY KYSER<br>CL 6061    |
| FRANKIE CARLE<br>CL 6047 | XAVIER CUGAT<br>CL 6077 | CLAUDE THORNHILL<br>CL 6050                        | RAY NOBLE<br>CL 6065    |
| TONY PASTOR<br>CL 6070   | DICK JURGENS<br>CL 6072 | BENNY GOODMAN<br>Vol. I CL 6048<br>Vol. II CL 6100 | WOODY HERMAN<br>CL 6049 |
|                          |                         |  | GENE KRUPA<br>CL 6066   |

### ALSO—THESE GREAT "POP" DANCE COLLECTIONS on Single 10-inch LP RECORDS

- |   |  |  |
|---|--|--|
| "Sentimental Journey"<br>LES BROWN<br>CL 6008 | "Woody Herman and his Woodchoppers"<br>WOODY HERMAN<br>CL 6092 | "Gene Krupa"<br>GENE KRUPA<br>CL 6017                |
| "Theme Songs"<br>Various Artists<br>CL 6014   | "All Time Favorite"<br>HARRY JAMES<br>CL 6009                  | "Goodman Sextet Session"<br>BENNY GOODMAN<br>CL 6052 |
| "Trumpet Time"<br>HARRY JAMES<br>CL 6044      |  | "Dixie By Dorsey"<br>JIMMY DORSEY<br>CL 6095         |

# Columbia LP Records

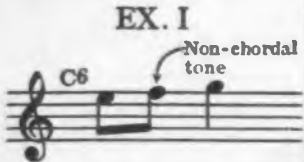
First, Finest, Foremost in Recorded Music—Originator of LP Records for Uninterrupted Listening Pleasure

# ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—So many of you have been inquiring as to the new, modern trend in harmonizing non-chordal tones, that we're going to devote this entire column to that problem. First of all, a definition of a non-chordal tune. It is a melody note which is not part of the original chord of the bar.

For example: If the original chord of the bar is C major chord, and the melody note an F, the F is a non-chordal tone. Here's an illustration of that:



Now, here's the system. Every non-chordal tone is harmonized in exactly the same structure as the chordal tone that precedes it. For example, if the chordal tone is the root of a major chord, then the non-chordal tone which follows it must be the root of the major chord. And so on with all of the structures. We believe that this can best be learned by studying the score example below.

## Kavanaugh Forms Dixie Korn Krew

Hollywood—Dave Kavanaugh's Kurbstone Kops, burlesque Dixie combo headed by the ace tenor man and arranger, draws the much coveted Catalina Island Casino assignment this summer.

Kavanaugh, whose Capitol house ork backed Kay Starr on some of her most successful records, introduced the music comedy group as a gag at a benefit concert in Long Beach. Format consisted of piano, banjo, tuba, drums, cornet, trombone, clarinet, and tenor.

Idea made such a hit that MCA booked the unit into San Francisco's Mark Hopkins hotel for a week's run as an experiment. Result: a holdover, and the Catalina job opening May 27 for the full summer.

### EX. II



Our parting thought: In many passages, it is permissible to consider chordal tones as non-chordal tones in order to get motion in all the parts. Here's an example.

### EX. III



The notes A and E in the above example (while actually the ninth and thirteenth of the chord) can be treated as non-chordal tones.

(Ed. Note: Send questions to Sy Oliver and 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—Ever been called "liver-lip" after an ordinary dance job? It is sad, but true, that four or five hours on the stand leave some trumpeters' lips looking like something ready to be served with onions. Swollen and unnaturally red, they show that the job has been a struggle.

You can be sure that they have felt numb during the evening; that the afflicted players have more than once lost the "feel" of their embouchures as they blew.

In most cases, the development of a kind of "conditioned reflex" will keep lips fresh and alive throughout even the longer jobs. Just learn to release mouthpiece pressure as you inhale.

### Will Free Stimulation

Circulation will be drawn to and through the part of the lip that vibrates. This stimulation will cut the probabilities of numbness and swelling. Vibration will become more free and tone quality more brilliant.

Do not completely remove the trumpet from the lips, except during long rest periods. Merely relax the pressure of the mouthpiece against the cutting teeth without disrupting the embouchure setting.

Here's how it figures: Normal breathing takes about four seconds for inhaling and four seconds for exhaling. In "trumpet breathing" you rush the inhale to prolong the exhale. During a performance the average intake lasts two seconds or less. Resisted by the instrument, the exhale takes from eight to 10 seconds.

### Between Each Breath

Release the mouthpiece pressure between every breath—or on an average of every 10 seconds—dur-

ing a five-hour engagement, and the lips will receive stimulation more than 1,000 times. The feel of the mouthpiece will always remain sure and comfortable.

If you don't believe the printed page, watch the great trumpet players in action. Get close. Notice how they release the mouthpiece at every conceivable opportunity. Try it yourself. What has been one of their greatest assets, surely will be a revelation to you.

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

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

**BOP TIE** made of silk-rayon in all colors  
\$1 SOLIDS or POLKA DOTS  
Special attention to Combs

**BOP GLASSES** MENS and LADIES  
\$2.25 pr. Heavy horned rimmed  
case incl. BLACK or BROWN Frames  
Clear or Tinted Lenses

Cash, Check or SEETON SALES CO., Dept. B  
money order, 1165 E. 14th St.,  
C.O.D.s accepted Brooklyn 30, N.Y.

**ARRANGERS**

Play the Records. See how they are Voiced  
Voice for the "Sound" you want!

**"RECORDED VOICINGS for the DANCE ORCHESTRA"**

Part 1 Sections Part 2 Small Group Part 3 Ensemble  
Over 200 voicings in Score form AND on Records 2 to 18 Voicings  
Text Five 10" Records Album

**MAGILL PRODUCTS CO.**  
\$9.45 Postpaid P.O. Box 27, Elmhurst, N.Y. \$9.45 Postpaid

# Leader 50% Of Band, Says Op

Chicago—"We sent Wayne King to acting school when he started his band at our Aragon ballroom," William Karzas remembers. It is just one item demonstrating Karzas' contention that the leader is at least 50 percent of the band. "A leader has to be a good musician, or a good actor—a salesman all the time. Take the leader out of Lombardo's band, or any other, and what's left means nothing."

"No matter how good a band sounds on the radio, or on records, we have to see the leader in action before we bring the band into our ballrooms."

### No New Leaders

"But there are no new leaders coming up now," Karzas complains. "Most of the good leaders are older, have made and saved their millions, and it is hard to find bands to replace them. A good leader makes people want to come back and hear the band again."

"We like soft music in our ballrooms. None of this jitterbugging. Our ballrooms must be places where you can take your wife, or mother, or sister. The people who go there are important. We want no jitterbugs. Jitterbugging won't last, but a beautiful waltz, a beautiful fox trot. . . ." Karzas heaves an old-world sigh in tribute to these lovely memories.

### Select Family

Karzas, who feels paternalistically that his ballroom patrons are all members of a select and highly wholesome family, does not believe in admitting, in addition to jitterbugs, men without ties or girls wearing sweaters.

A staunch believer in dancing as an integral part of life, ballroom owner Karzas—whose spots were the cradles of bands such as Dick Jurgens, Eddy Howard, and Freddy Martin, in addition to the near-legendary Wayne King—has no patience with other types of dance music. Woody Herman, when Karzas' memory was prodded on the subject, was recalled as "playing that crazy music—you couldn't dance to it."

### Long Tradition

Aragon-Trianon policy, a tradition of 28 years' standing, appears as solid and imaginative as a rock, and wears as well. Though most ballroom operators are hoping a dance band revival will pick up the lagging interests of potential customers, Karzas toys with no such theories.

He frankly feels that economic conditions are the only reason for bad business. "Ours is a low-cost part of the entertainment field, and so we don't feel it so strongly, but we do feel it," Karzas says. But he's not worried. The two Chicago "wonder ballrooms" and the four Karzas-owned spots in other mid-west towns will probably manage to scrape along, without jazz, and without sweaters, and continue to be a safe place to take your mother.

Down Beat covers the music news from coast to coast.

**NEW 1950 EDITION**

**MUSICIANS' HANDBOOK**

STANDARD DANCE MUSIC GUIDE

\* A classified and alphabetical list of the best and most popular standard Foxtrons, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

\* A list of over 300 Top Shows with their Hit Tunes, Stars, Composers, Keys and Starting Notes, including - "The Song Histories of Favorite Composers."

\* "Song Hits through the Years" . . . The outstanding songs of each year, from the Gay Nineties to the present day.

**SEND FOR YOUR \$1.00 COPY TODAY**  
50c Edition Also Available

**A RAY DE VITA**  
150 West 42nd Street, New York, N. Y.

## Rugolo Makes Bow As Leader At Paramount

New York—Pete Rugolo made his bow as an in-the-flesh leader at the Paramount theater in April. Band Pete put together for the date with the help of Eddie Safraniski was made up of: trumpets—Louis Mucci, Stan Fishelson, and Al Porcino; trombones—Kai Winding and Bob Alexander; saxes—Sid Cooper, Normie Stern, Ben Harrod, and Manny Thaler; violins—Lou Stone, Stan Karpenia, George Zornig, and George Koch; viola—Ray Sabinsky; cello—Sandro Szatmary; rhythm—Teddy Napoleon, piano; Eddie Safraniski, bass, and Mel Zelnick, drums.

New York—Aladdin records, blues and rhythm outfit, has moved into the pop field. Pop releases will be put on the Intro label. First sides on the label are by Nick Stuart's orchestra, *Third Man Boogie* and *At the Balinese Room*. If successful, platters will be put on 45 rpm, but at first they will be confined to 78.

**DRUMMERS**

**ARE YOU BEAT CONSCIOUS?**

Learn to Play Progressively With All Styles Of Bands

**DRUMS VIBRAHARP TYMPANI**

Be-Bop Analyzed To Play With Taste And a Beat

**CLARENCE CARLSON**

Cosmopolitan School of Music  
G. I. Bill Approved  
1625 Kimball Building, Chicago 4  
Harrison 7-4064

**COLIN STUDIOS "TEACHERS OF TOP MUSICIANS"**

Modern Arranging  
**"BUGS" BOWER**  
Top Flight Arranger  
Composer and Author

Saxophone  
**SAM MAROWITZ**  
formerly 1st Saxophone  
**WOODY HERMAN**  
**HARRY JAMES • GENE KRUPA**

Latin-American Drumming  
(Timbales, Bongos, Maracas, etc.)  
**WILLIE RODRIGUEZ**  
Staff Member WMGM  
formerly with PAUL WHITEMAN  
RUDIMENTS • MODERN DANCE DRUMMING

Trumpet  
**CHARLES COLIN**  
Teacher of  
**STANLEY FISHELSON**  
**ERNE ROYAL • CONTE CANDOLI**  
**AL PORCINO • BERNIE GLOW**  
**SHORTY ROGERS, etc.**

**COLIN STUDIOS** 111 W. 48th St., New York 19, N. Y. Tel. Olin 3-1347

**COMPLETE ARRANGING EDUCATION**

••• Sop-Chords Applied ••• Musical Psychology ••• Arranging I  
••• Arranging II ••• Arranging III ••• Voicing by Acoustics  
••• Instrumentation ••• Psychological Associations ••• Orchestration

Endorsed!! Acclaimed!! Each Book One Dollar

**PRIVATE-CLASS-CORRESPONDENCE LESSONS**

**MAURY DEUTSCH, Mus.D.** 153 W. 57th St., N. Y. C.  
Cl. 6-5545 (opp. Carnegie Hall)

HIGHEST RATED IN UNITED STATES

**MUSIC PRINTERS AND ENGRAVERS**

ESTIMATES GLADLY FURNISHED • ANY PUBLISHER OUR REFERENCE

**Kayner**

Advertisements

**"Finest Drums I Ever Owned"**

New York, N. Y.—"Gretsch Broadkasters, Finest Drums I Ever Owned," says Deniz Best. Now with the George Shearing group, Deniz is one of the finest modern percussionists on the big time. He was formerly with the Coleman Hawkins, Illinois Jacquet and Errol Garner groups. Here are just a few features of Deniz Best's Broadkaster outfit. \*Superlative Hardware and Plating \*That Unmistakable Broadkaster Tone \*Guaranteed Perfect Round Shell. See them at your Gretsch dealer. And write today for your FREE catalogue (drums and drummer accessories). The Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn (11), N. Y.

New York, N. Y.—"Gretsch Broadkasters, Finest Drums I Ever Owned," says Deniz Best. Now with the George Shearing group, Deniz is one of the finest modern percussionists on the big time. He was formerly with the Coleman Hawkins, Illinois Jacquet and Errol Garner groups. Here are just a few features of Deniz Best's Broadkaster outfit. \*Superlative Hardware and Plating \*That Unmistakable Broadkaster Tone \*Guaranteed Perfect Round Shell. See them at your Gretsch dealer. And write today for your FREE catalogue (drums and drummer accessories). The Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn (11), N. Y.

Alvarez, Fernando (Cocobana) NYC, no  
Anderson, Wally (Magic Inn) Seattle, no  
Angelo, Leo (Colonial) Pittsburgh, 5/9-18,  
Anthony, Ray (Statler) NYC, h

Beck, Will (Helders) Jackson, Miss.,  
Out 5/19, h  
Bardo, Bill (Mayo) Tulsa, Okla., h  
Barron, Blue (On Tour) MCA  
Beall, Louis (Chicago) Chicago, t  
Beckner, Denny (Hawthorne) L.A., h  
Bell, Curt (Texas) Ft. Worth, h  
Benedict, Gardner (Neil House) Colum-  
bus, Out 5/24, h  
Beneke, Tex (Casino) Walled Lake, Mich.,  
5/8-7  
Bond, Johnny (VFW) Chambersburg,  
Pa., 5/15-20, h  
Borhis, Russ (Lions-Milford) Chicago, h  
Brandon, Henry (Mayflower) Washington,  
D. C., h  
Brandwynne, Nat (Roosevelt) NYC, In  
5/8, h  
Brown, Les (Palladium) L.A., 5/10-5/18, h

Carle, Frankie (Casino) Walled Lake,  
Mich., 5/12-14, h; (Trocadero) Hender-  
son, Ky., 5/19-25, no  
Carlson, Merle (Admiral Kidd) San Diego,  
no  
Carlynn, Tommy (On Tour) MCA  
Carlyle, Russ (On Tour) MCA  
Carson, Sal (Sir Francis Drake) San Fran-  
cisco, h  
Cassell, Allyn (Tops) San Diego, no  
Cavallaro, Carmen (Astor) NYC, 5/12-  
7-5, h  
Claridge, Gay (Martini) Chicago, r  
Coleman, Emil (Statler) Washington,  
D. C., h  
Cummins, Bernie (Claridge) Memphis,  
5/6-13, h

Davidson, Oes (Chez Paree) Chicago, no



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; no—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; rh—  
roadhouse; pc—private club; NYC—New York City; Hwd—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Gieser),  
745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; B—Billy Shaw, 1250 Sixth Ave., NYC; GAC—General Artists Corp., RKO  
Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McCConkey Music Corp., 63 Seventh Ave., NYC; MCA  
—Music Corp. of America, 745 Fifth Ave., NYC; MG—Max Gale, 42 West 49th St., NYC; SMA—Reg Marshall Agency, 4271 Sunset Blvd.,  
Hwd.; SAC—Shaw Artists Corp., 1250 Sixth Ave., NYC; UA—Universal Attractions, 37 Madison Ave., NYC; WA—Willard Alexander, 35  
Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Dennis, Pat (Clendenning's) Upper Dar-  
by, Pa., Out 6/30, no  
Deutsch, Emory (Ritz-Carlton) NYC, h  
DiPardo, Tony (Washington-Yorke)  
Shreveport, La., 5/8-5/4, h  
Distad, Vic (Sberman's) San Diego,  
Calif., no  
Donahue, Al (Rice) Houston, Out 5/8, h  
Dorsey, Jimmy (Lakeide Park) Denver,  
5/24-5, h  
Dorsey, Tommy (On Tour) MCA  
Drake, Charles (Grove) Orange, Tex., no  
Dreyer, Roland (Club 26) Atlanta, Ga., no  
Duchin, Eddy (Waldorf-Astoria) NYC,  
Out 6/10, h  
Duke, Johnny (Monteleone) New Orleans,  
In 5/8, h  
DuMont, Oscar (Sunset Beach) Almones-  
ton, N. J., h  
Durso, Mike (Cocobana) NYC, no

Ennis, Skinnay (On Tour) MCA

Featherstone, Jimmy (Schroeder) Milwau-  
kee, 5/30-5/5, h  
Ferguson, Danny (Commodore Ferry) To-  
ledo, Out 5/17, h; (Broadwater Beach)  
Biloxi, Miss., 5/22-5/4, h  
Fina, Jack (Edgewater Beach) Chicago,  
5/5-5/8, h  
Flo Rito, Ted (Beach Club) Delmar, Calif.,  
h  
Fitzpatrick, Eddie (Mapes) Reno, h  
Floyd, Chick (Roosevelt) L.A., h  
Foster, Art (Danceand) Philadelphia, h  
Foster, Chuck (Peabody) Memphis, Out  
5/13, h; (Westview Park) Pittsburgh,  
Mich., 5/14-18, h  
Fotina, Larry (Melody Mill) Chicago, Out  
5/16, h; (Keenwood) Pittsburgh, 5/26-  
7-8, h  
Foy, Dick (Sir Francis Drake) San Fran-  
cisco, h

Garber, Jan (Trianon) Chicago, Out 5/21,  
h  
Gillespie, Dissy (Silhouette) Chicago, 5/5-  
14, no  
Golly, Cecil (Nicollet) Minneapolis, h  
Grant, Bob (Plaza) NYC, h  
Gray, Chauncey (El Morocco) NYC, no  
Gray, Glen (Peabody) Memphis, 5/29-  
6/11, h  
Gregg, Wayne (Oh Henry) Willow  
Springs, Ill., h  
Hampton, Lionel (On Tour) ABC  
Harris, Ken (Casino) Quincy, Ill., h  
Harrison, Cass (Broadwater Beach) Biloxi,  
Miss., 5/11-5/21, h  
Hayes, Carlton (El Rancho Vegas) Las  
Vegas, h  
Hayes, Sherman (Blackstone) Chicago, r  
Heckner, Ernie (Fairmont) San Fran-  
cisco, h  
Herbeck, Ray (Claridge) Memphis, 5/8-  
6/2, h  
Herman, Woody (Howard) Washington,  
D. C., 5/5-11, t; (Royal) Baltimore,  
5/12-18, t; (Adams) Newark, 5/19-25, t

Howard, Eddy (Casino) Walled Lake,  
Mich., 5/19-21, h; (Bill Green's) Pitta-  
sburgh, 5/28-6/8, no; (Moonlite) Cin-  
cinnati, 5/23-28, h  
Hugo, Victor (Smith Sho-Bar) Philadel-  
phia, no

Jahna, Al (Last Frontier) Las Vegas, h  
James, Harry (Astor) NYC, 5/22-5/10, h  
Jerome, Henry (Edison) NYC, h  
Jurgens, Dick (Roosevelt) New Orleans,  
5/2-5, h; (Cavalier) Virginia Beach,  
Va., 5/30-7/15, h

Kanner, Hal (William Penn) Pittsburgh,  
h  
Kassel, Art (Air Base) San Antonio,  
h  
Keady, Ken (Crystal Terrace) Duluth,  
Minn., no  
Kerna, Jack (Stockmen's) Elko, Nev.,  
Out 7/1, h  
King, Henry (Shamrock) Houston, h  
Kinsley, Stephen (Statler) Washington,  
D. C., h  
Krupa, Gene (On Tour) MCA

Landis, Jules (Ambassador) NYC, h  
Lawrence, Elliot (Paramount) NYC, 5/17-  
24, t  
LaSalle, Dick (Blackstone) Chicago, h  
LeWinter, Dave (Ambassador) Chicago, h  
Lombardo, Guy (Waldorf-Astoria) NYC,  
In 5/4, h  
Lombardo, Victor (Statler) Boston, In  
5/15, h  
Long, Johnny (On Tour) GAC  
Lopes, Vincent (Taft) NYC, h

Martin, Freddy (Palladium) L.A., Out  
5/7, h  
Masters, Frankie (Stevens) Chicago, h  
Masters, Vick (Golden) Reno, h  
McCoy, Clyde (Aragon) Santa Monica,  
Calif., Out 5/25, h  
McGee, Johnny (Wagner's) Philadelphia,  
h  
McGreene, Don (Jefferson) Richmond,  
Va., h  
McLean, Jack (Hilton Manor) San Diego,  
h  
Miller, Bob (Statler) Boston, Out 5/14, h  
Miller, Alan (K of C) Peabody, Mass., h  
Millinder, Lucky (Savoy) NYC, h  
Mooney, Art (Meadowbrook) Cedar Grove,  
N. J., In 5/5, h  
Morales, Noro (China Doll) NYC, no  
Morgan, Russ (Capitol) NYC, t; (Pal-  
ladium) L.A., In 5/12, h

Nagel, Harold (Biltmore) NYC, h  
Neigbor, Paul (Biltmore) L.A., h  
Noble, Leighton (On Tour) MCA

Ohman, Phil (Beverly Hills) L.A., h  
Olson, George (Capitol) NYC, 5/18-31, t  
O'Neal, Eddie (Palmer House) Chicago, h

Overend, Al (Skyline) Billings, Mont., no

Palmer, Jimmy (Claridge) Memphis, Out  
5/8, h; (Aragon) Chicago, 5/23-5/18, h  
Parrish, Charlie (Hamilton) Washington,  
D. C., h  
Pastor, Tony (King Phillip) Wrentham,  
Mass., 5/10-13, h  
Peabody, Eddie (Palomar) Seattle, Out  
5/7, h  
Pearl, Ray (Melody Mill) Chicago, 5/17-  
6/27, h  
Peters, Bobby (Eddy's) Kansas City, r  
Pettit, Emil (Versailles) NYC, no  
Phillips, Teddy (Highlands) St. Louis,  
5/8-11, h; (Keenwood) Pittsburgh,  
5/19-19, h; (Casino) Walled Lake,  
Mich., 5/26-30, h  
Pieper, Leo (Schroeder) Milwaukee, 5/18-  
25, h  
Prima, Louis (Town Casino) Buffalo, Out  
5/20-7/8, h; (Casino) Atlantic City,  
5/20-7/8, h  
Pruden, Hal (Olympic) Seattle, h  
Preston, Jimmy (Dreamland) Lawndale,  
N.J., no

Raginsky, Misha (Shamrock) Houston, h  
Ragon, Don (Pia-Mor) Kansas City, Out  
5/8, h; (Dutch Mill) Delavan, Wis.,  
5/18-7/18, h  
Rafferty, Bob (Van Orman) Ft. Wayne,  
Ind., h  
Reichman, Joe (Mark Hopkins) San Fran-  
cisco, Out 5/15, h  
Reid, Don (Business Room) Galveston,  
Tex., no  
Reid, Ben (Statler) Cleveland, h  
Robbins, Ray (Bill Green's) Pittsburgh,  
Out 5/13, no  
Ruhl, Barney (St. Anthony) San An-  
tonio, Out 7/19, h

Sandifer, Sandy (Thunderbird) Las Ve-  
gas, h  
Sands, Carl (Oriental) Chicago, t  
Saunders, Red (DeLia) Chicago, no  
Shaffer, Freddie (Trocadero) Henderson,  
Ky., 5/12-25, no; (Keenwood) Pitta-  
sburgh, 5/5-17, h  
Spivak, Charlie (Port Lodge) Larch-  
mont, N.Y., 5/29-5/19, h  
Stier, Jimmy (Valencia Gardens) Ft.  
Wayne, Ind., h  
Strong, Benny (Ambassador) L.A., Out  
5/25, h  
Study, Joe (Cleveland) Cleveland, h  
Stuart, Nick (Business Room) Galveston,  
Out 5/25, no; (Claridge) Memphis,  
5/26-5/8, h  
Sykes, Curt (Trianon) Seattle, h

Towne, George (Trocadero) Henderson,  
Ky., Out 5/11, no; (Peabody) Mem-  
phis, 5/15-28, h  
Tucker, Orrin (Claremont) Berkeley,  
Calif., Out 5/12, h

Ventura, Charlie (Riviera) St. Louis,  
5/15-20, no  
Vincenzi, Leo (Steel Pier) Atlantic City,  
5/6-7, h

Waynick, Howard (Casablanca) Greens-  
boro, N. C., no  
Weeks, Ranny (Copley-Plaza) Boston, h  
Weems, Ted (Pleasure Pier) Galveston,  
5/9-22, h  
Welk, Lawrence (Highlands) St. Louis,  
5/12-18, h  
Wendel, Art (The Oakes) Philadelphia, h  
Wharton, Dick (Anchorage) Philadelphia,  
no  
Williams, Griff (Aragon) Chicago, Out  
5/21, h; (Trianon) Chicago, 5/25-5/18,  
h  
Worth, Stanley (Pierre) NYC, h

Zarnow, Ralph (Riverview) Des Moines,  
In 5/9, h

Singles

Adams, Lane (Brown) Louisville, h  
Baron, Eileen (Oriental) Chicago, 5/1-14,  
t  
Barton, Joan (Blackstone) Chicago, h  
Boid, Davey (Town Casino) Chicago, et  
Carson, Mandy (Oriental) Chicago, 5/4-17,  
t  
Cool, Harry (Capitol) Chicago, et  
Cornell, Don (Carousel) Pittsburgh, Out  
5/7, no  
Crosley, Les (Drake) NYC, h  
Damon, Vic (Lookout House) Covington,  
Ky., Out 5/7, no; (Earle) Philadelphia,  
5/19-25, t; (Waldorf-Astoria) NYC, 5/1-  
25, h  
Decond, Johnny (Oriental) Chicago, 5/18-  
31, t  
Eastman, Ronnie (Rathskeller) Mankato,  
Minn., Out 5/6, no  
Estaline, Billy (Paramount) NYC, Out  
5/9, t; (49th & B'way) NYC, 5/25-5/7,  
no; (Click) Philadelphia, 5/8-17, h  
Farrell, Bill (Capitol) Washington, D. C.,  
5/4-10, t; (Capitol) NYC, In 5/18 or 25,  
h  
Fitzgerald, Ella (Palomar) Seattle, 5/23-  
28, t  
Flowers, Pat (Baker's) Detroit, et  
Foy, Helen (15 Stairs) Winnipeg, 5/19-  
25, no  
Frye, Don (Jimmy Ryan's) NYC, no  
Gerdes, Bob (A-Bar) Austin, Texas, h  
Gibbs, Georgia (Capitol) NYC, 5/11-24, t  
Handy, W. C. (Diamond Horseshoe) NYC,  
no  
Hunter, Ivory Joe (421 Club) Philadel-  
phia, no  
Kelsey, Jr., John (Blue Angel) NYC, no  
Knight, Evelyn (Plaza) NYC, Out 5/17, h  
Laine, Frankie (Paramount) NYC, In  
5/17, t  
Langford, Frances (Olympic) Seattle, 5/22-  
28, h; (Thunderbird) Las Vegas, 5/8-21,  
t  
Lee, Julia (Silhouette) Chicago, In 5/19, no  
Lutcher, Nellie (Cafe Society) NYC, 5/11-  
24, no  
Marmaros, Dodo (Playhouse Grill) Pitta-  
sburgh, no  
Martin, Tony (Palladium) London, Out  
5/7, t; (Riviera) Ft. Lee, N. J., 5/18-  
5/11, no; (Flamingo) Las Vegas, 5/23-  
7/12, h  
Merrett, Mabel (Byline) NYC, no  
Miles, Denny (Merry-Land) Washington,  
D. C., no  
Morgan, Al (Oriental) Chicago, 5/18-31, t  
Murphy, Rose (El Rancho Vegas) Las Ve-  
gas, Out 5/9, h; (Ciro's) San Francisco,  
5/11-24, no  
O'Day, Anita (Hi-Note) Chicago, no  
Page, Patti (Copa) Pittsburgh, 5/8-14,  
no; (Paramount) NYC, In 5/17, t  
Robie, Chet (Heising's) Chicago, no  
Rose, Bert (Topper's) Chicago, r  
Seltzer, Stan (Hi-Note) Chicago, no  
Shay, Dorothy (Palmer House) Chicago, h  
Sherr, Dinah (Ambassador) L. A., Out  
5/28, h  
Simmons, Lonnie (Harry's) Chicago, et  
Sinatra, Frank (Chez Paree) Chicago, no  
Stewart, Roger (Chatham) NYC, et  
Sutton, Ralph (Condor's) NYC, no  
Tatum, Art (Surf) L. A., no; (Cafe So-  
ciety) NYC, 5/8-7/5, no  
Thompson, Tommy (Carlton) Rochester,  
Minn., h  
Torne, Mel (Carnival) Minneapolis, Out  
5/11, no; (15 Stairs) Winnipeg, 5/11-17,  
no; (Thunderbird) Las Vegas, 5/25-5/7,  
h  
Trenet, Charles (Blue Angel) NYC, no  
Tucker, Sophie (Chez Paree) Chicago,  
5/12-5/15, no  
Valli, Vanita (Sorrento) Highland, Ind.,  
h  
Walter, Cy (Drake) NYC, h

Directone increases carrying power 35%

Only Pancordion and Crucianelli have this acoustical feature invented by Robert Pancotti!

Pancordion  
  
Crucianelli

120-bass Directone accordions \$280 to \$750

FREE!  
PANCORDION, INC.  
161 Eighth Avenue, New York 1, N. Y.

From the Great Catalog of MILLS  
New DIXIELAND Arrangements  
BY ZEP MEISSNER  
FOR ANY INSTRUMENTATION. Every one of these ZEP MEISSNER orchestrations contains parts for trumpet, trombone, tenor sax, clarinet, bass, guitar, drums and piano. Your band can play them! because they are scored for alternate instrumentation.  
FAMOUS STANDARDS. Ain't Misbehavin'-Riverboat Shuffle -Beale Street Mama-Who's Sorry Now. Millions are requesting these renowned favorites.  
NEW, GREAT ORIGINALS. Louella-Leavin' Town-Dixie Downbeat-New Orleans Masquerade. Every one is a priceless Dixieland gem.  
READY SOON. When My Sugar Walks Down The Street-How Come You Do Me Like You Do. Order these now; don't wait!  
ARRANGED EXACTLY AS RECORDED. In the MGM RECORD ALBUM NUMBER 36-by Zep Meissner and his great Dixieland aggregation.  
ORDER THESE DIXIELAND ARRANGEMENTS NOW!  
From your dealer or direct  
MILLS MUSIC, INC.  
1619 BROADWAY, NEW YORK CITY  
JACK MILLS President

WASHINGTON HOTEL  
167 W. WASHINGTON, CHICAGO, ILL  
Next Door to Local 10  
Jack P. Potter, Mgr.  
ROYAL HOTEL  
Milwaukee, Wis.  
Right Downtown  
Edee Van Ness, Mgr.  
MUSICIANS HEADQUARTERS  
SPECIAL RATES TO THE PROFESSION

Midwest School of Modern Music  
5 W. Lake St., Minneapolis, Minn.  
in association with  
MIDWEST BOOKING SERVICE  
offers  
Complete Orchestral Training and Placement  
Professional musicianship course of 27 weeks, 25 hours of instruction each week, including harmony, arranging, group ensemble and sectional training. Part time work is available for advanced students.  
NEXT CLASSES-MAY 22 AND JUNE 12  
VETERAN APPROVED  
Periodical recordings-Soundproof studios-Teaching staff of top-flight professionals

# Play For Dancers Again, Asks Welk

By LAWRENCE WELK

Chicago—In my opinion, orchestras themselves are partially responsible for the fall-off in the dance business. For the most part, they have not been playing for dancers—the people who pay their salaries. In fact, I feel some bands have actually driven dancers away by playing music the public could not understand, dance to, or enjoy.

When people spend money to dance, they want value received. This fall-off in business not only affects the ballroom promoter, but also works a tremendous hardship on the band leader in keeping his organization working and at the high caliber necessary to do a good job.

### Enthusiasm Waned

For the most part, enthusiasm in dance bands has lessened considerably. People don't seem to care much whether they go to a dance or not. I can remember the time when they wouldn't miss a big dance night. The dancers have been disappointed on many occasions and many have found other places for their entertainment money.

I sincerely believe that a band should adapt its music to each particular job. If it can't, it shouldn't take the job, as it not only spoils things for the band, but also for the ones who follow. After dancers and diners are disappointed once or twice, it will take a while to get them back. I only hope they haven't gone so far away that they can't find their way back.

### New Bands Needed

A few new bands with new and exciting ideas would be a big boost to the business at this time, something in the precision style of the Hal Kemp band of years ago.

Ralph Flanagan must be something new and exciting and on the right track, because we have heard more about him on the ballroom circuit than any other band. News travels fast, and when something good comes along, people are quick to recognize it.

I would put dance music into three classifications: 1—The real dance music, as we used to know it; 2—Slow, ballad-type music; 3—Extremely fast and loud music.

### Prefer First Type

I have found that most of the people prefer the music in the first classification. And I could never understand why some trade papers, and others, supported the third classification, as it wasn't the real

## Mitch Miller

(Jumped from Page 1)

people were hearing a "new" sound.

And there was Tex Beneke playing the whole Glenn Miller book. Then along came a new face, Ralph Flanagan, also playing a Glenn Miller-type book. People get very enthusiastic about it. It's the same music, but a new face, and that makes the difference.

Another reason is that the old bands were so big that operators couldn't operate profitably, so they had to close up. And without road dates, a dance band is nothing. Very few bands can live off their record royalties alone.

Here's what has happened. All the kids who are going for Dixie have never really heard it before. They have just discovered it. The logical step after Dixie is the dance band. We're going through the same cycle and development of tastes that we had 20 years ago. Of course, people still want to hear vocalists, but it's the same story. They look for new vocalists, new singing styles.

### ORCHESTRATIONS

Band Music Method Books Supplies Instruments

Our FREE Catalogs list thousands of Orcha. Be Bops, Books, Band Music, Instruments and Supplies.

### EVERYTHING FOR THE MUSICIAN!

Need orchestrations in a hurry? Try our fastest service—Send \$1.00 deposit, and we'll ship C.O.D. same hour.

TERMINAL MUSICAL SUPPLY, Inc. 1124 W. 48 Street, New York 19, N.Y.

dancers and general public who asked for it.

Guy Lombardo is the toughest competition I have ever run into because he plays music the people want to hear and at the right tempo. There are musicians, band leaders, and even trade papers who make fun of the Lombardo music, but it has been the most danceable through the years. I only wish there were a dozen more like him to help hold interest in dancing.

Let's start playing for the dancers again and play the music they like and want to hear. We have learned a lesson, and a costly one. There is a tremendous amount of money spent each year on entertainment, and let's hope it won't be long before ballroom operators once again get their share.

## Kenton Talks Dance Music

(Jumped from Page 1)

that Miller was a great and progressive musician. If he were alive today, his band wouldn't still be sounding the way it did seven or eight years ago. One day, some little guy is liable to come out of Des Moines with a band that has something the people want and the Miller copycats will be finished.

### Companies Learned

One important thing about the return to dance music is that it shows that the record companies have learned something. They have found that they could take one man, a singer like Sinatra, back him up with a few instruments, and make just as much money as they could with the circuses that

Tommy Dorsey and Glenn Miller were dragging around with them. So they plugged the singers and gradually ignored the bands.

But then the record companies found that the singers which they had successfully built up just wanted to sit around their swimming pools. They weren't interested in getting out in front of the public and making a personal presentation, which is the thing that sells records.

Dave Kapp of Decca, I think, was the first record company executive to realize what was happening. He said, "We've got to get back to bands before there's no record business left."

### Victor Tried

Victor made an honest effort to help things with its series of "Here Come the Dance Bands Again" albums. They spent thousands of dollars promoting these bands, but they made one big mistake. Here came the bands again, but they were the same old bands that were familiar to everyone.

If, instead of using 15 well-known bands, they had used some new bands, plus six or seven strong, well-known bands to help introduce the new blood, they might have made a real contribution to reviving the band business.

As it is, Victor tried to make something new out of something

that was dead, and their effort and money is wasted.

New blood is needed right down the line in the music business. We need new band leaders or else there won't be any band business. We need new agents and operators who will be awake to the realization that business is there if you want to go after it.

### Booked Own Tour

I had to book and promote my concert tour because the established agents and promoters were too scared to do it. I'll keep right on doing it myself until the agents and promoters wake up or until—and this is more likely—new blood appears in the field which is alive to the potentialities of the business today.

It will be only with the appearance of new blood that we'll get away from the current obsession of

### LEARN TO ARRANGE

by studying the SY OLIVER-DICK JACOBS system of MODERN APPLIED ARRANGING. Step by step, you learn all the devices used by leading arrangers. Instruction available through personal lessons or by mail. Call, write or phone for full information and free chord chart. DICK JACOBS—SY OLIVER (11th Floor) 1619A Broadway—N. Y. 19—Circle 7-2804



### LEARN TO SING with NORMAN KLING

One of America's TOP singing instructors who has taught such stars as Gordon MacRae, Ginny Simms, Barry Wood Phone WEster 9-7188 Norman Kling, 831-D Kimball Hall 25 E. Jackson Blvd., Chicago 4, Ill. Out-of-town students send \$1.00 for Norman Kling's Home Study Voice Course

Have you tried the ...

### NEW Simpson MOUTHPIECES

for Sax and Clarinet

"Choice of West Coast Artists" order yours today

Lockie Music Exchange 1521 N. Vine • Hollywood

## BUM LIP?

THEN THIS IS FOR YOU!

THOUSANDS OF BRASS MEN HAVING EVERY ADVANTAGE AND WHO USE THE ADVANTAGE WISELY, FAIL TO DEVELOP EMBOUCHURE STRENGTH—

WHY? Having every opportunity to succeed they fail— WHY? Are our fine teachers, methods and advantages all wrong— WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information. HARRY L. JACOBS 2943 W. Washington Boulevard Chicago 12, Illinois

## CHIRON VIBRATOR REEDS

(Reg. U. S. Pat. Off.)

## REEDS

### for Saxophone and Clarinet

10 DIFFERENT STRENGTHS . . . from No. 1 Soft to No. 5 1/2 Hard

IMPORTED from France again . . . and better than ever. For that distinguished brilliancy of tone, use VIBRATORS, the reeds with the grooves.

ASK YOUR DEALER

H. CHIRON CO., INC., 1650 Broadway, New York, N. Y. The famous DERU REEDS, imported from France, now available.

# Lifton

LARGER ON THE INSIDE... SMALLER ON THE OUTSIDE... IMPOSSIBLE...? BUT WE DID IT...!

YOUR DEALER WILL PROVE IT TO YOU.

New Streamline Cases

trying to play a safe thing. There is no such thing as "a safe thing" in the music business. People are liable to change their taste at any time.

This is nothing new. It has always been true, but band leaders and agents and promoters have got to realize it. They've got to realize that this business is a gamble, and either you take that gamble or there's no business.

### DRUMMERS

You must read "STYK"

The Drummers Own Magazine, 34 page booklet full of International news, photos & technicalities about DRUMS, DRUMMING & DRUMMERS. Annual sub. \$2.60 postpaid. By Money Order through your post office "STYK", 42, London Rd. Teichobem, England

When in DETROIT . . .

Bring Your Instrument Troubles to

IVAN C. KAY DETROIT HOME OF SELMER and BACH

Our Repair Department Can't Be Beat

COMPLETE LINE OF REEDS AND ACCESSORIES

Cherry 4288-Detroit-112 John R

## Wm. S. Haynes Co.

MAKERS OF HIGH GRADE BOEHM FLUTES

108 MASSACHUSETTS AVE. BOSTON, MASS.

THE Tone Heard "Round the World"

## "Finest Drums I Ever Owned"



Chicago, Ill.—"Gretsch Broadkasters, Finest Drums I Ever Owned," says Bobby Christian. Bobby has authored several best selling drum books, operates the Bobby Christian School of Percussion and finds time to be Staff drummer at Station WBBM. A well-rounded artist Bobby selects Broadkasters for their many exclusive features. \*Fully Adjustable "all-height" Cymbal Holders \*Tone! Solid, Distinctive, Unmatchable \*Separate Tensioning Throughout. See them at your Gretsch dealer. And write today for your FREE catalogue (drums and drummer accessories). The Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn (11), New York.

Chicago... Csi... Vic... (previous... It w... part a... compa... tential... ve cou... busine... of the... vined, a Ton... or Fra... How... what I... and s... dance... Os wi... Clinton... CI... '5c a... famil... name, A... in we... NEW D... YAVE... Colum... DRUMS... \$1.00... \$8.00... and p... lace... ONE L... by ov... and 5... Shifts... and a... of \$1... 1. Bos... DRUMS... nation... Phon... MUSICI... direct... With... solo... 218 S... PIANO... \$10.00... Chicag... PROGR... Brass... 5518... THE M... able... menta... RAN... Pa... NEWII... specia... COMBO... classic... alto... Louis... town... TENOR... stands... West... DIXIELA... men... 5018... SPECIAL... chestr... alonal... Down... SPECIAL... trump... trump... RAN... Rocher... DRUMS... Oliver... 16... PHC... BARE... Record... vare... 75,000... Send... Jacob... NYC... FALKEN... Ave... MODERN... Melo... POPULA... teachi... Studen... Mich... PARSON... man... Califor... DISTINC... Ed Br... City...

# Csida Tells Victor Story

(Jumped from Page 1)

previous position in the golden age of pre-war days. It was obvious that here was a great segment of the music business lying practically fallow in comparison to its tremendous potentialities. We also believed that we could build the band record business at no sacrifice whatsoever to the great vocal records. No type of music, no style, we were convinced, could ever hurt a Como or a Tony Martin, a Mindy Carson or Fran Warren.

### Wanted to Correct

However, I was interested to see what RCA could do to correct the end situation. Victor had made dance music history back in the 30s with Goodman, Dorsey, Shaw, Hinton, and Glenn Miller. We had



Joe Csida

also been the biggest name in recorded dance music at that time and had contributed to building up most of the outstanding names in the popular dance field.

The important thing, obviously, was to kindle the spark of interest in bands and hypo the dance fans to a point where the bands and the music which they had to offer once again became a major entertainment factor.

We at Victor also were aware of one particularly noticeable trend which characterized the past few years. Bop had reached its apex, and, with the interest in progressive jazz, instrumental virtuosity, and the spotlight on such vocalists as Como, Tony Martin, Sinatra, and Dinah Shore, the bands had shown an inclination to drift away from the basic melodic dance beat which had been such an integral part of the '30s' dance impetus.

### Brought Back Beat

We decided to bring back that beat and filter it through our dance records in a concentrated effort to lure the dancers back to the floors. Our first results were apparent in a new Tommy Dorsey, who recaptured much of the feeling which had characterized his work in the '30s. With *Down by the Station*,

# Columbia Pulls Switch On RCA Talent Grabs

New York—Traffic in talent snatching between Victor and Columbia records, in which Victor recently grabbed Frankie Carle and Gene Krupa from Columbia, turned the other way this month when Columbia snatched Bill Lawrence and Dorothy Kirsten from Victor.

Miss Kirsten, who is primarily a longhair but has been a regular member of Frank Sinatra's radio show this year, will cut some pop stuff for Columbia and may be teamed with Sinatra on wax.

Columbia also inked Abe Burrows, comic-singer, who had previ-

*The Hucklebuck, and Dry Bones*, Tommy suddenly had a tremendous new vogue.

Last year also proved to be Sammy Kaye's biggest on records, more evidence that dancing was on the upbeat. Then, when Ralph Flanagan cracked through with his sensational success, we knew that here was conclusive proof that the interest in dance bands was well on the road to revival.

The time was ripe to speed this revival with the biggest single record promotion which has been attempted in the popular field. We wanted to do something which, in pure scope and magnitude, had never been equalled in popular music and which, in itself, could be the peg to start a whole new era in dance music. That's the story of the inception of the "Here Come the Dance Bands Again" series of 15 albums, each by a different band.

### Albums Hailed

We're happy indeed to hear these albums hailed both by the press and public as a milestone along the road ahead to another new, golden era of music designed for dancing.

We're even happier to have our judgment confirmed by some truly staggering sales records being piled up by the dance band album series.

# Sign Al Morgan To Do Free Act

New York—Al Morgan has been signed as a free act at Coney Island, Cincinnati, for the week beginning July 21. Deal marks the first time that an act of Morgan's current drawing power has been used as a free act at an outdoor park. Morgan's price, \$2,500, is also one of the highest ever paid for a free act single.

Pact calls for Morgan to play twice daily on a specially constructed stand on the mall. He'll also appear once a night in the park's Moonlite Garden.

ously recorded for Decca. Another addition to the wax house's roster is organist Ken Griffin, who got big on his Rondo platter of *You Can't Be True*.

Columbia has guaranteed him 24 sides a year and one album. Rondo still has about 20 of his masters as yet unreleased. Capitol, Mercury, and Rondo had been bidding for him, in addition to Columbia.

# PIANO-BREAKS!

Adaptable to Violin, Clarinet, Sax, etc. Our Monthly Break Bulletin is full of hot breaks, figures and boogie effects so you can improve extra choruses of Hit-Parade tunes. Send \$3c for a copy or \$2 for 12 months. Mention if teacher.

"THE AXEL CHRISTENSEN METHOD" Studio D, P.O. Box 185, Wheaton, Ill.

NOW! the new **EMCEE** magazine. Contains original material. Monologues, Parodies, Band Novelties, Skits, Dialogues, Songs, Parody, Gags, Jokes. Subscription, \$2. Add \$1 for 4 gapped back issues. **EMCEE**—Desk 2 1508 So. Homans Ave. Chicago 23, Ill.

# GUITAR-LICKS!

Find Improving difficult; Ideas limited? Add to your knowledge with 60 Modern Licks, Riffs. Apply to own take-off styles of Christian, Barz, Richards, etc. Transcribed from recordings. Strictly professional material. \$1 postpaid. No C.O.D.'s. Ask your local dealer or order direct.

DEALERS—TEACHERS—Write **PLAY-RITE MUSIC** Lock Box 267 • Chicago 90, Ill.

We Write The Words  
• In RHYME or SONG  
So WHY NOT SEND  
• YOUR TUNE ALONG.  
**TELEADIAL Dept. DB**  
200 W. 86th St., New York 24, N.Y.

**Exclusive Photos! BANDS IN ACTION**  
Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8x10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each; 5 for \$1.  
**ARSENE STUDIOS**  
1585-D BROADWAY, N. Y., N. Y.

**LEARN HOT PLAYING**  
Quick course to players of all instruments—make your own arrangements of "Hot" breaks, choruses, obbligato, embellishments, etc. Duets, trios, quartettes and ensembles—special choruses—modulation to other keys—suspensions—anticipations—organ points—color effects.  
**ELMER B. PUCHS**  
335 E. 19th St. Brooklyn 26, N. Y.

**INSTRUCTIONS IN SAXOPHONE CLARINET & CLARINET**  
*Brown* Expert Building Tones and Technique  
Send for 40-118 books  
I & II Price \$1.00  
117 E. 42nd St. New York 17, N.Y.

• How About **PRESS CLIPPINGS**  
We maintain a special Entertainment and Radio Department  
... Inquiries Solicited ...  
**ROMEIKE** NEW YORK CITY  
320 W. 19th STREET

**ATRACTIVE DANCE ORCHESTRA**  
*Posters AND CARDS*  
AN IDEA FOR YOUR NEW CARD  
113 reproductions of billing created by us for America's leading bands, including Kay Kyser, Wayne King, etc.—MAILED FREE—Positive proof we serve top-notch bands. Get in this class by using CENTRAL art posters. Write NOW for data book, price list, samples.  
**CENTRAL SHOW PRINTING COMPANY**  
MASON CITY, IOWA

# CLASSIFIED

5c a Word — 10 Word Minimum

(50c Extra for Box Service)

Remittance must accompany copy. (Count one, Address, City and State.) Deadlines close weekly prior to publication.

### FOR SALE

**NEW DEAGAN VIBRAHARP, THREE OCTAVES, \$800.00.** Alan Abel, 32 15th Ave., Columbus, Ohio.

**ORCHESTRA COATS** (white) doublebreast—\$1.00; Powder Blue, straw collars—\$2.00; Tuxedo Trousers—\$6.00—Cleaned and pressed. Tuxedo suits—\$80.00. Wallace, 2416 N. Halsted, Chicago.

**ONE S. ARTIGIANA ACCORDION** brought by owner from Naples, Italy. 120 Bass and 5 Bass shifts and 16 Treble shifts. Shifts lettered in Italian. Wonderful tone and a beautiful instrument. If interested, contact Mr. Clayton Wagner, Route 1, Box 37B, Lexington, N. C.

### HELP WANTED

**BILL ALTO OR TENOR** immediately. Location, Corrine. Casa Grande Courts, Phenix City, Ala.

**MUSICIANS.** All instruments. Free employment service for modern territory bands. With permanent headquarters in Minnesota and South Dakota. Write IOLA, 218 S. Main, Fairmont, Minn.

### ARRANGEMENTS

**PIANO-VOCAL** arranged from your melody. \$10.00. Herb Swartz, 4308 N. Spaulding, Chicago 18, Ill.

**PROGRESSIVE ARRANGEMENTS** for 5, 6 or 7 Brass, 5 saxes and rhythm. Schindell, 5518 Ave. M, Brooklyn, N. Y.

**THE NEW MUSIC FOR COMPOS.** Danceable, listenable, reasonable. All 11 instruments and piano. ALL STAR ARRANGEMENTS, Box 608, Sharpville, Pa.

**NEW!! INTRODUCTIONS** for your stock, specials: 1252 Morgan, Seattle, Wash.

**COMBO ARRANGEMENTS** of well-known classics, \$1.50 each. Voiced for trumpet, alto, tenor, trombone, rhythm. Leta, Louis de Paolis, 8 E. Fayette St., Uniontown, Pa.

**TENOR BAND ARRANGEMENTS.** Pop and standards. PHOENIX ARRANGING, 720 West Gregory, Phoenix, Arizona.

**DIXIELAND ARRANGEMENTS**—Four to eight men. 75c per arrangement. Zep Meisner, 5015 Biloxi, North Hollywood, Calif.

**SPECIAL ARRANGEMENTS** individually orchestrated. Original manuscript. Professional quality. Professional fees. Box 181, Down Beat, Chicago 1.

**SPECIALS!!** Voiced 3-way for alto, tenor, trumpet, rhythm. Also trombone, tenor, trumpet, arrangements. Free list. ARRANGING SERVICE, 334 Monroe Ave., Rochester, N. Y.

**ORCHESTRATIONS, etc.** Free catalog. Write Oliver-Jacobs, 1619 Broadway, New York 19.

### PHONOGRAPH RECORDS

**RARE RECORDS**—big sale. Leta. Revert Record Exchange, 314 Malden St., Revere, Mass.

**75,000 JAZZ—SWEET**—Collectors items. Send wants. Will also buy collections. Jacob S. Schneider, 128 W. 64th St., NYC.

**TALKER BROS. RECORDS.** 183 Columbus Ave., Boston, Mass.

### MISCELLANEOUS

**MODERN HUMOR PARODIES.** Gaze, Will A. Melo, 104 Central St., Springfield, Mass.

**POPULAR PIANO PLAYING**—New self-teaching method. Price \$1.40. Bernard Stadtmiller, 341 First St., Northville, Mich.

**PARODIES SONGS!** Catalog free. Kleinman, 414-P Strohm, No. Hollywood, California.

**DISTINCTIVE SONG PARODIES.** List free. Ed Hanley, 653 Second Ave., New York City.

# AMPERITE

Studio Microphones at P.A. Prices

Ideal for **BROADCASTING**  
• RECORDING  
• PUBLIC ADDRESS

"The ultimate in microphone quality," says Evan Rushing, sound engineer of the Hotel New Yorker.

- Shout right into the new Amperite Microphone—or stand 2 feet away—reproduction is always perfect.
- The only type microphone that is not affected by any climatic conditions.
- Guaranteed to withstand more "knocking around" than any other type mike.

**Special Offer:** Write for Special Introductory Offer, and 4-page illustrated folder.

**AMPERITE Company, Inc.**  
125 BROADWAY • NEW YORK 12, N. Y.  
A. L. Lumsden, Ala. Radio Corp. Ltd. 560 King St. W., Toronto

Models:  
RBLG—200 ohms  
RBHG—Hi-imp.  
List \$42 00

Contact Mikes  
Model SKH, list \$12 00  
Model KKH, list \$18 00

## MUSICIAN'S HEADQUARTERS IN NEW YORK IS

**BECAUSE**—we're authorized agents for

**SELMER** *Vincenzo* **EPHONG** *Selmer Signet*

**SLINGERLAND** **WFL** **LUDWIG & LUDWIG**

Repair work by specialists  
**PHIL SAPIENZA** (Woodwinds) **JACK WOLF** (Percussion)

*Billy Goodman's* **MUSICAL INSTRUMENT EXCHANGE, INC.**  
110 W. 42nd St. • New York 19, N. Y. • Circle 5-676c

# DOWN BEAT HAS TOP FEATURES!

- Complete LP, 45 RPM Jazz List in Every Issue.
- "TV Music of Note." News, Pictures and Listings of top TV Cities, New York, Chicago & Los Angeles.
- "Jazz off the Record." Helps you analyze the harmonic, melodic and rhythmic components of solos.
- "Things to Come" gives you the exact personnel on record dates, with titles, in advance of sale.

**Don't Miss A Copy!**  
Subscribe to *Down Beat* and receive 26 issues at a saving of \$1.50 from the newsstand price!

**MAIL THIS ORDER TODAY!**

**DOWN BEAT INC.**  
203 N. Wabash Ave.  
Chicago 1, Ill.

Please Enter my **DOWN BEAT** subscription  
 1 year (26 Issues) \$5     2 years (52 Issues) \$8  
 3 years (78 Issues) \$11

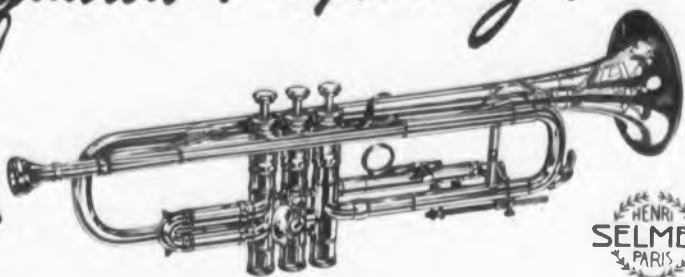
Name \_\_\_\_\_  
Street & No. \_\_\_\_\_  
City & Zone \_\_\_\_\_ State \_\_\_\_\_

Remittance Enclosed     Send Bill

5-19-50

# Unequaled Flexibility!

**NOW! SELMER**  
*Saxophone • Clarinet • Trumpet*  
**NEW REDUCED PRICES**  
**SAVE YOU '25 to '85**  
*Compare to other models up to \$100*



## Selmer (PARIS) TRUMPET

**WITH THE HAND-TAPERED BELL**

Buy no trumpet until you have *tried and priced* the new Selmer (Paris) Trumpet! For now you can own a genuine Selmer at a price no higher than several mass-production makes.

The unequaled flexibility of the Selmer

(Paris) . . . with its delicate, hand-hammered bell of French brass . . . will thrill you. You'll discover a whole new world of vivid tonal color—an exciting new conception of intonation and response.



**HARRY JAMES** is heard but not seen in the hit movie, "Young Man with a Horn," for which he recorded the sound track with his Selmer (Paris) Trumpet. A Selmer user for 14 years, Harry, his trumpet, and his famous band will soon be both seen and heard in the new 20th Century-Fox movie musical, "I'll Get By."

**TRY IT TODAY** at your Selmer dealer's. There's no longer any need for you to accept substitutes when a genuine Selmer (Paris) can be yours at little or no extra cost! For a free booklet, write Selmer, Dept. C-52, Elkhart, Indiana.



**MAYNARD FERGUSON**, formerly with Jimmy Dorsey, is now "stopping the show" with his superb trumpet artistry in the tour of Stan Kenton's new concert orchestra presenting "Innovations in Modern Music for 1950." Maynard plays Selmer (Paris) Trumpet exclusively.



**CLARK TERRY**, stellar first trumpet with Count Basie and his new sextet which is thrilling swing fans in theatres and night clubs, plays Selmer (Paris) Trumpet exclusively.

**RAY LINN**, great west coast trumpet star with Frank DeVol Orchestra on the Jack Smith, Dinah Shore, Margaret Whiting radio show, has been playing Selmer (Paris) Trumpet for 8 years.



**CLYDE MCCOY** of "Sugar Blues" fame, who recently returned to the dance band field, says, "I find my new Selmer Trumpet to be the real McCoy!"

**BOSTON SYMPHONY** trumpet artists, Marcel Lafosse (left) and Roger Veisin, both play the remarkable Selmer (Paris) Trumpets built to the key of C expressly for symphony use.



MUSIC & DRAMA

# Big 'Everybody Dance' Issue

# DOWN BEAT



**I Helped  
Kill Dance  
Biz: Kenton**

(See Page 1)

★ ★ ★

**30 Years  
Of Dancing**

(See Page 1)

★ ★ ★

**Articles By  
Top Music  
Biz Names**

(See All Pages)

★ ★ ★

**On The Cover  
McPartland,  
Crosby**

... (Photo) Trompet for 8 years.

... (Photo) Trompet for 8 years.

... (Photo) Trompet for 8 years.