

Kenton's Back—With A Dance Ork!

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Big Studios Oppose AFM 5% Royalty On TV Films

Hollywood—Despite the heavy headlines in the trade press and the chatter in musical circles about the formation of numerous firms planning musical telefilms under the 5 percent royalty plan (to be paid into the AFM's recording fund and similarly administered), the established producers of pictures made primarily for television, as noted in *Down Beat's* report on the Houston convention (July 14 issue), are not accepting the idea.

"This royalty plan under which a number of newcomers to the field are preparing to go into production is not the solution," Hal Roach Jr., one of the pioneers in the television pictures business, told *Down Beat*.

Call It Impractical

"Those of us who have had actual experience in the production and marketing of films for television consider this plan entirely impractical. We do not see how we can be responsible for the collection of royalties on a product after it leaves our hands."

A spokesman for Jerry Fairbanks productions, another leading producer of films for television, said:

"We're opposed to this royalty plan not because of unwillingness to pay musicians for their services, but because of the principle involved. If the musicians union is to receive royalties, why not the unions of such others who participate in the making of the pictures as actors, singers, cameramen, electricians, and many others?"

"If the royalty plan is carried out fully in all those fields, the bookkeeping burden itself is enough to scare anyone."

Some Concur

Nevertheless, companies were being formed here whose operators were convinced they could do very well under the royalty plan. In addition to Telescriptions, Inc., headed by Lew Snader, who is credited with having successfully presented the formula to AFM tops, others setting up production plans and schedules were Horace Heidt, who will have a ready reservoir of talent from his stage and radio shows,

Eckstine Needs Rest; Vacations On Coast

New York—Billy Eckstine, who collapsed in New York in June the night before he opened at the Click in Philadelphia, is currently on a vacation in Los Angeles which will keep him out of action until July 30. He will go back to work then at the Frolics, Salisbury Beach, Mass., followed by two weeks at the Chicago theater, Chicago, beginning Aug. 11.

At the end of August, he'll start out on a series of more than 30 concert dates, for which he may be packaged with George Shearing's quintet.

Fantasia

Richmond, Va.—Wonderful dream prospect was conjured up by *Transit Topics*, a throwaway put out by the Virginia Transit Co., in its attempt to list the local concert by Arturo Toscanini and the NBC Symphony orchestra.

Transit Topics listed the concert as "Toscanini Conducting Stan Kenton's Orchestra."

Granz To Film 'JATP' Short

New York—Norman Granz has completed plans to make a *Jazz at the Philharmonic* film short in September before his *JATP* troupe starts out on its regular concert tour. Film will be shot at Gjon Mila's studio here. In addition to regular movie outlets, Granz hopes to show the film on TV, provided he can get an okay from the AFM.

Granz' 1950 tour opens on Sept. 16 at Carnegie hall here. Roster of *JATP* for this tour will be the usual Granz assortment, including Ella Fitzgerald, Oscar Peterson, Buddy Rich, and Flip Phillips.

and Imperial Pictures, with S. P. Middleman as president and Harry Goufain as executive producer.

Another interesting development, one that every experienced observer has been expecting, was a move on the part of a number of independent movie producers to come to terms with the AFM on sale or distribution of their pictures made since 1946 (the year the AFM's no-television clause was inserted in the basic studio agreement) to television interests.

Several firms have offered to pay the musicians who recorded the music for these pictures a second time in return for AFM clearance to reissue their pictures to the TV market, and also have offered to meet the 5 percent royalty requirements.

Admittedly the pictures whose makers hope to realize some extra profits from them by this means were never A-1 boxoffice attractions, but the music budgets were so low on some that repayment of the musicians would involve only a few thousand dollars. This is a small outlay in return for a chance to put the pictures on the easily satisfied and film-hungry television market.

Leering Lyrics?



(Photo by Ames)

London—Dianne Adrian, American singer currently entertaining in London, was not at all dismayed recently when Lord Cherwell, wartime personal assistant to Winston Churchill, criticized her before the house of lords. He made some cracks against her "leering lyrics" and bare midriff. She defended her dress and song stylings in a sharp letter of protest to Cherwell. No bare midriff can you see here, nor hear any leering lyrics. But you may go ahead and leer if you wish.

Jerry Gray Band Starts On Summer Dance Tour

Hollywood—Lineup of the band Jerry Gray takes on tour this month prior to his dance engagement at the Hollywood Palladium (starting July 25), in which he makes his major bid for the Glenn Miller mantle, was "practically set" at this writing and included several former Miller-men, along with a flock of top radio musicians here who haven't even thought of road trips in years.

The lineup: trumpets—Johnny Best, Dale McMickle, Conrad Gozow, and Frank Beach; trombones—Jimmy Priddy, Tommy Pederson, Murray McEachern, and George Arus; reeds—Willie Schwartz, Ted Nash, Johnny Rotella, and Jules Jacob (one open); rhythm—Jimmy Rowles, piano; Al Hendrickson, guitar; Alvin Stoller, drums, and Joe Mondragon, bass.

Tommy Traynor, who has done some record dates with Gray, will be the only singer.

The tour of one-niters on which the Gray, Miller-styled, band makes its debut on dance dates was to open July 3 in Salt Lake City. Dates set for the period prior to the Palladium opening included: July 15, Sacramento; 16, Stockton; 17, private party in Los Angeles; 20, El Toro marine base; 21, March field; 22, San Diego, and 23, Santa Barbara.

Napoleon To Boston

New York—Phil Napoleon, whose Memphis Ave has been playing the weekly Dixieland nights at Roseland ballroom, took his combo to Boston at the end of June for several weeks at the Savoy cafe. Five currently consists of Napoleon, trumpet; Dick Brady, trombone; Sol Yaged, clarinet; Marty Napoleon, piano; Bob Carter, bass, and Tony Spargo, drums and kazoo.

But Just For Weekends At Balboa Beach Dancery

By CHARLES EMGE

Hollywood—The unpredictable Stan Kenton, who was expected to remain out of the headlines for the summer while he took a rest and prepared for his next year's concert tour, just couldn't stay out of the picture. Kenton announced that he would take over the bandstand at the Rendezvous ballroom, Balboa Beach, Calif., with a dance unit comprised of a number of musicians from his concert unit.

They started there June 30 and will appear there on weekends for the balance of the summer.

No 'Innovations'

The book to be used on the Balboa series will be the old Kenton library. The band, said Kenton, will play dance music only and will attempt nothing in the way of "Innovations in Modern Music."

"This is not a retreat on my part," explained Stan, "just an economic move. I want to keep my key men here for the summer because it will be less expensive than reassembling them when we return to concert work in the fall."

Among the key men remaining with Kenton for the dance dates is Maynard Ferguson, the star trumpet player who has an individual contract to record for Capitol with his own ork. It's a good guess the band Ferguson uses on the records he is to make for Capitol will be essentially the same one Kenton is fronting at Balboa.

Others Go Along

Others from Kenton's "Innovations" ork who are with him at Balboa, the spot where Kenton unveiled his first band in 1941, include trumpeters Shorty Rogers, Buddy Childers, and Chico Alvarez; trombonist Milt Bernhart, drummer Shelley Manne, and saxmen Art Pepper and Bob Cooper.

Format will be the 19-piece combination Kenton was using when he dropped out of the dance field for

Year Left For Vets To Enroll Under GI Bill

Chicago—During the last four years, thousands of musician-veterans have taken advantage of the opportunity offered them to study music in many of the country's leading schools under the GI Bill. However, there is but one year left for new veteran students to enroll—July 26, 1951, is the cutoff date.

The present law reads that the veteran must be in school or in training by that date to be eligible for any GI benefits.

Since most schools operate on a three term basis, however—spring, summer, and fall terms—this cutoff date means the student must register either for the coming fall term, spring term, or summer term.

Also, since there is usually some delay in handling of applications by the veterans administration, it is advisable he apply, if possible, 30 or 60 days before the term starts.

a long layoff prior to launching his concert tour—five trumpets, five trombones, five reeds, four rhythm, and a singer, the latter position not set at writing.

Kenton said the singer would not be June Christy, due to her previously made commitments for appearances in niteries as a single.

Music Merchants Hold Convention

Chicago—Music dealers from all parts of the country were in attendance July 10 through 13 at the 1950 music industry trade show, held at the Palmer House under the sponsorship of the National Association of Music Merchants.

Attendance, lower than average last year because of the distance to New York from the west and southwest, was expected to be higher than at any convention since before the war.

Raymond Moley, *Newsweek* columnist and political analyst, addressed the opening luncheon on "To the Point of No Return."

Sells Omaha Agency

Omaha—Vic Schroeder, operator of a band booking agency here for years, has sold his business to Paul Moorhead, leader of the ork at the Paxton hotel, who previously had been associated with Schroeder in addition to being a client. Vic has moved to Joplin, Mo., and with Carl Fox is operating the Holiday inn there.

Off On A Flyer



Chicago—Margaret Whiting waves goodbye to friends seeing her off from Hollywood as she starts a series of theater dates, the first for Maggie in several years. She opens today (14) at the Chicago theater for a two-week stand, then goes to New York. Her duo with Bob Hope on *Blind Date* is a top-selling Capitol record right now.

Ray McKinley On The Cover

"There's nothing wrong with the dance business," grins that drummer man, Ray McKinley, on the cover of this issue. Ray's band has been working and recording pretty steadily ever since he returned from service overseas with the Glenn Miller army ork and reorganized his own. After playing the Ambassador hotel in Los Angeles recently, the McKinley band worked its way east and currently is appearing at the Peabody hotel in Memphis.

Just Everybody Turns Out To See Dinah, Strong Grove Opening



Hollywood—Sure, and it was a big night at the Coconut Grove when Dinah Shore opened there recently, backed by Benny Strong's band. Dinah and Strong thank everybody for the baskets of flowers you see in the background of



the first shot, with the tanned Miss Shore looking especially grateful. Benny drops by to see old friends Desi Arnaz and Lucille Ball in the next pic. Shot at the right gives Mr. and Mrs. Alice Faye a chance to congratulate



Benny and also to suggest some more old tunes for Strong to record, who's made his biggest hits on Capitol so far on oldies (i.e. *Last Night on the Back Porch*, *Dinah*, etc.).

Everything 'Just Happened' To Clooney

By JOHN S. WILSON

New York—Columbia records has done pretty well with girl singers in recent years. With Dinah Shore and Doris Day as their prime exhibits, the wax house has had a sizable chunk of the female vocalist market. However, Dinah, whose contract runs out this year, is being ardently wooed by Victor and Doris is reportedly anxious to get out of her current Columbia deal, which has two years to go.

But, come what may, Columbia doesn't intend to get caught short on the girl situation. They're currently grooming former Tony Pastor songstress Rosemary Clooney as insurance, just in case.

Fits Into Pattern

The fact that Rosemary has more or less fallen into this situation fits right into the pattern of her rather brief story to date. Hers has been an exist-and-it-comes-to-you saga rather than anything in the typical American pattern of strive-and-succeed.

Just turned 22, she has already been through day and nighttime radio, band singing as a single and teamed with her sister, Betty, and a year on her own. And it all just happened.

Born in Maysville, Ky., she started singing when she was 3. Outside of the fact that her father, according to Rosemary, "plays the craziest uke in the world," there was no notable mu-

sical influence in her family.

Sang at Rallies

Possibly because of this, Rosemary's grandfather took particular pride in her vocal abilities and dragged her around to perform for Rotary club meetings and political rallies. The political rallies were in line of business for her grandfather, since he was generally running for office.

"He'd take me to rallies," Rosemary recalls, "and make a speech and say 'Vote for me—and now here is my little grandchild to sing for you.' I don't know if I was any good, but he stayed in for three terms."

When Rosemary was 6, sister Betty, three years younger, was old enough to team up with her and they started entering amateur contests, with grandpa still their prime promoter.

"He was so proud of us," Rosemary says. "He used to get his cronies in the back room of the jewelry store and then bring us in and say, 'Now sing an Irish song.'"

Turned Pro

In 1944 the sisters turned pro-



Mitchell Ayres, Rosemary Clooney, and Mitch Miller.

fessional and worked on a seven-night-a-week show on WLW, Cincinnati, called *Moon River*. It consisted of organ music, poetry, and the mingled voices of the Clooney sisters. Because they had to go to school during the day, they could only do this during vacations, but it led to a job on a daytime show.

Their work came to the attention of Barney Rapp, GAC's Cincinnati representative. When Tony Pastor came through Cincinnati two years later looking for a girl singer, Rapp asked him, "How would you like two girls?" Tony allowed as how he'd listen to them. The girls showed up for their audition in bobby sox, their hair still wet from a swimming date where Rapp had located them.

Despite their appearance, however, Pastor hired them. They joined the band in Atlantic City, the first time they had ever been anywhere except a small portion of Kentucky and Ohio.

'The Greatest'

"Working with Tony was the greatest thing that ever happened to me," Rosemary says. "We didn't know anything when we joined him and he taught us so much. Through him, we worked on television, radio, movies, on the stage, and on records. Despite the fact that Tony sings, I got a chance to do a lot more with the band than girl singers usually do because I did duets with Betty, production numbers with both Tony and Betty, and single stuff of my own."

Her career as a single started when the band was making the *Song of the South* album for Cosmo. Came one number that Betty was supposed to take a solo on, but she decided that her voice was too low and she couldn't make it. So Rosemary got the solo and after that she did most of the solo ballads with the band. The number which first brought her to attention as an individual was *Grieving*

What settling down has amounted to is 10 television shows and eight radio shows a week in Cincinnati but at least she's not on the road. When Betty left, Rosemary decided she was ready to go out on her own. Following the success of *Grieving*, Columbia signed her to a recording contract and she has been on her own since.

"When I started out as a single," she says, "I found that the visual thing becomes a lot more important. With a band, you can stand there and not kill yourself. But when you're a single, the audience has nothing to look at but you. I was a little tough at first, but after a couple of jobs I began to find myself. I did it by listening to the lyrics—but really listening—and seeing where a gesture or a movement would fit in."

She hasn't tried to develop any particular style and has gone out of her way to avoid one.

Digs Ella

"I've always liked Ella Fitzgerald," she says. "She's the complete finish because she can sing anything. But I've consciously tried not to copy her because there can only be one Ella. I probably have a style, but whatever it is, it's just the way I sing."

Ultimately, she'd like to have her own radio and television shows and stay in New York.

"I love New York," she enthuses. "It's so much better than Kentucky. You have to be from the Midwest to appreciate New York. I'd always heard so much about it and I wasn't disappointed when I came. There's a feeling about it—the buildings and everything—like an excerpt from *Manhattan Towers*. I just want to be happy and I'm happy doing what I'm doing now."

Lockwood, New JD Singer



(Photo by Bud Ebel)

Chicago—Curled up fetchingly, but without a good book, is Pat Lockwood, ex-Artie Shaw vocalist who has taken Claire Hogan's spot as singer with Jimmy Dorsey. Pat's from New Jersey and is the daughter of an army officer. She sang as a single in New Jersey spots until Shaw spotted her and hired her for his big band that first reorganized last fall.

Les Expresses His Gratitude



Hollywood—Les Brown gives vocalist Lucy Ann Polk a fatherly, thankful buss for deciding to stay with the band for its summer one-niter series after all. Lucy Ann had decided to leave, but changed her mind when husband Dick Noel joined Brown's band on trombone. She won't be able to record with Les, however, as she has a contract of her own with Victor. Les is a Columbia artist.

Ralph Flanagan Ork Packs 'Em In At Cincy Dancery Despite Downpour



(Photos by Bud Ebel)

Cincinnati—Ralph Flanagan's band did turnaway business here at Castle Farms recently, just as they have at every other spot they've played. Even a soaking rain didn't keep folks away from the date. First shot shows vocalist Harry Prime, with girl singer Penni Smith looking thought-

fully at his right sleeve in the background. Next the brass section. Trombones—Herb Spitalny, Phil Giacobbe, and Blaise Turri. Ralph Joseph was out of range. Trumpets—Charlie Frankhouser, Ralph Scaffidi (you could never guess), and Knobby Lee. Saxes are, left to right, Steve

Benoric, Irv Hafter, Red Press, Murray Klarman, and George Benham. Bassist Tom O'Neill is at the rear. Final photo shows Flanagan and Penni all knocked out from the date and wondering if they'll be able to get up enough ambition to make the bus trip to the next job.

I Want To Create My Own Music: Anita

By ANITA O'DAY

Chicago—I love music, and enjoy listening to everything from King Oliver to Schoenberg, but when I sing I don't want to follow others, I want to create my own styling, my own music. Even though there are just so many notes and so many ways to play them, I feel we still have a long way to go before all those ways will be discovered and exploited.

I want to make music. That is, use my voice like an instrument. When a singer steps up in front of a big band, she's usually all alone, and not part of the orchestra. Either she or the band is stuck on as an afterthought. The vocalist is expected to wear a flashy gown, dance around, give the fans a thrill. That's not music.

Simplicity

That's why I wear simply tailored suits that don't contrast with the clothes worn by the musicians. I use simple and restrained gestures, once more to emphasize and bring out the music and put the cheese-cake in the background.

Voices can be used as instruments. Beethoven proved this long ago when he wrote his *Ninth Symphony*, but there are very few people orchestrating for voices today. The opportunities for a singer, like myself, who wants most of all to be a musician, are few.

Working with a small group is one of the ways a contemporary singer can get the chance to experiment with her voice.

Aren't Many Kentons

Stan Kenton's use of June Christy's voice shows the sort of thing that can be done with a vocal part in a large outfit. But there aren't many Kentons, and until there are, the rest of us have to eat. For the present, I plan to play

with small groups. I have bookings for spots like Cafe Society in Gotham, and Ciro's in San Francisco coming up in the near future. I don't feel, however, that my ideas about using the voice as a part of the orchestra necessarily demand a small combo. In fact, big jobs demand big groups, and I see no reason why arrangements can't be made which bring in the voice as part of the orchestra, and not the orchestra as something to back up a vocal solo.

The main advantage in a small group, at the present time, is the freedom and flexibility jobs of that sort offer. With a small combo I'm free to experiment, like the Chicago stylists did, to learn new things on the job. This is something it wouldn't be possible to do with a large group.

Something New

In commercial music, the swing is definitely towards melody and happy music. The public is finally getting over the extreme sentimentalism of the post-war years, and is looking for something new.

The fact that the public is looking to the past is both a blessing and a curse. It will give Dixieland musicians a big break, but the old, free-wheeling Chicago jazz will probably be ignored, as will be contemporary innovations and bop.

We have big followings in Chicago and other large cities, though, and as long as the cats can find enough work to keep them going,



Chicago—Anita O'Day, who tells what she wants to do with her voice and career in the accompanying article, explains what's with bop to song writer Jimmy McHugh in the above shot. Picture was taken more than a year ago at the Royal Roost, now just another memory in the minds of those who recall some of the noted spots where jazz has been played.

they'll make music.

Biggest Problem

The biggest difficulty that presents itself to the vocalist like myself, who must work with a combo, is the present system of booking. Bop singers are often booked as singles, and a group is brought in to back up the singer. This is like booking Benny Goodman as a single, bringing in five men to stand behind him, and calling it a sextet.

That's why I'm now trying to build a combo that can work with me as a team, a team in which my voice will be one of the instruments, making music.

Need Advice

One more thing. I don't think a singer ever gets so good that she can't stand a little professional advice. That's why I periodically take voice lessons and study harmony.

It's like playing a good game of golf. Even the best pros see another golf pro periodically to freshen up their game, and get new ideas. Musicians can take a tip from golfers by not relying on their own criticism, or the flattery of their fans, but by checking ever so often with another professional for sound technical advice.

HMV Signs Deepes

New York—The Deep River Boys, currently on a British tour, have signed an exclusive wax pact with HMV records, RCA Victor's British subsidiary. Group formerly recorded for Victor, which will distribute their HMV cuttings in this country. The singers present British trip is their second in two years.

AFM To Put Royalty Bite On Movies, Too?

New York—Now that the AFM has started signing TV film contracts which contain a royalty provision, indications are that the union will next go after the movie studios for a royalty. Union already gets a royalty from the record companies.

Union thinking is that the royalty is the best method of compensation for music which is put down on such forms as wax or film which allows for repeated use. All royalty moneys collected are deposited in a trust fund which is used for relieving musician unemployment.

Royalty provision in the TV film contracts signed so far calls for five percent of the nighttime hourly rate of any station using the film. Major TV film outfits and networks, which have not yet signed with the union, originally expressed themselves as completely opposed to any royalty payment. But while they have not officially backed down on this stand, indications are that they are resigned to the establishment of the royalty policy and are now hoping to decrease the bite.

Since the union has started signing video film deals, probable opening wedge for establishing the royalty policy in movie studios will be film trailers used on TV. Currently, these are being made without music.

Lee Morse Returns

New York—Lee Morse, one of the earliest record stars whose platters with her Blue Grass Boys were consistent hits in the '20s, is trying a comeback via Decca records.

Here Are The Other Two



Portland, Ore.—Ha!! We've finally found the Plus Two. They're in hiding in the home of Ted Hallock, the *Beat's* correspondent here. Actually, it's just Ted's kids—Christopher Mark, 10 months, and Stephanie, 3 years—decked out in accoutrements supplied by the publicity-conscious Firehouse Five. Neither is quite the drummer their old man is yet, but give 'em a few years.

Lopez Gets Hot On Uke Idea



New York—Vincent Lopez pulled a surprise stunt on a recent TV show by having the whole band outfitted with ukuleles and making mass plunks on a tune written by Nick Kenny called *It's Easy to Play the Ukulele*. Lopez and vocalist Ann Warren here demonstrate how easy it actually is to play one of the contraptions. Ridiculously easy, in fact.

Jackie, Roy Get A Royal Welcome — Iowa City Style



Iowa City—The Jackie Cain-Roy Kral combo played the AMVETS club here and drew full houses every night of a six-day stand. "The greatest reception we received anywhere," says Kral. Shown above in the first shot are Roy and frau Jackie with two admirers. Betty

Thompson and Jack Davis. Both are students at the U of Iowa, with Davis leading an eight-piece group in his off-moments. Second picture is an unusual shot of Jackie singing, with the camera looking most of the way down her throat. That's pretty, too.

Kast Had Vital Role In Kenton Orchestra

By BILL RUSSO

Los Angeles—George Kast has a very important position in contemporary American music. He was the head man, the concert-master, of the Stan Kenton string section. From a family of no musicians, 36-year-old Kast has had a career filled with music. Born in New York City, he began playing the violin at the age of 6. At 7, he gave his first recital.

From then on, his proficiency earned him one scholarship after another. At 15, after a year of study at the Institute of Musical Art, he enrolled in the David Mannes School of Music.

Fast Pace

While at Mannes, Kast started working professionally. His initial pace was exhaustive. From 4 to 6 p.m. he played salon music in a plush New York hotel; from 8 p.m. to midnight he worked in a speak-easy with a "conversation-music" trio; from 1 to 4 a.m. he played with another trio of a similar character in another speakeasy.

Not until 1934, when the Richmond Symphony beckoned, did Kast begin professional symphonic work. After one season in Richmond, he joined the staff of a private school in Santa Fe, N. M.

Witnessed Tribal Rites

It was there, incidentally, that he became the first and only white man to witness the Pueblo Indian religious ceremonies. The Indians had asked him to play for them. They were so entranced by J. S. Bach's music for the violin that they allowed him to watch their secret tribal dances.

In the summer of 1936, after a season with the Minneapolis Symphony, George migrated to California. He announced his arrival by performing several brilliant recitals. In no time at all he began free-lancing with the motion picture studios.

For five seasons in the period from 1936 to 1942, Kast played under Klemperer in the Los Angeles Philharmonic orchestra. That

career was interrupted when he enlisted in the navy. Stationed at San Diego during the war, Kast, with an extensive knowledge of chamber music literature and an outstanding technical facility on his instrument, distinguished himself as the cymbalist with the base band.

Freelancing

After being discharged, George began several busy years of free-lancing with radio and studio groups. Concert-master for Axel Stordahl, Paul Weston, and Lyn Murray, he also did transcription

work for Capitol with his own salon ensemble.

In the summer of 1948 George spent what he considers one of the most fruitful periods in his life. Completely dropping his many and varied Los Angeles activities, he

spent five weeks under the tutelage of Dimitri Dounia, a world-renowned violin teacher.

"Dounia," says Kast, "is one of the finest teachers in the world. He has thoroughly studied the methodology of teaching violin and has evolved a superb and comprehensive eclectic theory. In addition, he deals with his pupils as individuals, varying his approach with each of them. My relationship with him was one of the greatest things that ever happened to me."

Avid Reader

George's familiarity with the arts is not confined to music. An avid reader, his favorite American author is Howard Fast. In painting and in the dance he inclines towards the moderns. Bach, late Beethoven, and Mozart are his preferences in classical music. The best modern non-jazz music has emanated from the U.S.S.R., he feels.

Kast was perhaps the ideal man for his position. He has a curiosity about all types of music that no amount of thorough symphonic training could quench. When Kenton decided to alter the character of his music and of his group, he



George Kast



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was immediately directed toward George.

And George was happy. Feeling stultified by radio and studio work, he reveled in the contact with live audiences which Stan's tour afforded. A great admirer of Kenton, George feels that Stan is a pioneer, an invigorating leader in the search for an indigenous American music.

At First, Awe

Although the strings and the winds of the Kenton orchestra at first regarded each other with a mixture of awe and hesitancy, the assimilation was complete by the end of the tour.

At the beginning, they were like newlyweds, surprised to be in the same room together. Then, both sides of the group became well-integrated—musically and socially.

George is representative of the strings in his eagerness to understand and cooperate. He worked diligently to smooth out problems that occurred during the rehearsals. Improvised jazz was a new thing to him, but he listened to rec- (Modulate to Page 5)

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George Kast

(Jumped from Page 4)

ords and was amazed and pleased. Now, after months of association with some of the jazzmen in the Kenton group, he is as likely to say "I dig it the most" as "it has a transcendental quality about it."

Attitude Toward 'Innovations'

His attitude toward Stan's "Innovations" and towards modern music in general is included in the following paragraph:

"Great changes are occurring all over the world. The people here in the United States are going through a process of discarding and acquiring. They are in the midst of a multitude of contradictions, a writhing morass of disillusion. They are striving hungrily for a better life, a fulfillment of their desires, a way out. There is a way out; through their own struggles and experiences they will find it."

"We, as the voice and the soul of the people, must express what they are going through. We must help them and we must give them hope for what they wish to attain in life."

Kaycee Club Biz 'At Fever Pitch'

Kansas City—Music biz is still booming here to a fever-pitch that has rival agents calling each other for talent. Local spots are doubling up on bands and combos, using the continuous entertainment policy which has just begun to click here, and is definitely paying off. Operators from surrounding states are buying established local talent, leaving a shortage of good talent here that is causing local ops to beg for semi-names out of Chicago offices and the east and west coasts. The good biz is expected to continue through the summer.

Jack Riley, who came in from the west coast to open at Mary's club, starts his second year at the spot this month. Roy Mack orchestra moved to Cheyenne to play the summer season. Julia Lee back, playing Tooties' Mayfair club.

Howard Parker quintet into second year at Scotty's. Five Aces turned down Anchorage, Alaska, gig to play Oklahoma City during July and August. —Joe Zammer

Masters Uses Initiative To Pull Bigger Crowds

Chicago—There has been a good deal of talk lately about how much responsibility a band leader should assume in matters of room policy and public relations when engaged at a hotel or location job. This never has been a matter of question

with Frankie Masters, who feels that many of the industry's ills could be cured if leaders would work as hard off the stand as they do on.

Right now, Masters has rounded out 1 1/2 years at the Boulevard room of the Stevens hotel, and is continuing indefinitely. And one of the reasons for his favor with the Hilton bosses is a little gimmick that Masters dreamed up and started voluntarily.

For Little Kids

It's his Sunday afternoon "Small Fry Frolic," which is reaping a harvest in increased business as well as hotel prestige and good will.

Time was, the Sunday midnight

show at the Boulevard room, like most night spots, was the poorest of the week in attendance. So the hotel decided to try a Sunday afternoon show, dropping the late performance.

Masters came up with the suggestion that, as long as Sunday afternoon is ideal for family outings and that since ice shows, which are Boulevard room standard attractions, hold considerable appeal for juvenile audiences, the whole Sunday afternoon session should be pointed toward this sort of business. The bosses were dubious and reluctant to turn their plush room to a mob of whooping moppets, but consented to let Mas-

ters develop his ideas.

Draws Laughs

The maestro began a kiddies' show following the regular ice show. He got them on the stage, had games with prizes, interviewed them with some questions that brought laughs from the crowd as the uninhibited youngsters came up with startling replies.

But his handling and sympathetic treatment of the small fry kept things well under control, and in a matter of a few weeks' time, the room was filled each Sunday with proud pops and moms bringing their own moppets, and sometimes the neighbors' as well.

Local stations and sponsors are dickering over using the kiddies' show on TV. Hotel execs come around each Sunday just to watch the kids and their parents, who seem to have as much fun as the little guys, even when Junior blurts out the family secrets to Masters.

Loot Come In, Too

And, of course, a room full of people at \$1 cover, plus \$3 minimum (\$2 for the tots) isn't hard to take, either. The room has a capacity of some 800.

It all means more work to Masters—most of it on his own time. But he likes it, believes that in helping the room he also helps himself, and that if all band leaders were concerned about making suggestions or voluntarily pitching in to promote and encourage new business at their location spots, the band business would be considerably strengthened all around.



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CHICAGO BAND BRIEFS

Chicago Music, Weather Not Much On Cool Side

By JACK TRACY

Chicago — Coming of summer here seems to have cooled off club ops as far as bringing in any modern or progressive jazz, bop, or whatever you prefer to call it. Most recent of the modern strongholds to give way is the Silhouette, which

currently is spotting Dixie bands. Muggsy Spanier initiated the policy there, another Dixie crew, undecided upon at present, is there now. Wingy Manone comes in later.

Blue Note also is doing a change of pace, for a while at least. Art Lund is there now, will be until July 20. Jimmy McPartland band backs. Then comes two weeks of Louis Armstrong, two of Bill Farrell, then an experiment. Ray Anthony and his band come in Aug. 18 for two weeks and four days, which will cover the Labor Day weekend.

Cain-Kral at Note

Near north side's Hi-Note still spotting Jackie Cain-Roy Kral group, with Jeri Southern playing intermission piano. Jackie and Roy have dropped cellist Jean Martin and now are using local clarinetist Ted Friedman. Group is concentrating on more smart material and more boy-girl vocals, is putting less emphasis on instrumentals. It's about the only spot left in the downtown area that draws the cooler crowd.

Progressives do have their day (but one day only) at the southside Bee Hive on Monday nights. George Davis' combo fills in there on the club's off-night, with Lloyd Lifton contributing some splendid piano.

At the Hive, incidentally, you'll find four shifts in bands a week. Mondays it's Davis. Tuesday through Thursday the Lee Collins-Chink Hester-Booker Washington trio plays. It's augmented weekends by clarinetist Wally Wender and trombonist Ralph Hutchinson. Then on Sunday afternoons, Henry Riggs and crew come in for a session.

One More

Also on a progressive kick is the Bobby Lain trio (Lain, tenor; Howie Becker, piano, and Frank Duffy, drums) which plays Wednesdays and Friday through Sunday at the southside Bamboo inn. Shelby Davis sings there Friday and Saturday.

Then to Dixieland.

Floyd Bean has returned to Jazz Ltd. on piano, replacing Don Ewell, which makes the lineup read: Fred Greenleaf, trumpet; Bill Reinhardt, clarinet; Miff Mole, trombone; Zutty Singleton, drums, and Bean.

Muggsy at Fair

Muggsy Spanier and crew play.

Lotus Blossom



Chicago—Maytime blossom in the LaSalle hotel's Lotus room is Gloria Gale, above, the Chicago soprano who opened recently with Gene Pringle's combo. She shares the vocals with leader Pringle, a violinist.

Three Reasons, Need Another?



(Photo by Jack Tracy)

Chicago—Now at the Golden Nugget in Las Vegas, the Three Reasons expect to return to the midwest when that date is over, possibly to the same spot they worked at all last summer, Hank's, near Waukegan, Ill. Gals are bassist Lee Francis, tenorist Charlotte Pederson and accordionist Dolores Bruno.

Maggie, Vic

Margaret Whiting, Vic Damone, and a disc jockey show open at the

Chicago theater today (14). Jocks include Jim Lounsbury, Ernie Simon, Linn Burton, and Jim Hamilton. Peggy Lee comes in the 28th.

then Billy Eckstine for two weeks starting Aug. 11.

Xavier Cugat brought his entourage into the Edgewater Beach July 7, will stay until the 19th. Frankie Carle drops in the 20th for a two-weeker.

Jay Burkhart band landed the Monday (off-night) gig at the Martinique.

Davis at Plantation

Dick Davis and combo playing the Club Plantation, on 31st and S. Giles. Davis boots the band along on tenor; John Young on piano; Eddie Calhoun, bass, and Buddy Smith, drums. Unit under the aegis of Ted Watson.

Altoist George Dixon and combo, which includes drummer Alvin Burroughs, pianist Rozelle Claxton, and bassist Lotus Perkins, remains at the Blue Heaven . . . Tenor man Claude McLin playing at the Morocco lounge, also on the southside . . . Red Saunders and band continue at the Club De-Lia.

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Capsule Comments

LEA MATTHEWS
Cafe Society, NYC

New York—Lea Matthews made her New York debut at Cafe Society with only a couple of dates in Florida and Washington behind her. Girl's inexperience shows, but she has qualities which might be developed to make her a good intimate singer. Already on the plus side for her are her cute, non-theatrical appearance, a warm quality in her voice, and the good sense to stay within the limits of what appears to be not too wide a vocal range.

Her main drawback as of now is her stiffness on the floor and her inability to project the warmth which is inherent in her face and apparent in her voice.

She has a cosy, mellow way of singing, caressing a lyric with some Mildred Bailey's flowing ease. Stylistically, however, she is doing a moderated Sarah Vaughan, a mistake in her case since it just

Gene Williams At Glen Island Casino

New York—Gene Williams' band is getting a showcasing at Glen Island Casino. Band went into the spot in June for four weeks with options to stay for the rest of the summer.

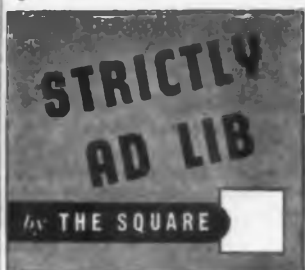
With vocals being handled by Gene and former Tony Pastor singer Adele Castle, crew lines up this way. Trumpets—Harold Wegbriet, Jack Moots, and Don Joseph; trombones; Harry DiVito and Dick Hoch; saxes—Sam Marowitz and Charlie O'Kane, altos; Mickey Follus, tenor; Joe Reisman, baritone; rhythm—Teddy Napoleon, piano; Russ Saunders, bass, and Mel Zelnick, drums. Hubie Wheeler is arranger and music director.

Her voice shows more promise of charming an audience than hitting it over the head and her possibilities of developing appear to depend on whether she builds on this natural talent or tries to make herself over to fit a mode.

That's No Fog Horn, It's Hudson



Cypress Gardens, Fla.—Who says musicians ain't athletic? Not only is Dean Hudson able to handle a pair of water skis adeptly, he can play a fast chorus of *Over the Waves* at the same time. Posing prettily to the left is Anne Williamson, one of the stars of the Cypress Gardens water ski show and another holder of one of those "Miss" titles. She's the national Civic Aeronautics Authority's Miss De-leer. Hudson looks properly de-iced. Dean's band is now playing at the Old Covered Wagon inn, Stratford, N. J., just a few miles from Philadelphia. Then they move to the Shamrock hotel, Houston.



The Merry Macs made records in England for Decca, to be released in the States on the London label. They have six solid months of booking in Britain, plan to go to Australia for four to six months more before coming home. . . . Andy Russo, tailgate trombone at Nick's (NYC), is holding hands with Houston belle Barbara Spicer. Chino Pozo, bongos, and Carlos Vidal, conga, have joined Jack Cole's dancers. Not to dance, of course. . . . Dorothy Collins, Raymond Scott's protegee who sang with his band and his quintet, has been signed by MGM records as a single. . . . Vaughn Monroe bought a Colonial house in Pen-



rock, N.H., for his parents. . . . Lucky Millinder ankle GAC to return to the Gale agency.

Lena Horne will use Charlie Short, English bass player; Jerry Wiggins, piano, and Chico, drums, on her European tour. . . . Mercury records has given Patti Page a new two-year contract with a boost in the loot dept. . . . The Aaron Juvileirs of the Vic Damone group are layette shopping for October. . . . Jack Mills grabbed *Boleto* from a French film, has Mitch Parish writing an English lyric and will call it *All My Love*.

Frank Sinatra took Joe Bushkin's combo to Berlin for a July 4 show for occupation troops, including Mory Feld, drums (who left Frankie Laine), and Johnny Smith, guitar. . . . Honey Johnson, captain of the swimmers in Johnny Weismuller's *Watercade*, has switched her affections from Lombardo tenor man Roy Hopfner to Pittsburgh Pirates' pitcher Whirlin' Willie Warle. . . . Vet leader and singer Terry Stand has signed with London records.

Return of a dance policy to the Terrace room of the Hotel New Yorker in Manhattan on July 6 found Bernie Cummins' hand on the stand. . . . Tom Rockwell has hied himself to his hacienda in Fish Canyon near Monrovia, Calif., for the summer. . . . Non-boppiat Guy Lombardo is discussing an album with Decca in which he would lampoon bop. . . . Pianist Herman Chittison signed with Columbia records.

Midge Parker, former Barnet chirp, has Andy Roberts ga-ga. He used to warble with Skitch Henderson. . . . Charlie English, boniface of Charlie's Taverne (his spelling) in Manhattan, has decided to keep open on Sundays for the convenience of musicians who congregate there. This will keep Herman Rosenberg off the streets for seven days a week now. . . . Omer Simon, vet clarinetist (Earl Hines, Jelly Roll Morton, Jimmie Lunceford), has put his transfer into Local 802.

RCA Names Rene West Coast Head

New York—Henri Rene, a member of RCA Victor records' eastern a. and r. staff for the last five years, has been shifted to California to become the label's west coast a. and r. director. Rene's appointment followed Walt Heebner's resignation from that post.

Assignment of Rene to the coast came as somewhat of a surprise, since Paul Weston had resigned his job as Capitol record's music director a few days before reportedly to take over the Victor west coast job. At presstime, Weston had made no definite connection but was still having discussions with Victor.

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Palladium Date Promised To Martin's 'Band Of Tomorrow'

Hollywood—Freddy Martin's "Band of Tomorrow," comprised of winners from the first 13 weeks his KTTV-CBS video show, has been promised a job at the Hollywood Palladium at the conclusion of the present series, which ends early in September.

Earl Vollmer, manager of the big Hollywood dance spot, made the announcement himself in a

personal appearance on the show June 20.

Curious Turn

Format of the outfit, which took a curious turn as a marimba player and a harmonica player bobbed up among the winners, is gradually shaping up into something recognizable as a band. The show that produced the harmonica player carried two winners—one a trumpet player, so the builders of TV's "Band of Tomorrow" hurdled that obstacle without too much trouble.

All winners are now retained as regulars on the show, draw stipends of \$35 a session (for the rehearsal and one-hour show) and present a special number as a group on each show. Arrangements

are by Martin's own staff, headed by Bob Ballard.

Winners

Winners selected on the first five shows, who are sure of jobs in the band unless displaced by some other winner on the same instrument during the series, were Don Dennis, trumpet; Bob White, drums (Dennis and White are currently playing with Vido Musso); Dick Talaneus, marimba; Jack Crawford, trumpet; Tommy Edwards, harmonica, and Paul Zazanis, piano.

Although still without commercial sponsorship at this writing, the show was scheduled for release via teletext starting with the program seen here June 20. According to custom, teletexted programs are released by stations affiliated with the CBS-TV network two weeks later.

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Los Angeles Band Briefs

Coast Beale, who with other W. Alexander attractions is now represented here by Slovic-Dale office, set for stand at Oasis starting Aug. 1.

Firehouse Five Plus Two added Thursday night sessions at Ocean House to their schedule. Spot is one-time beach home of Marion Davies. Has been transformed into nitery. F.H.F.P.T. continue to draw mob of Charleston-happy movie bigwigs as they do on Monday nights at Mocambo.

Eddie Heywood trio was announced to follow **Bernie Billings'** Dixie crew at Epicure July 12.

Local Hampton troupe in annual visit to this territory (his old home). Staged outdoor "Cavalcade of Jazz" at Wrigley field June 25; was set for a week at L.A.'s Million Dollar theater July 12-18 and a one-nighter at Shrine auditorium ballroom July 27.

Spice Jones unit also home-towning. Grossed \$30,000 as feature attraction at Home Show here. To "vacation" betwixt TV and film deals in the making at writing; then to Cal-News Lodge for a two-weeker starting Aug. 11.

Russ Morgan, who pulls out of Palladium to make way for **Jerry Gray** July 26, takes **Paul Neighbors'** place on Biltmore bowl bandstand starting Sept. 11.

Lee Countryman's combo at Dan Dailey's Curtain Call now a trio. Started as 6-piece Dixie combo.

Noni Barawell, holding fort at Club 47 while fellow-op. **Nappy Lamore** and **Doc**

Hande busy on other engagements, is using 5-piece casual crews on weekends, piano & drums only on slow nights.

Ernie Hochstetler set to follow **Shirley** **Smith** at Coconut Grove July 18. **Henry Bease** co-starred for stand at Aragon opening Aug. 31.

L. A. KEYSPTS

- Aragon—Frank Yankovic (MCA)
 - Aragon—Sam Ray Hutson (GAC)
 - Aragon—Laighten Nebitt (MCA)
 - Beverly Cavern—Sam Pallack (Ind.)
 - Beverly Hills hotel—Hal Stone (Ind.)
 - Beverly Hills hotel—Phil Ohman (Ind.)
 - Blissmore Bowl—Paul Neighbors (MCA)
 - Charley Foy—Abbey Brown (Ind.)
 - Ciro—Carl Galien (Ind.)
 - Ciro—Joe Stable (Ind.)
 - Coconut Grove—Ernie Hochstetler (MCA)
 - Curtain Call—Lee Countryman (Ind.)
 - Dorchester room—Tiny Davis (ABC)
 - Flowerline Gardens—Victor Garry (Ind.)
 - Flig, The—Red Norvo trio (ABC)
 - Hangover club—Clyde Hurley (Ind.)
 - It Cafe—D. Hedkins Kaysona Kops (Ind.)
 - Mocambo—Roger Spiker (Ind.)
 - Oasi—George Shearing (ABC)
 - Oasi—Maxwell Davis (Slate-Dale)
 - Palladium—Jerry Gray (MCA), 7/25
 - Palladium—Nappy Lamore (Ind.)
 - Potter—Charlita (Wm. Rieder—Ind.)
 - Riverside Ranch—T. Texas Tyler (Ind.)
 - Reverend Annex—Denny Kusson (MCA)
 - Reverend Annex—Carwood Van (MCA)
 - Royal room—Kid Ory (Ind.)
 - Sardis—Red Nichols (Ind.)
 - Sardis—Eric Folles quartet (GAC)
 - York club—Vido Musso (ABC)
- (Note: Listings include only hand-employed three or more nights a week.)
- (Ed. Note: Double listing indicates two hands employed.)

For Certain



Hollywood—This is the gal the *Beat's* Hal Holly "picked to climb right to the top" in one of his recent columns. Oasis nitery owner Eddie De Sure agreed, and booked her for a return date at his club a year in advance for \$500 a week. De Sure hired Frankie Laine, Kay Starr, and others at the beginning of their climb to fame, then found it difficult to bring them back at a reasonable salary a year or two later. Her name? **Damita Jo.**

Capitol To Ape Styles Of Kemp, Kenton, Too

New York—Following the success of several of the numerous current Glenn Miller imitations, Capitol records has decided to try a couple of other imitations.

Disc house has commissioned Pete Rugolo to cut some sides in the early Stan Kenton riff 'n' rhythm style. Label is also issuing some platters copying the Hal Kemp style. Kemp discs will spot a band led by Lou Busch, onetime Kemp pianist and arranger.

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Soundtrack Siftings

Red Nerve, whose vibro solos will be heard (though Red will not be seen) in *I'll Get By* (Gloria Dehaven, June riever, Dennis Day, and Harry James), forthcoming 20th-Fox picture, was called back to re-record several passages. Sideline (visual) musician who attempted to synchronize with Norvo's tracks made so many errors that Norvo was called back to tailor his soundtrack to the visual action.

Firehouse Five feature number in MGM's *Grounds for Divorce* (Van Johnson, Kathryn Grayson) will be *Tiger Rag*. Dixieland also recorded *Pipe Foot Two*, *Byes of Blue*, for use in Charleston contest sequences, and their own version of *Pagan Love Song* (title of a forthcoming MGM picture featuring Howard Keel and Esther Williams) for shot of exterior of nitery.

Felly Berges, unseen singer in two Stanley Kramer productions, *Champion* and *The Men*, signed contract as actress with Paramount producer Hal Wallis, who spotted her on a Hollywood television show. She'll make her debut before the cameras in top role opposite Dean Martin and Jerry Lewis in their next opus *That's My Boy*. Elio Pinza, middle-aged Met singer from *South Pacific*, has love-interest role opposite Lana Turner in his first MGM movie, *Mr. Imperium*. Pinza will sing three new pop songs by Harold Arlen and Dorothy Fields, and something, still to be chosen, from his operatic repertoire.

Eusy Singleton can be spotted as drummer in closeup shots of band in party

MOVIE MUSIC

'Annie' Finds A New Star Who May Start A Trend

By CHARLES EMGE

Hollywood—Keep your eye on this chap Howard Keel, who broke through in a big way in the film version of *Annie Get Your Gun*. For a good many years the big money has been going to a crop of kids (some are anything but kids anymore)

sequence in *Love That Brute* (Paul Douglas, Jean Peters, Keenan Wynn), currently showing 20th-Fox release. Zutty even drew special attention in release from 20th-Fox publicity department, reporting that he "recently completed a record-breaking run at Billy Berg's in Hollywood." (Berg's closed over two years ago.)

Wishelena Frelle, featured with John Garfield in *Under My Skin*, did her own recordings for songs heard in that picture (in answer to several inquiries). She has made no phonograph records.

Harold Stern, nitery violinist, and his concert cafe combo currently at Beverly-Wilshire hotel, featured in sequences shot at Hollywood's Madelon cafe for Allied Artists picture, *Counterfeit*.

Dave Rose To Have Own Ainer For Awhile

New York—David Rose will take his strings on the CBS network for five weeks starting Sunday, Aug. 27, to fill in for part of Red Skelton's summer layoff. Skelton is taking 13 weeks off, but his sponsor has decided to leave the air for the first eight weeks of his vacation, bringing in Rose to fill only the latter part of the hiatus.

whose musical talent, if it can be called that, consists of carefully nurtured trick styles or "personal-ity voices."

These are usually tied in with snowballing publicity buildups, such as the screaming bobbysoxers idea planted for Frank Sinatra by the late press agent George Evans. That stunt made Sinatra's name a household word.



Charlie

In Keel we find a rugged, well-set-up fellow who has taken the trouble to learn to sing properly and who can make the most of a good natural baritone without affecting the stuffy, "operatic" manner. It could be that the solid success he has registered in *Annie* (his first picture) will mark the decline of the popularity of the foggy throated, moaning crooners and tearful tenors. It's about time.

Hutton at Best

It isn't necessary to say much

more about the long-awaited film version of *Annie Get Your Gun* except that in addition to introducing Keel, it has Betty Hutton at her unbeatable best.

Its chief musical interest lies in the fact that thanks to the work of Hutton and Keel, and to the neat dovetailing of the musical numbers into the continuity, a set of songs that didn't come up to the Irving Berlin standard when they were new have been given an illusion of freshness.

Transplanting *Annie* from the stage to the screen without benefit of new song material was an accomplishment for which much credit should go to Robert Alton's staging of the musical numbers and the excellent musical settings provided by Adolph Deutsch and his staff of arrangers.

Movie Music Reviews

The Secret Fury (RKO, Claudette Colbert, Robert Ryan, Jane Cowl). Well-acted, well-directed (by Mel Ferrer), but storywise it's top-heavy psychological melodrama in which Claudette Colbert appears as a pianist driven to the brink of insanity by plotters, one of whom is guitarist Dave Barbour. He makes his debut as a film actor, and also plays guitar in a sequence built around the guitarist-villain and a group of his fellow musicians (Ernie Royal, trumpet; Vido Musso, tenor; Hal Schaefer, piano; Alvin Stoller, drums, and Walt Yoder, bass).

This portion of the picture was covered at some length during its making (*Down Beat*, Dec. 30) because it marks the first time attempt has been made to integrate music and musicians of this school into a film drama. It comes off well enough to indicate other movie makers will be experimenting with variations of the same idea. Barbour as an actor is much better than most actors would be as guitarists.

Rocket Ship XM (Lippert production, with Lloyd Bridges, Osa Massen, John Emory, Noah Beery Jr.). Something rare in the movie business—a picture in which the undercore is an important box-office factor. Without the music (by Ferde Grofe, orchestrated by conductor Albert Glasser) *Rocket Ship XM* wouldn't intrigue even comic book readers, most of whom are better versed in the theory of rocket propulsion in connection with inter-planetary travel than the producers of this film.

Grofe has made good use of that old standby for eerie effect, the theremin (played by Dr. Samuel Hoffman), and displays his craftsmanship in skillful blending of music with sound effects. Many critics refuse to take unpretentious Ferde Grofe seriously as a composer, but most agree that he has a gift for expressing concrete ideas in music. There should be a more important place for him in scoring pictures.

Launched



Hollywood—Howard Keel, who makes an auspicious screen debut opposite Betty Hutton in the movie *Annie Get Your Gun*, sings in a style that is strictly he-man and musically sound. If this type of singer catches on, it may mean that the swoon crooners with their trick styles and trick publicity build-ups are on the way out.

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TOM L. HERRICK, Publisher NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

TOM L. HERRICK, Advertising Manager
ROY F. SCHUBERT, Circulation Manager MARY LOSSIN, Auditor

EDITORIAL DEPARTMENT

New York Staff: JOHN S. WILSON 153 W. 134th Street New York 11, N. Y. CHoicre 3-9792	Chicago Staff: JACK TRACY 203 N. Wabash Chicago 1, Ill. ANDover 3-1612	Hollywood Staff: CHARLES EMGE 6110 Santa Monica Hollywood 38, Calif. HE. 6005—GL. 7186
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Contributors: J. Lee Anderson, Phillip D. Broyles, Ralph J. Giouson, George Hofer, Michael Levin, Sharon Pease

Eastern Advertising Representatives

WILLIAM R. BRAND
521 Fifth Avenue

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Dixie-Ites Face Leech Problem

For the last couple of decades there has been a lot of howling from jazz fans who decry the fact that their musical preference never has gained wide popularity or acceptance. Everything from the general squareness of the public to the money-mindedness of recording firm executives, unwilling to take a chance, has been blamed. This, of course has been the particular, long-standing gripe of the traditional jazz adherents.

Now, however, with the current revival of Dixieland jazz to the point where it is heard from practically every radio, juke box, and bandstand in the country, the gripes haven't subsided appreciably, as one might expect—they've just changed key slightly.

The big complaint now is that there's too much cornball commercialism creeping into the act.

The *Beat*, naturally, isn't supporting this neo-Dixieland. It's lamentable that such an element is doing much to distort a fine musical form, especially for the ears of those who never before had heard any of it that was good.

But we'd like to point out one thing that may constitute a bitter pill for those of the jazz clan who thrive on controversy:

There never was a popular movement or cause upon whose bandwagon didn't hop a lot of persons and factions who had no business there in the first place—leeches.

So what are we gonna do about it? So maybe nothing. There should be a little more rejoicing, however, that there is a jazz-folk movement afoot that is strong enough to warrant the leeches thinking there might be a fast nickel in it. The detriment they do the overall movement through their lack of comprehension and/or sincerity shouldn't be minimized. But neither should it be accentuated.

It shouldn't be forgotten that because of the revival there undoubtedly are more Dixie musicians working today at the type of music they like best than at any time in recent years. Also don't forget that their record output should not be used necessarily as a criterion of the music they play on the job—jobs which a few months ago they may not have had. The recording execs' fine finger still is pretty evident in the treatment and choice of many tunes.

And don't let anyone say that among the current discs, although there admittedly is a lot of hoke material, there isn't some very good Dixie. And the argument that none of the "true," old-time jazzmen are getting a chance doesn't hold much water either. Hand in hand with the revival has come the boom in small label Dixie releases and reissues.

When the Dixie boom has waned, as booms do, the quick-buck Dixie corn will die. But it will have produced a lot of fine music that won't. In addition, there should be some new reputations established and some old ones glowing more brightly again.

Contino To Bow As Single At Waldorf

New York — Accordionist Dick Contino will make his bow as a single on his own at the Waldorf Astoria hotel's Starlight Roof on Aug. 27. Contino, a Horace Heidt

amateur contest winner of a couple of years ago, toured last year at the head of a unit of Heidt winners.

Last January he cut loose from Heidt and since then has been on the road topping a unit similar to the one he headed for Heidt. His Waldorf booking is his first without a surrounding unit.

RAGTIME MARCHES ON

NEW NUMBERS

ALEXANDER—A daughter to Mr. and Mrs. Larry Alexander, June 2 in Chicago. Dad is WBBM announcer.

COLIN—A son, Charles Hubert (7 lbs. 3 oz.) to Mr. and Mrs. Charles Colin, June 11 in NYC. Dad is Trumpet Tips columnist for *Down Beat*.

DUDD—A son, Michael (8 lbs. 4 oz.) to Mr. and Mrs. Gene Dudd in Chicago. Dad is jazz accordionist with Henry Biggs group.

ORTNER—A daughter to Mr. and Mrs. Dick Ortner, May 30 in Chicago. Dad is ABC producer.

WAYNE—A daughter to Mr. and Mrs. Bobby Wayne, June 9 in NYC. Dad is London records vocalist.

TIED NOTES

CHRIS-JENKINS—Jimmy Chris, trumpet player with Bobby Byrne, and June Jenkins, June 24 in NYC.

DEET-BRITTON—Al Deet, drummer with George Towne, and Candy Britton recently in Columbus.

PLEIS-YOUNG—Jack Pleis, London records a. and r. staffer and Eve Young, London records vocalist, June 18 in NYC.

SCHWEDT-BENJAMIN—Duncan Scheidt, musician's photographer currently writing book on the life of Fats Waller, and Betty Benjamin, June 24, in Washington, D.C.

SHAYER-GARRAMONE—Ralph G. Shaver Jr., band leader, and Grace Garramone, June 4 in Albany, N. Y.

TOUFF-LEE—Cy Touff, trombonist, and Ginger Lee, recently in Chicago.

FINAL BAR

BURKE—Joseph A. Burke, 66, composer of *Yearning*, *Painting the Clouds with Sunshine*, *A Little Bit Independent*, *Moon over Miami*, *For You*, and others, June 9 in Upper Darby, Pa.

DEL CAMPO—Luis Del Campo, band leader and ex-Xavier Cugat vocalist, June 20 in NYC.

DUPIES—Arlyn Dupies, 39, ex-drummer with Johnny (Seat) Davis, Isham Jones, and Jan Garber, June 1 in Milwaukee.

EDWARDS—Evan R. Edwards, musician, June 1 in Detroit.

HILL—Dedette Lee Hill, 49, widow of and collaborator with the late song writer, Billy Hill, *Heading for the Last Roundup* and *Wagon Wheels*, June 5 in Glendale, Calif.

MAHOVSKY—Bohumil (Bob) Mahovsky, 72, head of music department, Oklahoma A and M, Oklahoma City, since 1916, June 12 in Stillwater, Okla.

TOWNSEND—William I. Townsend, violinist and chief librarian, Fred Waring's Pennsylvania, June 11 in NYC.

WILSON—George (Buz) Wilson, 35, trumpet and former leader of Kitten club band, June 10 in New Orleans.

LOST HARMONY

SILVERS—Lou Silvers, band leader, and Annette Silvers, June 5 in Los Angeles.

CHORDS AND DISCORDS

Disbelief

Governors Island, N. Y.

To the Editors:
I have read your paper for the last 10 years and am willing to believe most everything you write, but please don't expect me to believe a fine person and artist like Bill Farrell would kick a fellow artist. I'm referring to the article in the June 16 issue which quotes Farrell as saying "Eckstine does get feminine."

Misquotes like this have lost many fans for artists who never had a chance to clear themselves. I can hear them saying "Where does Farrell get off saying something like that?"

I can't see this done to Farrell and I wish you would correct it.

Bill Downs

Misunderstood?

New York, N. Y.

To the Editors:
Allow me to introduce myself. I am former publicity director for Capitol Records and now have my own publicity office. One of my clients is Bill Farrell, who was very much upset about the article in the June 16 issue. Unfortunately, Bill expressed something one way and you must have taken it in another manner. He greatly admires "Mr. B" and objected strongly to the quote in which you said that Eckstine sings with femininity. Farrell says if anyone sings like a man, it's Eckstine. I think you must have misunderstood Bill when he said that he sings like a man. This

Wax Types

by J. Lee Anderson



The Longhair

"You are cordially invited to be present at the next monthly meeting of the Ladies' Civic Committee for the Promotion of a Deeper Understanding of the Music of the Masters, to be held May 10 in the auditorium of Blakely school. Guest speaker for the evening will be Mr. Vladimir Schmerhantz, internationally-known second fiddler. Meeting starts at 7:30 p.m. SHARP, and cookies and fruit punch will be served at the close of the program"

was not meant to be derogative toward other singers, but rather an explanation of his style. In other words, he uses more voice than the average vocalist . . . the other uses more tricks. Granted, Farrell uses a few tricks, but actually he sells on his big voice.

Dick Linke

(Ed. Note: *Down Beat* didn't interpret any meaning into Farrell's statements. It merely quoted him verbatim.)

Lone Voice

Schenectady, N. Y.

To the Editors:
As possibly a lone voice crying in the wilderness, I wish to register my disapproval of the current four-cornered race in the dance band industry to see who's going to wear the musical mantle of the late Glenn Miller.

All this "revival" hullabaloo leaves me cold, for I cannot comprehend that an industry believes it can progress by reverting to a formula that served its purpose and is long outgrown. These actions are frightening because they signify a fear of the future and a reluctance to try new ideas and accept new challenges, besides being signs of a lack of integrity.

Paul Jackson

Stan In Rut?

Washington, D. C.

To the Editors:
The hunger and demand for dance music is great, but musicians like Stan Kenton insist on leaning toward the concert side. This attitude has all the appearances of being a martyr to a cause. There is entirely too much pseudo emotionalism existing in the music of today. This somberness reflects itself in the desire to play music of a serious nature and such a somber note is only in attune with itself and has a depressing effect on everything it touches, especially the dance business. Present condi-

tions will attest to this fact.

Music, to be music, is not dependent on complexity, heaviness of score and personnel to be satisfactorily interpreted, executed, and appreciated. There is great freedom and liberation in simplicity. Artists like Kenton remain in the rut of affectation, artificiality, and complexity until the dictates of common sense, necessity, and simplicity dawn upon the horizon and light up a new road for them to follow.

Milan Dineen

Correction

Baltimore

To the Editors:
Knowing you have an alert group of readers, may I hasten to correct an error that appeared in my material which was in Alan Abel's column in the June 30 issue. The chord in measure 13 and 14 is a G7 and the B's are naturals not flats. I don't believe the text makes clear that the material is not a solo, but is a study based on the *Honeysuckle Rose* progression, which aims to assist the young vibraphonist in formulating background accompaniments when some other member of the combo has the melody.

Joseph Leavitt

Holdup

Northfield, Minn.

To the Editors:
We were pleased to see in the June 30 issue the picture of Avakian and Lucas taken at our 100th Session for *Mouldy Figs*. However, the line you added to the paragraph below the picture is in error. Because of Tempo's failure to list Doc Evans on the labels of the first eight JOCO masters which they leased and released under their own label, volumes IV and V (just released by JOCO) were not offered to them.

The Art Floral Record Shop

My Best On Wax

By **Dizzy Gillespie**

I guess I like *Congo Blues* the best, the one cut for Comet with Red Norvo, Bird, Teddy Wilson, etc. I don't know why I like it. I haven't even thought about it. I just like it.

'Basin Street' Back On Air

New York—Chamber Music Society of Lower Basin Street, once famed Dixie air show which first brought Dinah Shore to attention, has been revived by NBC after what emcee Gene Hamilton has referred to as "a short layoff of 496 weeks."

New show is heard on Saturdays at 10 p.m. (EDT) and will

THE HOT BOX

Chicagoan Unearths Rare Duke Nickelodeon Roll

By **GEORGE HOEFER**

Chicago—The early editions of Delaunay's *Hot Discography* started the Duke Ellington section with two unidentified tunes, *Jig Walk* and *Alabama Bound*. Information regarding the record label or number has never been listed. John Steiner of

stay on the air until Oct. 7, when Judy Canova will retrieve the time it is occupying. Format of the show remains the same, with Hamilton doing the deadpan intros and "intermission commentary," Wellbourne Kelly doing the writing, and Henry Levine's combo providing the two-beat.

Added starter on this series is Jane Pickens and her Escourtiars yet, six man singing team which works in back of her.

Chicago recently came upon a nickelodeon roll of *Jig Walk* without any names on it.



George

A record made from the roll was sent to Duke, who immediately identified it as a piano roll he made in New York City during the mid-'20s for Mills nickelodeon.

The *Jig Walk* roll was found among a large collection of piano rolls in a unique neighbor-

hood tavern on Chicago's north-west side, Valente's Mil-Arm inn, which boasts of the world's greatest nickelodeon collection.

Found Many

August Valente, proprietor of the fabulous museum on the corner of Milwaukee avenue and Armistage street, has been collecting nickelodeons, zithers, music boxes, pianolas, and other old-fashioned mechanical music reproducers for 20 years. Steiner spent four days going through Valente's hoard of piano rolls and noticed many unidentified rags, blues, and early Dixieland numbers.

A great many of the machines and piano rolls came from the old Chicago Levee district around 22nd and Wabash avenue. This section was second only to Storyville in New Orleans as a pleasure zone.

The Ellington *Jig Walk* roll was made long after the days of the Levee's raucous heyday, but it still has the flavor of the pre-prohibition barroom. Instrumentation includes calliope and piano, both played by Duke, and so-called melody drums. Duke doesn't remember a drummer on the date, so they may have been added later. (Nickelodeons often had attachments that would reproduce the sounds of other instruments.)

To Be Available

The side will soon be available

on Paramount 14024. Steiner has picked a pianola test by Fats Waller entitled *Whole Tone Mess-Around* for the reverse side of *Jig Walk*. It is believed the Waller test was made around 1930.

Many other reissues of considerable interest are scheduled for release on the Steiner-revived Paramount label. Most interesting are those that have not been previously issued. Besides the Ellington-Waller pairing, there will be a pressing from a Gennett test by the New Orleans Rhythm Kings of *Livery Stable Blues*, and two sides of *Blue Slug*, recorded by Kansas City Frank's (Melrose) Footwarmers.

The rest of the new series on Paramount 14014 thru 14026 includes famed collector's items by Oliver, Armstrong, Ma Rainey, The Jungle Kings, Meade Lux Lewis, Johnny Dodds, Charles Pierce, and others.

JAZZ ON RECORD: Detroit's Dixie five has a new album available, *Dixieland in Detroit*, on the United label. Tunes are *Dancing Fool*, *Satanic Blues*, *Panama*, *J.S. Blues*, *New Orleans Stomp*, and *Winnin' Boy*. The Dixie Detroiters cut the sides last January with Frank Gillis, piano; Andy Bartha, cornet; Eph Kelly, clarinet; Clyde Smith, trombone; Red McGarvey, banjo, and Clyde Duquette, traps.

Frank Gillis leads the boys through some fine Dixie interpretation, as well as starring in some fine Morton-inspired piano. *Dancing Fool* is a forgotten tune from the '20s that captures a nostalgic mood. The *J.S. Blues* was written by Gillis as a tribute to two supporters of the band, both having the initials J.S.—disc jockey Johnny Slage and Jimmy Siracuse, of United Records.

New Dayton Releases

The Dayton, Ohio, jazz boys have some new releases that are better than the first batch. The Dixieland Rhythm Kings (Carl Halen, trumpet; Charles Sonnantine, trombone; Jim Campbell, clarinet; Jan Carroll, banjo; Gene Mayl, tuba, and Tom Hyer, drums) have done *Tin Roof Blues*, *Weary Blues*, *Ancient Bottle Strut* (Halen original), and *Sinister Bucket Blues* (Sonnantine original).

MISCELLANY: Marshall Stearns has been doing a lot of groundwork for the proposed Institute of American Music. Stearns, from his apartment at 32 W. 10th street, New York City, is sending out a call for contributions of any and all publications containing information about jazz and related material. All contributions will be gratefully acknowledged, and all contributors will be enrolled as associates of the Institute.

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Evolution Of Jazz

by **J. Lee Anderson**



... a summons to come to Chicago ...



... a job at the Pup cafe ...



... a member of the Lucky Strike orchestra ...

One of the more illustrious of a long line of Dixieland clarinetists is Anthony Parenti. Tony came from a family of musicians and, like many another jazz man, his musical training began at a tender age. He first studied the violin, later changing to clarinet in order to play with his school band. The clarinet proved to be a wise choice, for within a few months he was a "regular" at the numerous city parades and band concerts. One of Tony's first "legitimate" jobs in New Orleans was with the band of Jack Laine, subbing one night for Yellow Nunez. Following this engagement he played for a time with a group that included Nick LaRocca, Henry Ragas, and Eddie Edwards. Although still in short pants, Tony was more than able to hold his own with older musicians, and when LaRocca and Co. received a summons to come to Chicago they invited him to come with them. This junket never came about,

however, for the senior Parentis considered their offspring too young to venture away from New Orleans. After a job at the Pup cafe, Tony joined the band of Johnny DeDroit, one of the most popular white bands in the Crescent city. In 1918 Parenti decided to go out on his own and for the next 10 years he fronted several bands in his native city. During the early '20s he played the LaVida club and later led the pit band at the Liberty theater. In 1925 Parenti's Famous Melody Boys (Santo Pecora, Mario Finnazo, Vic Lubowski, Monk Hazel, and Parenti) recorded two sides, *That's a Plenty* and *Cabaret Echoes* for Okch, and two months later Tony cut several sides for Victor. Then, at the end of '25, came a date for the Columbia label. Parenti and his Liberty Syncopaters recorded for Columbia again in '26 and in mid-1929. With Vic Briedis on piano, he made *St. Louis Blues* and *Old Man Rhythm* for

Cameo, but unfortunately only the latter was released. Tony took off for New York in 1927, and in the process almost ended his association with jazz. For the next several years Parenti's musical activities were confined mainly to the polite music of Paul Ash, Arnold Johnson, and Meyer Davis. During the '30s Parenti was a member of the Lucky Strike orchestra of B. A. Rolfe, was a staff musician with CBS, and also spent four years with the Radio City Symphony orchestra. In 1939 Parenti joined the Ted Lewis band, which also included Muggsy Spanier and Georg Brunis. He stayed with Lewis until 1944, then returned to New York, where his playing soon won a long-deserved acclaim. Since his return to the jazz scene, Parenti's comparatively small list of recordings has grown considerably. A good example of Parenti can be found in an album of piano rags arranged for band and released on Circle.

Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

Chicago—Records have consistently occupied a prominent

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place in the jazz world. Since the development of electrical recording techniques, an accurate reproduction of much great jazz exists. The possibilities for the future are vast, with the added quality and length of LP. In many instances, recordings are all that we have to document the work of important jazz artists and jazz groups.

One can make a comprehensive study of the development of jazz only with the aid of the old records.

Some Unobtainable

Unfortunately, some of the records which directly preceded today's jazz are not obtainable. It is only by an occasional reissue that we can hear and study such influential work as the Lester Young recordings made in 1939-40.

It was that sound and feeling which has produced countless Lester imitators. The influence extends beyond the individual and embraces the sax section, (i.e., *Early Autumn*, *Four Brothers*).

Lester Chorus

For this column, we have chosen Lester's chorus on *Dickie's Dream*, a recent reissue. This side was recorded November, 1939, by Count Basie's Kansas City seven. The group includes the rhythm section and three soloists from the Basie band.

Dickie's Dream is an original riff tune by Basie and Lester Young. The riff is simple and repeated, and does little but state the tonic minor chord. Harmonically the tune could be called a

Key To Solo

To play with record:
Tenor saxophone play as in.
Trumpet and clarinet play as

in.
Alto and baritone saxophones transpose down a perfect fourth.
Trombone transpose down a major ninth.

Concert pitch instruments transpose down a major second or a major ninth.

M.M. ♯ = 224
Records available; Vocalion 5118, Blue Ace 201, CoE DB 5073, PaE R 2915.

Rose Murphy To Make Europe Tour

New York—Rose Murphy leaves for England on July 22 for a British and continental tour. Her first date is at the Hippodrome, Bristol, on Aug. 7. Following that, her schedule takes her to the Empire, Hackney, London, on Aug. 14; the Empire, Cheswick, 21; the Hippodrome, Manchester, 28; and the Astor Club and Colony restaurant, London, on Sept. 4. After that, she's due for eight appearances on the continent and returns to the U. S. late in October.

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minor key version of *I Got Rhythm*. Lester's varied phrases on a simple minor harmonic structure can be compared to Charlie Christian's solo on *I've Found a New Baby* (*Jazz off the Record*, Feb. 10, 1950).

A choice example of Lester's ability to connect sections of his solo is in bars 23-25. In bar 23 he ends a long phrase with an F major triad against the F7 chord. In bar 24 he repeats this figure, playing an A major triad against the A7 chord, but carries the phrase into bar 25.

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

Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks in the juke boxes, on the radio, and in record and sheet music sales:

- Bewitched, Bothered, and Bewildered*
- Blind Date*
- Bonaparte's Retreat*
- Buffalo Billy*
- Count Every Star*
- Daddy's Little Girl*
- Dearie*
- Hoop-Dee-Do*
- If I Knew You Were Comin', I'd've Baked a Cake*
- I Still Get a Thrill*
- It Ain't Fair*
- I Wanna Be Loved*
- Mona Lisa*
- My Foolish Heart*
- Old Piano Roll Blues*
- On the Outgoing Tide*
- Rain*
- Roses*
- Sentimental Me*
- Simple Melody*
- Stars and Stripes Forever*
- Thanks, Mr. Florist*
- 3rd Man Theme*
- Valencia*
- Wanderin'*

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AFRA Proposes Recording Scale For Vocalists

New York—Proposed scale and minimum conditions for singers on records has been presented to major wax companies by the American Federation of Radio Artists. Proposal also covers actors, announcers, and narrators on discs. So far there have been no union regulations for use of this talent on platters.

AFRA's proposal would give solo singers \$75 for a regular 78 rpm record. Singing groups would be paid at a sliding rate depending on the number of voices. Scale would start at \$55 a voice for a two-voice combo and run down to \$15 a voice for a 14-voice group. AFRA is also asking for \$10 an hour rehearsal fee.

Record companies are currently considering these proposals.

Down Beat covers the music news from coast to coast.

Sammy Davis Jr. And How He Grew

By TED HALLOCK

Portland, Ore.—This is a story about a young man who, like so many other young men in show business, could become the hottest item therein overnight if . . . if the right writer, manager, and situation would present themselves. This is the story of Sammy Davis Jr. and how he grew.

Sammy Davis is many things. Maybe that's his trouble. He's too clever a mimie, almost a great singer, definitely a fine hooper, positively a natural comedian. Like Mandy, he can't make up his mind exactly which of the aforementioned attributes he'd like to cash in on for keeps.

Writes, Too

Oh, yes, Sam is a song writer, too. To date, *Boip Boip*, clefted with Mickey Rooney, has netted him a neat \$60.12 in royalties. That part of his artistic life doesn't bother him too much.

If you heard Davis' *The Way You Look Tonight* you'll probably

concede that nobody, but nobody, can imitate Vaughn Monroe, Frankie Laine, Nat Cole, Billy Eckstine, and Charlie Brown the way Sam can. But you might wonder what happens when and if Davis runs out of stars to ape.

So does Sammy.

You may also wonder whether Capitol will ever give Davis an even break as a straight warbler, a *la I Don't Care Who Knows*. Evidently nobody knows the answer to that one . . . not even Dave Dexter.

Up to Date

But let's bring the talented Mr. Davis up to date. Sammy's father (Davis Sr., a dancer) met his mother while the two were working with the star-to-be's uncle, Will Mastin, playing the Orpheum circuit in a thing called "Holiday in Dixieland." This in 1923. Davis was born Dec. 8, 1925, at the Harlem hospital in NYC. Incidentally, Mastin and Davis Sr. are still working with Sammy, 25 years later, billed as the Will Mastin trio.

Sam didn't turn a hand to make his way in the world until 1927 when, at age 2, he was brought onstage at a Columbus, Ohio, theater. At Philly's Standard theater, 2½-year-old Davis proceeded to win first prize in an amateur field of 18, dancing *Rastus Airship*. When 3½ he became a part of Mastin's act, doing a "talking" stint with Will. Warner Brothers' Long Island studios tested Davis



Sammy Davis, Jr.

at 4, after which Sam appeared as juvenile lead with Ethel Waters in *Rufus Jones for President*, and with Lita Grey Chaplin in another feature.

Gerry Society Interfered

A decrepit 5-year-old Davis was first "put down" by the Gerry Society, which, enforcing New York's child labor laws, yanked Sam from the stage of Manhattan's Republican theater, where he was appearing in *A Night in Paris* singing *I'll Be Glad When You're Dead, Mastin* recalls the enthusiastic Gerry-ite came onstage from his box with much ado, in mid-performance.

Until 1936, Mastin's 15-person troupe played New Jersey, Canada, and Massachusetts (where Sammy was again warned to stop work), avoiding New York. Finally the act broke up. The trio came into being. Sam was 11.

Followed two more years of Canadian work, a few fairs, and an occasional visit to New York . . . as tourists, not performers. After a summer with Danny Kaye and others in the borscht circuit, Mastin, Davis, *et pass* opened April, 1941, at NYC's Loew's State theater.

All the while, incidentally, at an annual cost of \$90, young Sam was obtaining both grade and high school educations via Baltimore's

Calvert's correspondence school, the mental saviour of many a neophyte vaudevillian.

In 1941-42 the trio toured New England, closing at Boston's Coconut Grove just a week before the fire which razed the club. Davis' first northwest dates (Pendleton, Spokane, Seattle) followed in 1943. On Aug. 5, 1944, Sam was inducted, serving a year as "Entertainment Specialist," and being discharged because of migraine headaches.

Trio Re-Forms

The trio re-formed at L.A.'s Shep's Playhouse. Then came lots of plain, hard work. Leonard Reed re-wrote the act and Danny Kaye's *Melody in 4-F* for Sam (his biggest niterly hit), and Jimmy Mundy scored *It's Sand, Man* as a hoofing number.

Joe Daniels booked the threesome, which played with people like Eddie Heywood, Gerald Wilson, Buddy Rich, Count Basie, Louis Jordan, and Frank Sinatra, at places like Slappy Maxie's, S.F.'s Golden Gate theater, El Rancho Vegas, and Gotham's Capitol theater. In 1947 their present agent, Arthur Silber, took over the unit.

After the recording ban was lifted, on July 7, 1948, Cap's Dave Dexter signed Sam, a six-month contract which Sam says was brought about by Kaycee drummer Jesse Price, who interested Dex in Davis. The pact called for a minimum of six sides (Sam did eight), at \$100 per.

Recordings

On Jan. 25, 1949, Davis sliced *The Way You Look Tonight*; *I Don't Care Who Knows*; *Please Don't Talk About Me When I'm Gone*, and *I'm Sorry, Dear* (the latter two unreleased).

On Feb. 22, 1949: *I Ain't Got Nobody*; *Be-Bop the Beguine*; *You Are My Lucky Star*, and *Can't You See I Got the Blues?*

On July 29, 1949: *Azure*; *Smile*; *Darn You, Smile*; *Laura*, and *Here Lies Love* (the last unreleased). All dates were in L.A.

On July 19, 1949, Sam recorded under pseudonyms: *We're Gonna Roll* and *Gotta Great Big Shovel* (as Shorty Muggins), with studio men; *Breamy Blues* and *What Can I Do?* (as Charlie Green), with pianist Gerald Wiggins. Davis also has an exclusive songwriting contract with Cap. He penned *Can't You See I Got the Blues?*

That's Davis to date. Tomorrow he may be another Eckstine or another nobody. The outcome is worth observing.

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COMBO JAZZ

Sonny Criss

Blue for the Boppers
Tornado

Two better-than-usual sides by altoist Criss, who always seems to just miss on wax. *Blues* has some moments of thoughtful Parkerisms that rescue it from merely average playing. *Tornado* is up, reflects Criss playing with far better tone and prettier intonation than he or most boppers customarily show at up-tempo. (Mercury 8915)

Lester Young

Too Marvelous for Words
Encore

Lester, aided and abetted by Hank Jones, Ray Brown, and Buddy Rich. *Words* is taken medium, very coolish, with Jones playing some considered Wilson-like piano (with more complex harmonic figurations) that is highly pleasant for listening. (Mercury 8924)

Nat Cole

Lester Young
Buddy Rich

I Found a New Baby
Somebody Loves Me
I Cover the Waterfront
Back to the Land

Album Rating

Four magnificent sides, made four years ago, with Lester most often at his fluent best. *Baby*, in addition to some wonderful tenor, has some deft and humorous kidding between Cole's piano and Rich's drumming. (Mercury C 104)

Erroll Garner Trio

Rosalie
Everything Happens to Me

Erroll in his rhythmic schizoid characterization plays forcefully and with some good ideas here. Much better than the pap that has been issued under his name lately. (Portrait 8501)

Stan Getz

The Lady in Red
My Old Flame

The young tenor man, backed by Tony Aless, piano; Percy Heath, bass, and Don Lamond, drums, makes another of his thoughtful, integrated, softly-blown records to great effect. Here indeed is one of the young boppers of five years back who has learned all the lessons of control and restraint, is becoming a convincing and fertile jazz man. Only negative note to the record is struck by the badly balanced piano of Tony Aless. (New Jazz 829)

DANCE

Freddy Martin

Mambo Jumbo
Sam's Song

Prado's wonderful *Mambo* record copied with lyrics by Freddy Martin. You will find it a large surprise. Though, of course, rhythm and phrasing are weak, they are not nearly as bad as you would expect from a tenor band. The lightness and force of the original riff ideas are well maintained. (Victor 20-3798)

Pair Reviews History In Songs



(Photo by Anne)

Hollywood—A few years ago *Down Beat* ran a picture of Lucille Norman, who was then just another singer in Cincinnati. But a movie scout happened to see the pic and off Lucille went to Hollywood, where she's been ever since, appearing in movies, singing on radio shows, etc. Here she's shown with Gordon MacRae, with whom she's featured in the summer series of *The Railroad Hour*. Each broadcast features songs from different eras in American history.

Ralph Flanagan

What, Where, and When
To Me, You're a Song

When is a riff tune of the kind everyone including Miller played in the mid-'30s. However, added starter here is a vocal group which tries to make like the old Lunceford trio but lacks the rhythmic relaxation or command of musical humor. As a result, it comes out as a rag-moppish rendition. Record should sell, however, because of the strong beat and good execution. As for the reverse, it has the Miller reeds backed up by Gordon Jenkins-style single-finger piano. How can it miss? Especially since it was hacked right out of the Chopin *E Flat Nocturne*? (Victor 20-3795)

Les Brown

Taking a Chance on Love
Turkey Hop

Good musicianship, aided by well-conceived ensemble playing and fine recording, once more gives Brown a fine dance record. *Love*, from the old *Cabin in the Sky* score, is sparked by fine reed and piano solos and a relaxed rhythm section. Alto lead man is fine. *Turkey* hops out of the straw as a riffer of older vintage, bogs down slightly. (Columbia 38838)

Frankie Carle

Maple Leaf Rag
Where You Going to Be When the Moon Shines?

Rag, dating from 1906, is per-

fectly suited to Carle's jerky, dynamically monotonous piano playing. The Charleston addicts should be able to kill themselves with this one. (Victor 20-3805)

BAND JAZZ

Ray Anthony

Skip to My Lou
Scattered Toys

Disciplined Miller playing by Anthony's crew, suffering from all the heaviness that that implies, yet peculiarly fitting this oldie. (Capitol 1040)

VOCALS

Kurt Weill

Down in the Valley
Album Rating

The last major work of famed composer Kurt Weill (*September Song*, *Street Scene*) before his untimely death, this is one of the first really good American operatic works, using native material, that I have heard. It is not an earth-shaking work—but it is tuneful, well-put-together, and has real dramatic continuity. Billed as a "folk opera," it's the story of a young man who gets in trouble over his girl, shoots another man, and ends up getting hung for it. Marion Bell and Bill McGraw sing

Symbol Key

- Top
- Tasty
- Topid
- Tedious

the leads most satisfactorily, and Herman Adler, NBC's TV opera specialist, has done a fine job of conducting. This is a set you will enjoy having. (Victor WDM 1367.)

Frank Sinatra

Poinciana
There's No Business Like Show Business

On both these sides, Sinatra's voice is not as good as it should be. His good sense of phrasing gets him by on *Poinciana*, but *Show* falls completely to pieces. In view of his highly successful TV debut, and his quite probably auspicious career in the medium, he'd better take extra good care of his voice. His recent records, outside of *American Beauty Rose*, haven't sold well. Sides like these won't help. (Columbia 38829)

Paul Weston—Art Morton

Blue Prelude
FU Got By

Art Morton is evidently Capitol's answer to Tony Martin and Billy Eckstine. He sings heavily, but with full voice on these two sides, lacks Martin's great performing schmalz. Eddie Miller's tenor has a brief but pretty bit on *Prelude*, the old Isham Jones band theme. (Capitol 1022)

Mildred Bailey

Blue Prelude
Cry, Baby, Cry

Two by Mildred, just returned to the singing lists. Her voice isn't the shining glory it was 10 years ago, but she still has that magnificent deft way with a phrase, sings with intelligence everything she does. The backing at Decca is good for a change, while the recording is much livelier than usual. (Decca 27044)

Three Blazers

Melody
Rain-Chick

Billy Valentine sings Harry Grant's pretty tune, but it's so echo-chambered you can hardly un-

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derstand the words. Victor should reassign the tune to a pop ballad artist, such as a Martin. (Victor 22-0086)

Tony Bennett

♪ ♪ ♪ *Can't Give You Anything But Love*
♪ ♪ ♪ *Let's Make Love*

Energetic singing by Tony Bennett, one of a new crop of singers which Columbia desperately needs. He has some Laine mannerisms and bits of other styles as well, so far has not jelled the whole proceedings into a compact chorus which is personally persuasive. (Columbia 38856)

Harry Belafonte

♪ ♪ ♪ *Farewell to Arms*
♪ ♪ ♪ *I Still Get a Thrill*
Two sides by glycerine-baritone Harry Belafonte, backed by Pete Rugolo scorings. *Arms* drags, mostly because of Belafonte's phrasing. Rugolo has included some interesting flute ideas, uses an alto solo to Kai Winding's trombone. *Thrill* is more successful all the way round. (Capitol 1018.)

The Cast

Score of Arms and the Girl
Album Rating—♪ ♪ ♪
Even Pearl Bailey's superb *There Must Be Something Better Than Love* can't save a dull Morton Gould score. However, such are

the virtues of LP that those who have seen the play will probably want this record. It does, however, prove once again in the persons of Nanette Fabray and Georges Guetary that voices which seem passable on stage sound brutal when waxed. (Decca DL 5200.)

CONCERT

Bernie Leighton

Soft Lights and Sweet Music
Lost in a Fog
They All Laughed
Please
Stella By Starlight
The Gypsy in My Soul
June in January
Mean to Me
I Let a Song Go out of My Heart
Don't Blame Me
Laura
Nice Work If You Can Get It
Album Rating—♪ ♪ ♪

This collection is one of the first LP efforts to offer a continuous 20 minutes of pop music, not interrupted by the conventional track at the end of each tune. Leighton, a fine pianist, is obviously being held under wraps, told to play as do New York's east side pianists. It is good enough music, but can become monotonous upon some repetition. (Columbia CL 6112)

Harpa On Weekly Color TV Show



Washington, D. C.—Here's the first band in the country to have a regular series of color TV broadcasts. It's Daryl Harpa's group, which has weekly color telecasts on NBC in this city called the *Rainbow Rescue*. Home viewers also see the show in conventional black and white. Band currently is playing at the Wardman Park hotel here, in addition to its video duties. That's maestro Harpa shaking the maracas in this picture, with vocalist Marna Paige adding to the general merry-making on the right.

Mel Torme

California Suite
Album Rating—♪ ♪ ♪ ♪

Half an hour of superlatively-done show music that's completely, convincingly exposit by Mel Torme. This is the vein in which he truly shines. The world where the

music depends on the cleverness of a flip lyric and can resort to tempo changes, lush backgrounds, and choral effects.

One of the standout elements of this paean of praise to California is Jud Conlon's vocal arranging and choral directing. Every word is clearly heard, every one sings in tune, and the phrasing is so crisp it crackles.

Torme's group, the Meltones, is heard, with Loulie Jean Norman singing top soprano, and Ginny O'Connor, Bernie Parker and Les Baxter from the original group all present. Arrangements were turned in by Harold Mooney, Dick Jones, Paul Villepigue, Neal Hefti, and Billy May. They are in perfect keeping with the glossy sheen which Mel evidently desired the work be invested.

Schematically, the music is not a composite whole. Rather it is a series of tunes connected by a book idea, instead of a musical composition held together by an integrated skeleton. Some of the tunes are quite good, stand up on their melodic value. Others of them are almost completely dependent on the rendition, the harmonic values in the score, and the particular manner in which they are executed. There is nothing wrong with this—it is characteristic of a great deal of what the trade calls "second act," or situation-creating music. All of it done here is expertly rendered.

Some of you may remember my grumbings at Russell Bennett's scoring for *Kiss Me, Kate* and the general poor quality of musicianship behind Broadway shows in general.

This album is a perfect sample of what Broadway lacks: really

Columbia Debuts New, Continuous LPs For Dancing

New York—In what would appear to be an effort to counter Victor's "Here Come the Dance Bands Again" series of albums, Columbia records has launched a new LP series called "Dance Date." Unusual feature of the Columbia platters is that each side spots continuous dance music, with four numbers tied together by piano, celeste, or chimes interludes. First four releases in the new series are by Les Brown, Tony Pastor, Hal McIntyre, and Xavier Cugat. McIntyre's disc is his first effort for Columbia.

Cuttings used on the series are all new and are being issued only in LP form. Columbia's pitch is that each 15-minute side simulates a regular ballroom dance set.

The Les Brown platter includes *Foggy Day*, *Easy to Love*, *Drifting and Dreaming*, *Ebony Rhapsody*, *'S Wonderful*, *I Could Write a Book*, *Cabin in the Sky*, and *Tico Tico*.

McIntyre's numbers are *Dancing in the Dark*, *I Get a Kick Out of You*, *That Old Black Magic*, *The Way You Look Tonight*, *Body and Soul*, *Indian Summer*, *Love for Sale*, and *Deep Purple*.

Pastor's disc offers *Exactly Like You*, *Beyond the Blue Horizon*, *Time on My Hands*, *You're Driving Me Crazy*, *Little White Lies*, *It Happened in Monterey*, *On the Sunny Side of the Street*, and *You Brought a New Kind of Love to Me*.

trained, young enthusiastic musical talent. Torme has written here a perfect second act for somebody's show. They should fire some of the tired hacks they're using now, give guys like this the chance they (and Broadway) need.

This album is a superb job of its kind, for which he deserves the highest praise. (Capitol P 200)

David Rose

Serenade
Penny Serenade
Sunrise Serenade
Panhouse Serenade
Serenade in Blue
The Gaucho Serenade
Serenade to a Lemonade
Puppet Serenade
Album Rating—♪ ♪ ♪

A better album than some of Rose's collections have been in the last few years, primarily because he has returned to his expert use of massed strings and French horn. Better check the particular LP pressing you get—mine was almost unplayable due to bad surfaces. (MGM E 515)

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THE MUSICAL DRUMMER

By LOUIE BELLSON

Chicago—It's a real pleasure to be associated with *Down Beat* and a good feeling to know that I'll now be in even closer contact with many wonderful musicians. It's always been my aim to help the art of good percussion playing, and I hope, through these articles, to help most of you get favorable results from your playing.

Please feel free to send me any questions. I'll do my best to supply adequate information.

Send Ideas

Also, if you have any good exercises or suggestions that will be helpful to others, please send them along. I'll be glad to use worthy material.

The most talked-about subject in drumming today is the finger method. Since the French drummers were among the first to use this method, it is also known as the French style of drumming. The fingers are used as much, and even more, than the wrist or arm.

Here's the idea. The left hand. Stick is held in crotch between thumb and first finger. Thumb is in vertical position away from first finger. First finger is looped over stick and is the controlling agent for left hand. First finger never leaves the stick. Second finger is a guard for first finger and is practically motionless.

Third and fourth fingers are called rebounders. They flip the stick to position after motion has been made with the first finger. This entire motion is the same as squeezing a rubber ball with four fingers of left hand.

See Example I Below

Repeat 30 times, slowly at first.

The right hand. Stick is held between thumb and first finger.

Thumb is in horizontal position, with nail facing to left side. Stick fits into first joint of first finger. Second finger is controlling agent for right hand. Stick fits into first joint of second finger. Second finger never leaves stick. Third and fourth fingers are used when loudness is required. Otherwise are curved, with no tension, around stick.

See Example II Below

Repeat 30 times, slowly at first.

Example III

Now alternate the hands, playing the figures in Example III. Repeat each one 30 times, slowly at first.

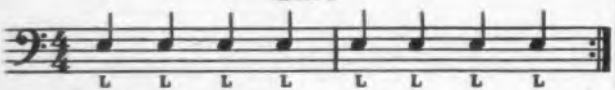
I know this is a very difficult subject to put on paper, but it is so important that I feel it necessary to try to get the idea over. I'll continue the finger method next issue, bringing out a few more pointers concerning this article and also introducing a new phase of the finger method.

At the close of each article, I'm going to write in an exercise or modern figure that you'll find very helpful and interesting. Here's one

Louis Bellson

Chicago—This is the first in a series of articles on drumming by Louis Bellson. Lou has played with Ted Fio Rito, Benny Goodman, Tommy Dorsey (for three years), and then organized a combo with Charlie Shavers and Terry Gibbs that has been playing around the country recently. He's now back with Dorsey, as the whole group joined TD en masse last month.

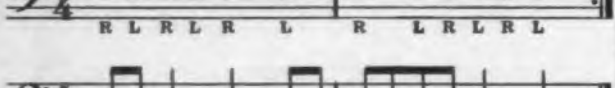
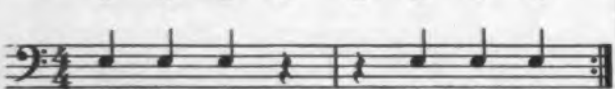
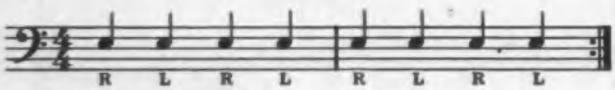
EX. I



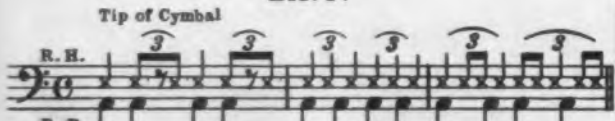
EX. II



EX. III



EX. IV



(Regular hi hat beat) (Quarter note triplets) (Make two eighth notes out of 2nd, 4th and 6th quarter notes)

Play in order of 1, 2, 3, then play 1, 3, etc.

from Marvin Dahlgren, of Minneapolis, who demonstrated this beat to me. It's a new hi-hat beat in six that has a very swinging effect.

See Example IV Below

(Ed. Note: Send questions to Louis Bellson at 1713 5th Avenue, Moline, Ill. They will be forwarded. Please enclose self-addressed, stamped envelope for personal reply.)

Orchestration Reviews

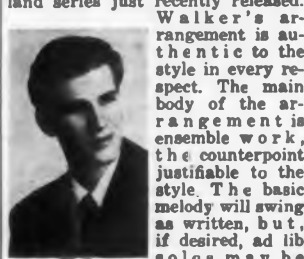
By Phil Broyles

DIXIE FLYER

Published by Walter Melrose Music Co.

Arr. by Bill Walker

Flyer is one of the all-star Dixieland series just recently released.



Phil

Walker's arrangement is authentic to the style in every respect. The main body of the arrangement is ensemble work, the counterpart justifiable to the style. The basic melody will swing as written, but, if desired, ad lib solos may be played as a counterpart to the melody. Although the traditional Dixieland combination consists of only five instruments, tenor, guitar, and bass have been added with a transposed part for alto in case the tenor is not available. The tune was written by the publisher.

THANKS, MISTER FLORIST

Published by Mills

Arr. by Johnny Warrington

After a nicely-stated introduction, saxes support brass, coming out in lead for the bridge only, during the first chorus. The repeat is in reverse order. Soft saxes furnish background for trombone during the first eight of the special. Reeds, with clarinet lead, soli for the second eight, and fall behind trombones again with a livelier counterpart returning to lead again after another eight. The finale is mostly ensemble, except for a trumpet solo of four measures. A lovely tune and nice arrangement.

HOME COOKIN'

Published by Paramount

Arr. by Jack Mason

'Cookin'' is from the Paramount picture, *Fancy Pants*, and the arrangement is in a style bearing the marks of the late '30s and early '40s. In the opening bars and through most of the first chorus a tutti is the main feature. Saxes play most of the repeat, with brass

coming out for the second ending. The special alternates between saxes, trombones, and ensemble, with trumpets in sequence above. The repetition of this leads into full ensemble for the ending.

I DON'T CARE IF THE SUN DON'T SHINE

Published by Famous

Arr. by Howard Gibeling

The instrumental setup is comparable to the average stock arrangement: brass, saxes, then brass for the first chorus, with the repeat in reverse. The special is divided among reeds, with clarinet lead, a second trumpet solo, and trombone alternately. A tutti takes care of the finale. Backgrounds and fill-ins are cleverly scored, bearing a nice relation to the lead. The arrangement has a nice beat throughout and will be of the best for jumps.

ALSO RECOMMENDED

MOCKING BIRD RAG

Published by Walter Melrose

Arr. by Bill Walker

DILL PICKLES

Published by Mills

Arr. by Johnny Warrington

Seattle Roundup

Seattle—The Elmer Gill-Bob Braxton band at the Spinning Wheel has replaced guitarist Milt Price with Milt Green. Price left to form his own trio. The Wheel has been holding jam sessions each Thursday night, with the house band augmented by local musicians Al Hickey, Dave Bradford, Skeeter Evans, and others.

El Cenar dine-and-dance now has Art Barduhn's trio for week-ends. Art now has half-hour slot on TV Tuesday and Friday nights. . . . New Yorker Cecil Young now playing tasteful modern piano at the International Airport's Globe room. He plans organizing a bop combo with flute, piano, guitar, bongos, and bass. . . .

Renovated Palomar theater opened June 26 with Gene Krupa's band on the top of the bill. Count Basie followed on July 3 for one week. Nellie Lutcher will fill a return engagement starting Aug. 14 and Lionel Hampton brings his band in Aug. 21 to 28.

—Phyllis Richards

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Carle, Frankie (Edgewater Beach) Chicago, 7/20-8/3, h. Carlyn, Tommy (Oh Henry) Willow Springs, Ill., b...

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14, b; (Palisades Park) Palisades, N. J., 4/28-9/10, b. Fowler, Lefty (Rock Castle) Wichita, ne Foy, Dick (Sir Francis Drake) San Francisco, h...

Kassel, Art (Troadero) Evansville, Ind., ne Kaye, Sammy (Waldorf-Astoria) NYC, Out 7/24, h. Kennedy, Ken (On Tour) McC Kerns, Jack (Stoolmen's) Elko, Nev., Out 7/23, h...

McGrath, Paul (Ten Acres) Wayland, Mass., rh McKinley, Ray (Pesbody) Memphis, Out 7/23, h. McLean, Jack (Hilton Manor) San Diego, h...

Ohmna, Phil (Beverly Hills) L. A., h Oliver, Eddie (Mouambo) Hwd., ne Osen, George (Virginia Beach) Virginia Beach, Va., b O'Neal, Eddie (Palmer House) Chicago, h Overend, Al (Skyline) Billings, Mont., ne...

Stevens, Roy (Roseland) NYC, b Still, Jack (Pleasure Beach) Bridgeport, Conn., Out 7/24, h. Stone, Eddie (Casa Seville) Long Island, N. Y., ne Straeter, Ted (Surf) Virginia Beach, Va., h...

Wald, Jerry (Casino Gardens) Ocean Park, Calif., h Weeks, Ranny (Copley-Plaza) Boston, h Wesma, Ted (Muehlebach) Kansas City, 7/19-8/1, h; (Surf) Virginia Beach, Va., 8/4-10, ne...

Combos

Abbey, Leon (Harry's) Chicago, cl Aladdin, Johnny (Bismark) Chicago, b Alley, Vernon (Fack's) San Francisco, ne Alvin, Danny (Normandy) Chicago, r Andrews Sisters (Fairmont) San Francisco, 8/8-21, h...

Deuces Wild (Midway) Pittsburgh, ne Distad, Vic (Clover) Portland, Ore., ne Dixon, George (Blue Heaven) Chicago, ne Holen, Bernie (Larue) NYC, ne Duches & Men of Note (Pere Marquette) Peoria, Ill., h...

Harmonica (Eddie's) Kansas City, 7/14-27, ne Henderson, Horace (Grove Circle) Chicago, ne Henderson, Ken (Harbor Lights) Galveston, Ill., ne...

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Kaye Trio, Mary (Cairo) Chicago, Out 7/28, cl; (Frolic) Omaha, 7/26-8/16, ne Kent, Erwin (Edison) NYC, h Kowalski Knights (Missoula) Missoula, Mont., h Kral, Roy & Cain, Jackie (Hi-Note) Chicago, ne...

Parish, Norman (Ruban Bleu) NYC, ne Parks Trio, Tommy (Frumentis) Pittsburgh, Calif. Phipps, Lew (Jamboree) Oklahoma City, ne Piazza, Al (Rocket) Chicago, ne Fringle, Gene (LaSalle) Chicago, h Proctor, Ralph (Champlain) Buff Point, N. Y., h...

Warren, Ernie (Little Club) NYC, ne Wasson Trio, Hal (Show) Kansas City, ne Weavers (Village Vanguard) NYC, ne White Horse Trio, (White Horse Inn) Oraig, Colo., ne...

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Betty Chirps Again In Frisco



(Photo by Ralph Gleason)

San Francisco—Betty Bennett seems to have found a fine spot to sing in and a great group to play with in San Francisco, reports Beat staffer Ralph Gleason. The group is Vernon Alley's quartet, the spot is Fack's on Market street. The combination is reaping good crowds and publicity, with Alley, incidentally, going into his ninth month at the bistro. Shown above: Pony Poindexter, alto; Betty; Billy Stuart, drums, and Alley, bass. That half-a-head to the left is pianist Richard Wyand.

SWINGIN' THE GOLDEN GATE

Torme Proves Ability As Showman, Says Gleason

By RALPH J. GLEASON

San Francisco—You have to hand it to Mel Torme. The guy is a showman, something the music business so seldom produces. Mel came to the Fairmont June 20 in his second stint at the Nob hill hotel spot—the No. 1 room in this area—and he made lots of friends.

By one of those unfortunate coincidences, Mel was the victim of a couple of tables of short-haired fops who succeeded pretty well in messing up his first show opening night. But Mel went back and gave a performance at the second show that had the management talking about it for days afterwards.

Ralph If Mel keeps plugging away in spots like this for a couple of years more, there isn't any reason in the world why he shouldn't write his own ticket. He has enough talent for triplets and he's a showman. He has faults, like everybody else, including a tendency to let bad breaks bug him, but he will grow with age

like good wine.

Any guy who could survive the first 20 minutes of that opening show and then sing *Love Is the Sweetest Thing* to a hushed house, as he did, can't miss.

Dixie Fever

The Oakland side of the bay has caught the Dixieland fever, but good. Doc Evans opened June 21 at the Mardi Gras, Jack Sheedy at the night before at the Theater club, and Victor & Roxie's have been coining loot with Bob Schober's group and recently booked Bob Helm in for off-nights.

In addition, there's the perennial Lu Watters gang at Hambone Kelly's, plus a couple of other groups working weekends featuring Bob Mielke, Dick Oxtot, Bob Strong, and others of the younger set. That's not counting the too many groups who just discovered Dixie.

BAY AREA FOG—Norman Granz in town setting his Novem-

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Louis Discography

By GEORGE HOFER

Chicago—This is part two of a complete Louis Armstrong discography, to run in consecutive issues of *Down Beat*. Any additions or corrections should be sent to me, *Down Beat*, 203 N. Wabash, Chicago, Ill. They will be published at the end of the series. Master numbers are listed first, followed by title and all known labels on which the sides were pressed.

1927

Sometime in 1927 the following Edison cylinders were made in the office of the Melrose Publishing company. The music was taken off of the recordings by Elmer Schoebel for publication in the Melrose books, *Louis Armstrong's 50 Hot Choruses for Cornet* and *Louis Armstrong's 125 Jazz Breaks for Cornet*.

Doctor Jazz
Milenberg Joys
King Porter Stomp
Tin Roof Blues
Jimmy Bertrand's Washboard Wizards
 April 21, Chicago
 C788-4, E22712-3, E5102-3W—*Easy Come, Easy Go Blues* Vo 1100
 C785-6, E22714-5, E5104-5W—*The Blues Stampede* Vo 1100
 C787-8, E22716-7, E5106-7W—*I'm Goin' Home* Vo 1099
 C789-90, E22718-9, E5108-9W—*If You Want to Be My Sugar Papa* Vo 1099

Johnny Duddle Black Bottom Stompers
 April 22, Chicago
 C791-2-3, E22720-21-22W, E6671-3W—*Worry Blues* Vo 10632, Br 80073
 C794-5, E22723-4, E6674-5W—*New Orleans Stomp* Vo 15632, Br 80073
 C796-7, E22725-26W—*Wild Man Blues* Br 3567, 80059, BrE 02011, Me 12027, Po 9035, KP 103, BrE 02065, BrF 500165
 C798-9, E22727-28W—*Melancholy* Vo 1129, Br 80059, BrE 02065, BrE 02001, Br 3567, Po 9034, Me 12064, KP 103, BrF 500165

Sippie Wallace sec. by Louis Armstrong
 May 4, Chicago
 80837-A—*Dead Drunk Blues* OK 8499

ber appearance for *JATP*, which will bring Oscar Peterson along with the rest of the mob this year . . . Andrews Sisters open at the Fairmont Aug. 8 . . . Ernie Heckscher off for Hollywood and two weeks at the Coconut Grove, while the Venetian room resounded to the midsummer madness of Miguelito Valdes.

Shearing Coming

Ciro's, in a switch to comedy, booked in a pair of film city sharpies who died in a week, and the club swept them out. Harry the Hipster remains their only drawing card recently, with Joe Ross hoping for a big thing in August with George Shearing . . . Don Barkadale is getting a better and better on his nightly *KROW Harlem Holiday* stint . . . Bob Skinner dropped his trio and joined Jack Ross on piano at the Fairmont's Sert room.

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Louis Armstrong's Hot Seven
 May 13, Chicago
 80876-B—*Kyphole Blues* OK 8496, Vo 8137 (81126-B)—*S.O.L. Blues* Co 35661, PaE R2774

Louis Armstrong Hot Seven
 May 14, Chicago
 80877-D—*Gully Low Blues* OK 8474, Vo 8193, PaE R113
 80884-B—*That's When I'll Come Back to You* OK 8519, PaE R113, R 2704, Ods A 2389

Louis Armstrong Hot Five
 Sept. 2, Chicago
 81802-B—*Put 'Em Down Blues* OK 8503, U.H.C.A. 59-60, Co 37537, CoS DZ 344

Sept. 6, Same
 81810-D—*Ory's Creole Trombone* Co 35838, 37534, PaE R2792, CoS DZ 339, CoSd 1400
 81817-A—*The Last Time* Co 35838, 37534, PaE R2792, CoS DZ 339, CoSd 1400

Louis Armstrong Hot Seven
 Dec. 9, Chicago
 82037-B—*Struttin' with Some Barbecue* OK 8566, Co 37535, PaE R2829
 82038-B—*Got No Blues* OK 8551, Co 37536, CoS DZ 343, PaE R2449, Vo 3204

Dec. 10, Same
 82039-B—*Once in Ashville* OK 8566, Co 37535, PaE M 2242
 82040-B—*I'm Not Rough* OK 8561, Vo 3287, Co 37536, CoS DZ 343

Dec. 13, Same
 82055-B—*Hotter Than That* OK 8535, Vo 3237, PaE R2704, Ods A 2389
 82056-A—*Savoy Blues* OK 8535, Vo 3217, Co 37537, PaE R2127

(Modulate to Page 19)

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- DB 101 On The Alamo—Eddie Getz Quintet
- Starlight Jump—Eddie Getz Quintet
- DB 102 What Is This Thing Called Love?—Sheboblou Trio
- These Foolish Things—Sheboblou Trio

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Armstrong Discography (Jumped from Page 18) 1928

Little Delh Christian acc. by Armstrong Hot Four June 26, Chicago

400954—You're a Real Sweetheart OK 8607 400955—Too Busy OK 8596 400956—Was It a Dream? OK 8595 400957—Last Night I Dreamed You Kissed Me OK 8607

Louis Armstrong Hot Five June 27, Chicago

400960—Fire Works OK 8597, 41078, Vo 3148, Or F 165380, 279711, PAF R2292 400961—Skip the Gutter OK 41157, 6381, ODF 165578, PAF R2488, PAAU A2989 400962—A Monday Date OK 8609, Co 36375, PAF R2135

June 28, Same

400966—Don't Give Me Co 36376 400967—West End Blues OK 8597, 41078, Vo 3204, Co 36377, PAF R448, DDS B55617, PAAU A2964 400968—Sugar Foot Strut OK 8609, Vo 3148, PAF R2449 400973—Tico Deucea OK 8641, PAF R2282 400974—Squeeze Me OK 8641, Co 35661, PAF 2242, R 2774

Louis Armstrong Hot Five July 3, Chicago

400901—Knee Drops OK 8631, 41157, ODF 165578, PAF R 2438, Co JX 194

Carroll Dickerson's Hot Chicago

400992-B—Symphonic Raps OdaR 0193329 400993-B—Saxophones Stomp OdaR 0193329

Louis Armstrong Savoy Ballroom Five Dec. 4, Chicago

402153—No Ok 8590, 41241, Vo 8205, ODF 165764, PAF R1767 402154—Basin Street Blues OK 8690, Vo 3008, ODF 165764, PAF R531, Ods SA 2393, PAAU A 7409, Co 9124

Dec. 5, Same

402168—No One Else But You OK 8669, 11204, Co 35662, Vo 3085, ODF 165683, ODF 279621, PAF 22382, PAF R540, Ods A 2311 402169—Beau Goup Jack OK 8680, Vo 3085, Co 35679, PAF H 2066, ODF 279621 402170—Save It, Pretty Mama OK 8657, 41180, Vo 3361, Co 35662, PAF R536. (MFP 165817, 279711, Ods B55603, OdaR 0193309, PAAU A 2963

Same

Louis Armstrong Trumpet solo

402199—Weather Bird Rap OK 41454, H.R.S. 18, Co 36375, ODF 238456, PAF R1194, Ods 35619, PAAU 7379

Louis Armstrong Hot Five Dec. 7, Chicago

402200—Muggles OK 8703, Vo 3194, Co 36377, ODF 165913, PAF R840, Ods 35602, PAAU A 7379

Little Delh Christian acc. by Armstrong Dec. 11, Chicago

402206—I Can't Give You Anything But Love OK 8670 402207—Baby OK 8660, PAF R2284 402208—Sweethearts on Parade OK 8650 402209—I Must Have That Man OK 8650, PAF R2284

Louis Armstrong and His Savoy Ballroom Five Dec. 12, Chicago

402224—Hush Me Talkin' to You? OK 8469, Vo 3303, Co 36378, PAF R1767, PAF 22246, ODF 279208 402225—St. James Infirmary OK 8657, 11180, PAF R643, ODF 165617, Ods A2302, OdaR 0103309, PAAU A2963 402226—Tight Like This OK 8649, Vo 3303, Co 36378, PAF R1691, PAF 22246, ODF 279208, Ods B55614

1929

Louis Armstrong Orch. March 8, New York

401889-B—Knockin' a Jug OK 8768, U.H.C.A. 36-58, Co 35663, ODF 165913, PAF R1064, Ods B55607, OdaR C2913-68, CoAu Do2215 401890—I Can't Give You Anything But Love OK 8669, 41202, ODF 165683, PAF 22382, PAF R753, Ods A2302, H 35616 401891—Mahogany Hall Stomp OK 8680,

Louis Armstrong Orch. Same, New York

403896—My Sweet OK 41415, Vo 3308, ODF 238287, PAF R1718, Ods B55608 403897—I Can't Believe That You're in Love with Me OK 41415, Vo 3308, ODF 238287, PAF R 1281

May 4, Same

403899—Indian Cradle Song OK 41423, Vo 3370, ODF 238120, PAF R 2066 404000—Exactly Like You OK 41423, Vo 3040, ODF 238120, PAF R2044 404001—Dinah OK 8800, Vo 3009, Co 9554, PAF R1169 404002—Tiger Rag OK 8800, PAF R912, Ods B55601, OdaU 0194431

Louis Armstrong Orch. Same, New York

403896—My Sweet OK 41415, Vo 3308, ODF 238287, PAF R1718, Ods B55608 403897—I Can't Believe That You're in Love with Me OK 41415, Vo 3308, ODF 238287, PAF R 1281

May 4, Same

403899—Indian Cradle Song OK 41423, Vo 3370, ODF 238120, PAF R 2066 404000—Exactly Like You OK 41423, Vo 3040, ODF 238120, PAF R2044 404001—Dinah OK 8800, Vo 3009, Co 9554, PAF R1169 404002—Tiger Rag OK 8800, PAF R912, Ods B55601, OdaU 0194431

Louis Armstrong Orch. Same, New York

403896—My Sweet OK 41415, Vo 3308, ODF 238287, PAF R1718, Ods B55608 403897—I Can't Believe That You're in Love with Me OK 41415, Vo 3308, ODF 238287, PAF R 1281

Vo 8055, Co 36879, PAF R671, Ods A2302, PAAU A7409

Seger Ellis acc. by Armstrong June 4, New York

402416—To Be in Love OK 41255, PAF R475 402417—S'Posin' OK 41255, PAF R475

Victoria Spivey acc. by Armstrong Hot Five June 10, New York

402526—Funny Feathers Blues OK 8713, PAF R2177 402526—How Do They Do It That Way? OK 8713, PAF R2177

Louis Armstrong Orch. July 19, New York

402634—Ain't Misbehavin' OK 8774, 41276, 41291, Vo 3040, OK 3040, ODF 165814, PAF 22497, PAF R462, OdsA 2332, B 35617, OdaR 0194431 402635—Black and Blue OK 8774, 41276, Vo 3115, ODF 165814, PAF 22497, PAF R1578

July 23, Same

102420—That Rhythm Man OK 8717, 41281, Vo 3205, ODF 165815, PAF R 1491, PAAU A 6176 402641—Sweet Savannah Sue OK 8717, 41281, Vo 3136,3337, ODF 165815, PAF R1578, Ods B 35611

Seeger Ellis acc. by Dorsey Bros. Orch. with Armstrong Aug. 23, New York

402881—Ain't Misbehavin' OK 41291, ODF 165848

Aug. 26, Same

402883—True Blue Lou OK 41290

Louis Armstrong Orch. Sept. 10, New York

402923—Some of These Days OK 8729 402924—When You're Smiling OK 8729, PAF R671

Sept. 11, Same

402943—Some of These Days OK 41298, Vo 3202, ODF 165844, PAF R520, ODF A2304, B 35603, OdaR 0194493 402947—When You're Smiling OK 41298, Vo 3202, ODF 165844, Co 2727-D, PAF R1286, OdaR 0194403

Nov. 26, Same

103454—After You've Gone OK 41350, Vo 3648, OK 3648, ODF 165975, PAF R607, OdsA A2304, B 35620, OdaR 0193651

Nov. 29, Same

403282—Little By Little Unissued 403283—Look What You Done to Me Unissued

Louis Armstrong Orch. Dec. 10, New York

403493—I Ain't Got Nobody OK 8756, Vo 3102, PAF R1261 403494—Dallas Blues OK 8774, Vo 3205, PAF R978, Ods B55608, Odf 279465 403495—St. Louis Blues OK 41350, Co 2727-D, Vo 3008, Co 9124, ODF 165976, Ods A2300, B55600, PAF R618, OdaR 0193651 403496—Rokin' (Chair OK 8756, Co 2688-D, Co 3039, PAF R785, Ods B55631

1930

Louis Armstrong Orch. April 18, New York

403581—Song of the Islands OK 41375, Vo 3028, ODF 238495, PAF 80313, PAF R909, Ods B55601, PAF A 3217

Feb. 1, Same

103714—Bessie Couldn't Help It OK 8774, Vo 3025, ODF 279465, PAF R698, Ods B55600, PAAU A3217 403715—Blue Turning Grey over You OK 41375, Vo 3124, PAF 80313, ODF 238495, PAF R1494, Ods B55632, PAAU A6176

Louis Armstrong trumpet solo April 18, New York

403895—Dear Old Southland OK 41454, Co 36282, H.R.S. 18, Odf 238456, PAF R1718, Ods 35622

Louis Armstrong Orch. Same, New York

403896—My Sweet OK 41415, Vo 3308, ODF 238287, PAF R1718, Ods B55608 403897—I Can't Believe That You're in Love with Me OK 41415, Vo 3308, ODF 238287, PAF R 1281

May 4, Same

403899—Indian Cradle Song OK 41423, Vo 3370, ODF 238120, PAF R 2066 404000—Exactly Like You OK 41423, Vo 3040, ODF 238120, PAF R2044 404001—Dinah OK 8800, Vo 3009, Co 9554, PAF R1169 404002—Tiger Rag OK 8800, PAF R912, Ods B55601, OdaU 0194431

Louis Armstrong Orch. July 21, Los Angeles

404403—I'm a Ding Dong Daddy OK 41423, Vo 3370, ODF 238184, PAF 80346, PAF R796, Ods B55616 404404—I'm in the Market for You OK 41423, Vo 3301, Odf 238184, PAF 80346, PAF R778, Ods B55621

Aug. 19, Same

404405—Confessin' OK 41448, Vo 3059, ODF 238277, PAF 80444, PAF R909, Ods B55627 404406—If I Could Be with You OK 41448, Vo 3059, ODF 238277, PAF 80444, PAF R1100, Ods B55612

Oct. 9, Same

104411—Body and Soul OK 41468, Vo 3072, Co 2707-D, PAF 80448, PAF R1355

Louis Armstrong Orch. Oct. 16, Los Angeles

404142—Memories of You OK 41468, Vo 3180, PAF R854, Ods B56602, OdaU A8199

404413—You're Lucky to Me OK 41468, Vo 3190, PAF R865, Ods B56509 404417—Sweethearts on Parade OK 41541, Co 2688-D, Vo 3337, PAF R2127 404418—You're Drivin' Me Crazy OK 41478, Vo 3216, ODF 238404, PAF R866, Ods B53609

Dec. 29, Same

404419—The Peanut Vendor OK 41478, Vo 3194, Odf 238404, PAF R865, Ods B5612

1931

March 9, Same

104420—Just a Gigolo OK 41486, ODF 238941, PAF R1863 404421—Shine OK 41486, Vo 3102, Co 2707-D, ODF 238941, PAF R1100

Louis Armstrong Orch. April 20, Chicago

104422—Walkin' My Baby Back Home OK 41497, Vo 3217, PAF R2365 404423—I Surrender, Dear OK 41497, Vo 3202, PAF R1863 404424—When It's Sleepy Time Down South OK 41504, Vo 3208, PAF 85031, PAF R1034, Ods B55618 404425—Blue Again OK 41498, Vo 3114, PAF 80908, PAF R2365

April 28, Same

404470—Little Joe OK 41501, Vo 3301, PAF 80983, PAF R1013, Ods B55651 404471—You Rascal, You OK 41504, Vo 3114, PAF 85031, PAF R 992, Ods B35608 404472—Them There Eyes OK 41501, Vo 3337, PAF 80983, PAF R 1286 404473—When Your Lover Has Gone OK 41498, Vo 3114, PAF 80908, PAF R1034, Ods B35631

Nov. 3, Same

405058—Lazy River OK 41541, Vo 3114, PAF 85296, PAF R1127, Ods B55607 405059—Chinatown, My Chinatown OK 41534, Vo 3038, Co 2674-D, PAF 85294, PAF R1159

405060—Wrap Your Troubles in Dreams OK 41530, Vo 3122, Co 37808, PAF 85232, ODF 260512, PAF R2136

Nov. 5, Same

405063—Georgia on My Mind OK 41541, Vo 3073, PAF 85296, PAF R1127, Ods B55627 405064—The Lonesome Road OK 41538, Vo 3026, PAF 85295, PAF R2829, Co M2334 405065—I Got Rhythm OK 41534, Vo 3648, Co 2590-D, PAF 85295, PAF R1207

Nov. 6, Same

405130—Between the Devil and the Deep Blue Sea OK 41550, Co 2600-D, Vo 3073, ODF 238915, PAF R1170, Ods B55620 405131—Kickin' the Co Gong Around OK 41550, Co 2600-D, Vo 3078, ODF 238915, PAF R1207 405132—Home OK 41552, Vo 3125, Co 2606-D, PAF 85233, PAF R2042 405133—All of Me OK 41552, Vo 3125, Co 2606-D, PAF 85233, PAF R1894

1932

Louis Armstrong Orch. March 2, Chicago

405154—Love, You Funny Thing OK 41557, Co 26



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