

Red Norvo Producing Fine Music With New Trio

By CHARLES EMGE

Hollywood—In a field of music in which most musicians have reached a point where it's a tossup between musical frustration or starvation, Red Norvo, after some 25 years of professional activity, is one of the few who is still playing his own kind of music for his own discriminating followers—and making a good living at it.

Nightly at the Haig, a small, strictly intimate, and strictly deluxe spot rather removed from the hotpot locality here, and where it appears he and the trio he currently heads can remain as long as they desire, Red can look up from his vibes and say with a big grin: "Man, I've never been so happy!"

Shot in Dark

It all started when Red, after working in all branches of the music business and as everything from vaudeville performer to dance band leader, took what amounted to a shot in the dark with his present venture.

"Like so many others," he says, "I was stumped, too, when the whole music business seemed to fall apart. I didn't know whether to try something with a hand, go back to my vaudeville act, or open a hot dog stand. I decided to take a shot with a trio."

So he played a date in New York, with Tal Farlow, guitar and Red Kelly, bass. No one paid too much attention. Then he took the unit across the U.S. and halfway across the Pacific for a run in Honolulu.

Good Job

It was a good job, says Red, on which to relax, experiment with new ideas, and get the "feel" of each other's musical language, the all-important element in a trio of this type, in which musical coherence is dependent entirely on mutual understanding of the others' feeling toward the music. They do very little rehearsing or preparation. Their interpretations just grow as they play.

"But it was when we returned from Honolulu and opened at the Haig that things really started to happen," says Red. "We just fell into the right groove, at the right spot, playing for the right audience. Just an accident in a way, but a lucky accident for me. Now I know that after all these years I've found in this trio the ideal form for my kind of music."

Blind Alley

"The dance band is a blind alley for a musician who wants to put something more into his music than dance music calls for. Sooner or later he has to sacrifice something musically important to play (Modulate to Page 19)

Choice Pickens



New York—After a layoff of several years, the Chamber Music Society of Lower Basin Street radio show is back. Jane Pickens, shown here at the piano, is featured vocalist this time, aided by a group called the Encourters. Also on the show are Henry Levine and his Dixie group and Gene (Dr. Gino) Hamilton, the commentator. Saturday NBC show, on from 10 to 10:30 p.m., EDT, treats jazz as if it were being broadcast from the Mea.

Fats Navarro Dies In NYC

New York—Theodore (Fats) Navarro, one of the top coterie of bop trumpet players, died July 6 at Bellevue hospital. He had tuberculosis. He was 26.

Fats came out of the Andy Kirk band of the early '40s to establish himself as one of the better qualified exponents of bop on trumpet. In recent years he had worked as a sideman with various bop combos at the Three Deuces, Cafe Society, and Birdland.

Copa Charges Martin Broke Pact; Asks \$\$\$

New York—The Copacabana has asked the American Guild of Variety Artists to pry \$34,500 out of Tony Martin for them, charging Martin broke his contract with the Copa. Basis of the charge is a deal made in November, 1946, between Martin and the Copa whereby the singer would play the club for eight weeks starting in February, 1947, for around \$7,000 a week.

Martin played three weeks and then asked to be let out because of radio commitments, promising to play the remaining five weeks before March, 1948.

The Copa claims it has asked Martin to come in and play out the five weeks on several occasions since then without success. Club says Martin's refusal is based on his unwillingness to play three shows a night.

Copa bases its loot claim on AGVA's play or pay rule whereby a club has to pay a performer if he has contracted for whether it plays him or not. Copa feels that, under this regulation, a performer who doesn't play ought to pay the club the amount it had contracted to pay him.

AFM, Broadway Houses Ink Final Settlement Pact

New York—A deal settling the ban on traveling bands in Broadway presentation houses has been signed by Local 802, AFM, and the Capitol, Paramount, and Strand theaters.

Pact, which is retroactive to last September and runs until September, 1951, guarantees the union 26 weeks of work a year for local bands at a minimum of \$151 a week a man.

As part of the agreement, the houses will pay the union \$59,000, representing a 25 percent settlement on the union's claim for back pay.

Col. Plans More LP Dance Discs

New York—Columbia records has lined up several additional bands for its LP *Dance Date* series, including one disc by Frank Sinatra.

Gimmick on platters is that they offer continuous dance music on each side. Sinatra platter, due for release in September, will spot the vocalist in a series of rhythm numbers.

Other releases scheduled include discs by Duke Ellington, Jimmy Dorsey, Harry James, and Dick Jurgens. Series bowed in with platters by Les Brown, Hal McIntyre, Tony Pastor, and Xavier Cugat.

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Pause For Low Whistle



New York—If you can drop your eyes long enough to read this, you'll find that the chick caught by the camera in the fetching pose above is Patricia Laird. She's the vocalist with the Roy Stevens band, now playing NYC's Roseland ballroom. Patricia formerly sang with Russ Morgan, joined the Stevens group early in February.

Waxeries Make Move To Cut Out 78 RPMs

New York—First definite step toward the elimination of 78 rpm platters from the record scene has been made by three of the major disc companies through an offer to dealers to take back 78s as part payment for new LPs and 45s. Companies involved are Victor, London, and Mercury.

Broadest offer is being made by Mercury, which is taking \$1 worth of 78s of any label as credit against \$3 worth of new LPs or 45s, thus giving the dealer \$3 worth of new records for \$2.

London's offer is similar except that it is offering only LPs. Victor is giving \$1 credit against a \$5 purchase, will take back only Victor 78s and is allowing the credit only for 45s, not LPs.

Neither Columbia nor Decca have indicated they will join in these offers. Capitol, too, has refrained from making the offer, although it is reported that some dealers have returned 78s to Capitol and received credit on a \$1 for \$3 basis.

One immediate effect of the offers is that they have enabled cut-price shops, which have been selling LPs for as much as 30 percent off list price, to slice their prices even more. In some instances, they have pared the price down to as much as 50 percent.

Fields And Big Band Play NYC Paramount

New York—Herbie Fields played the Paramount here in July with an augmented band, sharing billing with Peggy Lee and Bill Darnel. Herbie's big group was made up of: trumpets—Harry Edison, Neal Hefti, and Al Stewart; trombones—Eddie Bert and Frank Rosellino; saxes—Sam Zittman, Buddy Balbo, and Charlie Kennedy; altos; Al Cohn, tenor; Hy Mandell, baritone; Herbie Fields, reeds; rhythm—Ken Frederickson, piano; Rudy Cafaro, guitar; Max Bennett, bass, and Tiny Kahn, drums.

Keynote Jazz To Go On LP

New York—Mercury records is putting out the Keynote jazz catalog, which it acquired in 1948, on both LPs and 45s. Company is also putting the *Jazz at the Philharmonic* series on 45 and has bought 16 masters made for the Swan label by Phil Napoleon and a Dixie combo which it will issue on two LPs.

Keynote catalog includes sides by Lester Young, Count Basie, Teddy Wilson, Johnny Guarneri, Lennie Tristano, Bill Harris, Juan Tizol, Roy Eldridge, and Jack Teagarden. Transfer to LP will also include sides by Josh White and Richard Dyer-Bennet.

To boost its LP catalog, label also is issuing three Frankie Laine LPs and two each by Vic Damone and Eddy Howard.

King Cole Combo To Play England

Hollywood—Nat Cole takes his combo to England this fall to play a series of theater dates in London and other principal cities starting Oct. 2. The deal was set by GAC in association with a British booking agency.

It's understood the British musicians union bar against appearance there of U. S. musicians has been relaxed because Nat and his mates will play as an act in theaters where musicians are employed.

RCA Acts To Halt Bootleg Sale Of Discs

New York—Recent rash of bootlegged jazz discs has prompted RCA Victor to set its legal department on the tails of the bootleggers.

Bootleg outfits have been dubbing cutout jazz items on vinylite 78 rpm and LP and selling them by mail and in collectors' shops. Victor is aiming cease-and-desist orders at the Biltmore Record Co., Item records, and the Hot Jazz Club of America in particular. Companies have been offering dubs of platters by Bix Beiderbecke, Jelly Roll Morton, Muggsy Spanier, Fats Waller, Bing Crosby, and others.

One outfit is offering all 16 sides made by Muggsy Spanier's Ragtimers on Bluebird in 1939-40 on two LPs at \$3.35 each. Other artists favored by the bootleggers are King Oliver, Bessie Smith, Benny Goodman, Phil Napoleon, and Sidney Bechet. Total sales of the platters are figured to be small, but since the bootlegger has no expense other than dubbing and mailing, he figures to collect nicely on even a small sale.

So far Columbia and Decca, whose discs are also being used by the bootleggers, have offered no legal objections.

Sammy Kaye Sues CBS

New York—Sammy Kaye has brought suit for \$400,000 against the Columbia Broadcasting System, cigaret manufacturers Liggett and Myers and their advertising agency, Cunningham and Walsh, charging they pirated an idea he had submitted to CBS last year.

Kaye claims the Liggett and Myers show, *ABCs of Music*, on CBS was lifted from a program idea he took to CBS which involved interviewing disc jockeys from various parts of the country. *ABCs*, which spotlights Ralph Flanagan's orchestra, is built around interviews with disc jockeys. Kaye feels the idea is worth \$400,000.

New York—Bobby Hackett will take a combo to the Grand View Inn, Columbus, on Aug. 2 for a four-week stand. With Bobby will be Charlie Queener, piano; Bob Casey, bass, and Don Marino, drums.

Red Norvo Trio On The Cover

"I've never been so happy," grin Red Norvo at his trio mates, Tal Farlow, guitar; and Charlie Mingus, bass, on the cover of this issue. After some 25 years as an active musician, the man who turned the xylophone from a vaudeville novelty into a sensitive musical instrument has found in his present trio, built around his vibraharp, the ultimate for him in musical expression. Red's playing the kind of music he wants to play—and making a good living at it, something few musicians can say these days.

Many Red-Led Bands Led To Growth, Stature Of Jazz



Chicago—One of those guys who goes on and on in the music business, keeping in step with the latest trends and always willing to give a helping hand to youngsters coming up, is Red Norvo. First photo above shows him and the band he and Mildred Bailey had in 1937. In 1940 he had his own 10-piece group, with Linda Keene handling the



vocals. They're in the middle shot, as they appeared at the Tune Town ballroom in St. Louis. A few years later came Miss Bailey's summer show on CBS that spotted well-known musicians and gave jazz such a sympathetic treatment. In the third photo are, left to right, Norvo, trumpeter Charlie



Shavers, drummer Specs Powell, bassist Al Hall, music director of the show Paul Baron, and guitarist Remo Palmieri. Pianist Teddy Wilson wasn't within range. See Charlie Emge's story on Norvo on page 1 to get Red's views on current trends in jazz.

Can Good, Pleasant Band Like Gene Williams' Make A Living In These Times?

By JOHN S. WILSON

Reviewed at Glen Island Casino, New Rochelle, N. Y.

Trumpets: Harold Wegbreit, Jack Moots, and Don Josephs.
Trombones: Harry DiVito and Dick Hech.

Reeds: Sam Marowitz and Charlie O'Kane, altos; Mickey Folus, tenor; Joe Reisman, baritone.

Rhythm: Teddy Napoleon, piano; Russ Saunders, bass, and Mel Zelnick, drums.
Vocals: Adele Castle.

Arrangers: Hubie Wheeler, Chico O'Farrell, and Gil Evans.
Gene Williams—leader and vocals.

New York—Gene Williams, the former Claude Thornhill vocalist, has had a band in a more or less fluid condition for the last couple of years. His current stand at Glen Island Casino is the first chance he has had to settle down in a showcase and try to make a showing. Until this date came along, the crew had been working mostly weekends and occasional college dates, with personnel changing frequently as is usual under such circumstances.

In his early days as a leader, Williams was mixing Thornhillian ballads and boppish instrumentals. Today, with a 12-piece outfit, the boppisms have disappeared and the Thornhill influence, while still

present, is in a diluted form.

Good Dance Music

What Williams is putting out now is good dance music stemming from a repertoire which includes an unusually good selection of show tunes in the Gershwin and Rodgers-Hart mood.

The fairly close copy of the Thornhill sound which the band

Forms Combo After 10 Years In Studios

Chicago—After 10 years of playing in Hollywood studios, trombonist Ray Stillwell has formed his own combo and gone on the road.

Now playing at the Club 30, Chester, W. Va., group consists of: Chuck Lynn, piano; Jack Gault, vibes; Jack Morehead, bass, and Stillwell.

ence affected has been tempered by its present smaller personnel, but the brass men are still blowing into the hats to retain some of Claude's lushness.

At the same time, Gene has brightened his tempos to give his tunes a more danceable beat. And the sludginess that dragged Claude on up-tempo pieces has been dissipated by this crew. Given something such as *Hoop-Dee-Do*, the hats are forgotten, the brass opens up, and the band bites cleanly.

Bright Sound

Primarily, this is a smooth band with a bright sound instead of the usual dead one. The reed section can produce some very dulcet blends and the brass plays cleanly while the rhythm section keeps the beat alive. It's mostly an ensemble group, with only rare solo spots offered. Most of these are given to Mickey Folus, who breathes out some feathery semi-boppish lines on tenor.

Teddy Napoleon has an occasional moment on the piano, but for the most part he is heard filling in with a variety of exuberant ideas. The vocal chores are handled well by Gene and Adele Castle, the ex-Tony Pastor chirp.

The Williams crew has reached a stage where it is prepared to capitalize on any of the odd breaks that make a band or singer these days. As it stands, there is nothing really wrong with the band, but neither is there anything sufficiently outstanding to catch attention.

Best Point

Probably its best point is the way it has combined a good sound with a much more interesting than average book. This is nice, but it doesn't make you a big name today, as is evidenced by the fact that Gene has put out several pleasant records without causing any particular ruckus.

Just what it would take to put the band over is hard to say. It has a chorale version of *Pennies from Heaven* which has enough really good comedy lines in it to make it a possible ear-catcher if it is recorded. But outside of that, the band plays almost entirely good, pleasant sounding dance music. It's nice to have this type of band around again, but it has still to be proven that such a band can make a living today.

Pianists, Not Dance Orks, Are Grabbing Limelight

New York—This was supposed to be the year that the bands took over again, but so far it looks as though it is the pianists who are making the big splash. Keyboard experts have been in big demand to headline local music spots and are getting more attention on radio and records than heretofore.

In one week recently, for instance, you had a choice of hearing Art Tatum at Cafe Society, Erroll Garner at Birdland, Joe Bushkin at the Park Sheraton, Joe Sullivan at the Hickory Log, both George Shearing and Earl Hines on top of the Turf, Carmen Cavallaro at the Astor, Eddie and Rack at the Blue Angel, Ralph Sutton at Condon's, Billy Kyle at La Commedia, and Cy Walter at the Drake room.

On a Binge

Cafe Society has been on a piano binge, bringing in as successive headliners Teddy Wilson, Garner, and Tatum.

On radio and television, Cy Walter and Stan Freeman are regulars on both *Piano Playhouse* and *Three's Company*, with a prominent jazz 88er being brought in on *Playhouse* each week as a guest. Both Walter and Teddy Wilson have daily shows on WNEW and Johnny Guarneri is spotted on a number of shows. Joe Bushkin is getting almost nightly air shots from the Park Sheraton.

Records, Too

Pianists are getting more and

MGM Plans Album Of Shearing Dance Sides

New York—MGM records is planning to push George Shearing into the dance revival. Label is planning an album by the Shearing quintet made up of strictly dance-able sides.

Time for both slicing and release has not yet been set, however, since the wax house doesn't want this album to cut into the sale of the recently-issued *Shade* of Shearing album.

more attention on records, as witness the torrent of Garner releases the steady flow of Shearing and Bud Powell sides, the emergence of Oscar Peterson and Andre Previn, and, to top it, Columbia records' projected series of piano LPs which will spot such names as Teddy Wilson, Bernie Leighton, Buddy Weed, Stan Freeman, Cy Walter, Eddy Duchin, Lawrence Cook, Jess Stacy, Ralph Sutton, Earl Hines, and Walter Gross.

Not to mention LP reissues of old sides by James P. Johnson, Jelly Roll Morton, Pinetop Smith, Art Tatum, and Count Basie.

Knew They Were Comin'



(Amm Photo)

Hollywood—Genial Frankie Laine and his new bride, Nan Grey, smile happily over a formidable wedding cake before they begin carving slices from it at their reception here recently. After the wedding, the couple took off for a flying tour of South America. It's Laine's second marriage.

Agnew Settles Down Again



Chicago—Charlie Agnew, after playing the LaSalle hotel here for more than a year, finally left. But he stepped into another job that promises to last a long while. He's at Hank's, Waukegan dine and dancery. Above are guitarist Kappy Kaplan, pianist Max Hook (playing maracas here), vocalist Helen Hansen, Agnew, and bassist-vocalist Bob Borrell.

It's Not Ulcers; Won't Cut Louis

New York—Contemplated operation on Louis Armstrong, for which Louis had canceled all his bookings after his Blue Note date in Chicago in August, has been called off by his doctors after a thorough physical examination. Medicos diagnosed Louis' trouble as a case of severe gastric inflammation caused by too much indulgence in New Orleans red beans.

Sears, Daniels Top Cafe Society Show

New York—Cafe Society has cooked up some odd combinations for the hot weather. Current show features singer Billy Daniels and Al Sears' combo. Sears, former Ellington tenor, has with him Shad Collins, trumpet; Al McKibbin, bass, and George Jones, drums.

On Aug. 3, room turns two weeks over to Ivory Joe Hunter and his band, playing their first Cafe Society date, and Ruth Brown, doing a return date. Ruth made her first New York appearance in the Sheridan Square cellar.

Next bill, starting Aug. 17, spots Joe Bushkin's trio, moving downtown from a long run at the Park Sheraton hotel, and singer Gigi Durston, sometime friend of Elliott Roosevelt. They stay until Sept. 14, when the cafe will parlay the Erroll Garner trio and Phil Napoleon's Dixie crew.

Caceres Out, D'Amico In At Hickory Log

New York—After a year's run at the Hickory Log, Ernie Caceres has moved out of the spot, with clarinetist Hank D'Amico moving in as the new front man. At the same time, the combo was augmented by the addition of trombonist Leon Cox from Charlie Spivak's band.

Group now lines up with D'Amico, Cox, Mickey Crane, piano, Sam Bruno, bass, and Mario Toscarelli, drums.

Modern Group Goes Into Village Barn

New York—Don Warner, singing leader, took a group of contemporary jazzmen into the Village Barn on July 12 for an indefinite stay. With Warner are clarinetist Jerry Winner, who left Tommy Dorsey to go with Warner; drummer Ed Shaughnessy, who had just returned from a European tour with Benny Goodman; bassist Joe Shulman, from Lester Young's outfit, and vibist Teddy Cohen, from Artie Shaw's band.

Down Beat covers the music news from coast to coast.

Winterhalter Finds Success Formula

By JOHN S. WILSON

New York—"We all owe Gordon Jenkins a vote of thanks," said RCA Victor's music director, Hugo Winterhalter. By "we," he was referring to such recording company music directors as Russ Case, Percy Faith, Paul Weston, and himself.



New York—Recent Tommy Dorsey recording session found Hugo Winterhalter, RCA music director, left, and Charlie Green, the firm's a. and r. head, talking things over with TD. Hugo used to do many of Tommy's arrangements.

A Victor representative standing within earshot blanched noticeably at this hat-lifting to the opposition. Noting the blanch, Hugo continued, "I mean it. Jenkins proved to the recording companies that their music directors should be arrangers and conductors."

Jenkins, of course, also showed that the previously anonymous musical director could be built up into a loot-garnering name. Winterhalter, whose light has previously been hidden behind the luminaries for whom he was conducting and arranging, has just been going through his first taste of individual fame as the result of the success of his platter of *Count Every Star*, which has been riding pleasantly high on the best seller lists for several months.

Count Every Star was the first record he made for Victor when he moved to that company from Columbia in January, and the combination of strings and vocal group which he used on that is, he now feels, the definitive Winterhalter style. He got his first inkling that he had arrived at the right assemblage of ingredients when his 17-year-old son told him to make more records like *Star*.

"It was the first time he had ever mentioned anything I'd done," Hugo explained in mild triumph. The roots of his style, he said, go away back.

"The only instrument I ever really studied was the violin," he said. "But in the bands I played with—Larry Clinton, Raymond Scott, Jack Jenney—I always played reeds. I had been working for 12 years before I got an opportunity to write for strings with Tommy Dorsey in 1944. I liked it better than anything I'd done before."

No Glad Hand

Hugo's string style started when he was with Columbia records last year. But the addition of the vocal group was something he didn't welcome at first.

"I never wanted to write for vocal groups," he said. "But they were being accepted on most commercial records so I figured I had to use one. I had a hard time writing for voices at first, but now I like it. I'm amazed at how simple it really is."

Although Gordon Jenkins also uses strings and vocal choirs, Winterhalter feels there is a distinct difference in their styles.

"I stress the orchestra more than Jenkins does," he explained. "Jenkins is inclined to play down the musical background. I have the choir up front but I still try to get as much of the orchestra in as possible without doing harm."

Johnson at the Sir Francis Drake nightly. . . . There's a possibility that Shearing's August engagement at Ciro's (where the Hipster is still holding forth) may have some competition from another piano player—Erroll Garner at the Longbar.

SWINGIN' THE GOLDEN GATE

Frisco Ops Wondering—Who's Got Joe Sullivan?

By RALPH J. GLEASON

San Francisco—The battle of Bush street (Doc Dougherty and the Hangover vs. Dutch Neiman and the Say When) degenerated into a war of nerves after the Fourth of July. Joe Sullivan was expected to arrive momentarily to open July 10 for six weeks at the Hangover. And Joe Sullivan was also expected a little later on to open Aug. 3 for three weeks with three weeks' option at the Say When.

"Sullivan, Sullivan, who's got Sullivan?" was the cry echoing up and down the street. Why there should be so much fuss over Joe at his age, no one seemed to know. Doc wanted him to take the play away from Ralph Sutton, who was set to open at the Say When on July 12 with a band including Charles Ellsworth Russell, the eminent clarinetist and contemporary of Reginald Kell. This Say When booking was a Jerry Hecker package deal. Doc, dealing on as high a level as possible, made his arrangements with Joe Glaser and sent Sullivan's ticket to him.



Ralph

Let Rex Decide At prestime, the whole thing was in the hands of Rex Ricardi in New York, as both club owners apparently had contracts signed by Sullivan. It's a cinch he can't be in two clubs at once. If everyone survives this hassle, the two Dixieclubs line up for the rest of the summer as follows: Hangover—Wingy Manone until Aug. 21 (a total of 12 weeks) and then Muggsy for eight weeks; Say When—Ralph Sutton for 2 weeks starting July 12, followed by Edmond Hall (maybe), with a possible late entry of Art Hodes. Just like Greenwich Village, isn't it?

BAY AREA FOG: Johnny Cooper back after his road trip with the *Streetcar Named Desire* troupe and holding down the piano chair at the Burma lounge in Oakland. . . . Dave Brubeck off to Salt Lake City for a fortnight at the Casbah sponsored by the New Jazz society and KALL's John Brophy. . . . Nick Esposito replaced Dave at the Blackhawk, the Eastmen trio cutting out for a quick swing around the coast circuit prior to Brubeck's return.

Good Hamp Opener

Lionel's opening at the Golden Gate was good enough, seeing that a July 4 parade was bucking them. Reviews in all papers were good and Hamp looked to a fat run. . . . Lee Young stayed on the coast when Ella Fitzgerald and the Ray Brown trio went to Chicago. Ella ended up her Longbar stint in great style with good houses. Dinah Washington, who followed, also did very well. Spot has Eddie Heywood, Erroll Garner, and Savannah Churchill coming up.

Doc Evans and his group did very well indeed at the Mardi Gras. . . . Henry Starr, long a piano star in these parts, now at Morey's in Oakland. . . . Bob Scobey has a real success story at Vic & Roxie's. Starting as a trio he's now got a quintet and may expand. Have to build a new bandstand if they do.

KYA now on a 24-hour schedule, with records all night long. . . . Dwight Newton, *Examiner* radio critic, booming KGO's Lorraine Baker for a deejay show. A good idea. She's forgotten more about music than most deejays know. She's also the gal who started that Barclay Allen album idea. . . . Johnny Wittwer, ex-Walters and Sheedy pianist, planning a jaunt to Paris with Joe Darensbourg, Kid Ory's clarinetist.

Roy Milton and Roy Hawkins scored with a Fourth of July dance in Oakland. . . . Connie Jordan and the Four Knights of Rhythm doing very well indeed at the Wolf's club in Oakland, but may return to the Say When later this autumn if Dixieland isn't there to stay. . . . Bob Emmerson's crew playing weekend dances at the Edgewater. . . . Dwight Fiske (can he classify as a musician?) at the Blue Angel. . . . Santa Cruz now has a nighttime deejay, Bob Moore. . . . So does KECC, Pittsburg, with Rudy Harvey. . . . Slim Gaillard has a sponsored TV show in KPXX. . . . Dick

Although he feels Jenkins paved the way for the music director cum arranger-conductor setup, Hugo credits David Rose with putting strings on a commercial basis. "Kostelanetz made the public string conscious," he said, "but then Dave Rose came along and brought strings down to earth. He left out some of the trimmings and added a more danceable tempo. In all my things, I try to make sure that there is a beat, a strict tempo."

Culmination

The 1950 Winterhalter product is, he thinks, the culmination of his experience working for all kinds of bands and vocalists. He never stayed with anyone very long because he wouldn't go on the road. This resulted in a lot of variety which, he feels, is now paying off. In addition to the bands he played with, he has arranged for Will Bradley, Count Basie, Vaughn Monroe, Jimmy Dorsey, Claude Thornhill, Tommy Dorsey, Billy Eckstine, and Kate Smith.

"I learned a lot from Kate Smith," he said. "She has a very commercial approach to a song and I was ready to quit right after I went to work for her. Trouble was I had just left Tommy Dorsey and unconsciously I was writing too much music and she objected to it. But I learned and it ended up in a very happy association."

"Now I don't have qualms about writing arrangements for anybody. I recently wrote some things for Robert Merrill for Victor's long-hair Red Seal label. To make a living, an arranger has to be able to adapt himself to anything. While I was writing for Kate Smith, I was also arranging for Billy Eckstine. The records I'm making now for Victor are the first time I've been able to write the way I want to hear things."

He manages a change of pace from strings and choir occasionally. One of his recent sides, *Foggy River*, has a Dixie and boogie combination. Another recent one, *Just a Memory*, contains a couple of pop chords "because I just felt them."

"I was very interested in pop when it first started," he said. "But it didn't progress. Commercial music must have a beat, it must have some sense of tempo. And that's one of the things pop lacked."

Chance to Live

With record companies cutting down on the number of releases they are putting out, he feels that songs once more are going to have some chance of living awhile.

"Songs won't die so fast in the future," he said. "Previously, we were forced to record so much trash that nothing had a chance. But with a smaller number of releases, things ought to be better. *Count Every Star* has been out since February and I think it will continue to be a good seller at least through the summer."

Carlos Greets Duke With Gift Tie



Brussels—During the week Duke Ellington and his band played at a theater here, the Duke renewed his friendship with critic and radio commentator Carlos de Radaitzky. Carlos, at right above, gave Ellington the tie he's wearing, and which Billy Strayhorn, at the left, is also admiring. The tie is embroidered with the names of several of Duke's compositions.

Sapphires' Gem Talks It Over



New York—Karen Rich, who's featured with the Sapphires, vocal group on the CBS Alan Dale show, here explains a new vocal arrangement to Bernie Mann, left, band leader at the Riviera restaurant on Long Island, and singer Jay Martin, who appeared in *Finian's Rainbow*. Shot was taken at the Riviera, where the Sapphires also appear. Martin was doing a guest appearance at the spot.

Freeman's Talents Blossom On TV

By JOHN S. WILSON

New York — What television can do to a musician is indicated by the developing career of Stan Freeman, the young pianist whose work on MGM's *Piano Playhouse* album received a tasty review from Mix in a recent *Beat*. Stan started out as a classical pianist. Currently he is a classical pianist, a pop and jazz pianist, and a musical funnyman. The last two developments were literally pushed on him. The army made him start playing pop and jazz stuff and television turned him into a comic.

"Television has created a need for a new type of musician," Stan says. "TV requires a musician who can also talk, sing a little, and conduct himself amusingly or entertainingly. This doesn't apply only to individual musicians. It applies to combos, too, such as the Kirby Stone quintet which can, and does, play some good music."

Too Bad

"Even though I'm doing this myself, I don't think it's a good thing. It's too bad that you can't sit in front of a TV set and listen to good pianists such as Lennie Tristano or George Shearing instead of people who play with their feet like Sonny Kendis or Vincent Lopez.

"Personally, I'm trying to work in as tasteful piano in my TV shots as I can. As a musician, I won't play badly. If I can play well and surround that with comedy, I don't feel that I'm compromising as a musician."

Stan's attempts at comedy have worked out so well he is now a night club act with successful booking at the sophisticated Blue Angel behind him. His previously-unrealized talent for comedy was brought out when he got his first TV job a year ago on NBC's *Candlelight Revue*.

He was hired as solo pianist for a 13-week stint. After the first show, the producer told him that his piano work was fine but that if he was going to sustain himself on a TV show for 13 weeks he'd have to do something besides play the piano. So Stan went home and wrote what he hoped would be some comedy material for the following week's show. Turned out it really was funny and he continued to be funny enough to draw the attention of the choosy Blue Angel.

When Stan, who started studying piano when he was 8, won the McDowell club award in 1941 as the outstanding young pianist in the country, he had no intention of being funny or playing in a style which was then developing at Minton's in Harlem, a joint he had never heard of at the time.

No Intention

But largely because of A. Hitler, he can be heard playing piano in the *Charlie Parker with Strings* album. When he went into the army in 1943, he was a promising classical pianist and a member of the faculty of the Julius Hart School of Music in Hartford.

The army found he could play piano and, in typical Army fashion, tossed him into a jazz combo.

"I'd never played jazz or pop music before," Stan recalls. "I'd listened to such jazz pianists as Teddy Wilson, Art Tatum, and Earl Hines and liked them, but I'd never thought of trying to play anything like that before. When the army put me in a jazz group,



Stan Freeman and Friend

Signs 1st TV Contract With AFM



Hollywood—First man to swing a contract with the AFM in regard to recording musicians on TV films, was Lou Snader, who is already at work on a series of 480 musical telecriptions. Under the agreement with AFM, he'll pay regular film rates to the musicians on the dates, plus setting aside 5 percent of the gross collected on the films in a musicians trust fund, to be handled by an appointed trustee.

Above are shown, from left to right, Duke Goldstone, in charge of production; Lou Victor, publicity; Lou Larkin, local columnist, and Phil Moore, music director for the corporation.

I was pretty awkward at first but soon I began to pick it up."

He picked it up well enough to eventually land with the Glenn Miller army band. He also did several cross-country bond selling tours with Paul Whiteman as soloist on *Rhapsody in Blue*. After the war he intended to go back to his classical career, but Tex Beneke offered him the piano chair in the band he was forming. When he found that Beneke would pay him more than he had ever made as a longhair, he chose Beneke.

But this was just the start of Stan's education. He soon found he could make even more doing studio work and left Beneke within a month. Once he became a radio sideman, he began to get a reputation as a jam pianist and was in demand for jam sessions.

Today he tries to maintain all phases of his piano work. He does several longhair concert appearances each year and plays pop piano on ABC's *Piano Playhouse* and CBS-TV's *Three's Company* as well as doing jazz on records and comedy routines when he has time.

At a party recently, he was playing some things for Richard Rodgers and Sir Cedric Hardwicke. When he finished his parody of Rodger's *Bewitched*, Sir Cedric turned to the composer and remarked, with a smile, of course,

"It just shows what can be done with a bad tune."

Presidential Citation

Playing at the National Press club in Washington for an audience which included President Truman, Stan got an unqualified presidential citation for his work on Chopin's *Waltz in A Flat*.

"That fellow is doing a real job," the President told a reporter sitting next to him as Stan played.

'Band Of Tomorrow' Takes Shape



Hollywood—Here are the winners on the first six sessions of Freddy Martin's *Band of Tomorrow* TV show: Jack Crawford, trumpet, left; Don Dennis, trumpet; Bob White, drums; Tommy Edwards, harmonica; Dick Talaneus, marimba, and Paul Zanania, piano. Each week the winner is added to the show as a regular (at union scale), and they do a number as a group. At the end of the 13-week series the musicians will be combined into a dance band which has been promised a job at the Hollywood Palladium. What about the harmonica and marimba? We're curious, too.

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Selmer

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Cafe Rouge Booked Until Next March

New York—Statler hotel's Cafe Rouge, a foresighted outfit, has its bands lined up until next March. From mid-October on, bandstand will be occupied by crews which have become standbys in this room, but until then new faces are being tried out.

Current crew is Shep Fields, playing his first regular date at the hotel, although he filled in for a week earlier in the year. Fields is followed on Aug. 10 by Jan Garber, long a stranger in these parts, who holds the stand for a month.

On Sept. 11, Ralph Flanagan comes into the room to play his first local location date. Flanagan is set for six weeks, with Jimmy Dorsey due Oct. 16, the first of three veteran Cafe Rouge bands lined up. Ray Anthony follows Dorsey on Nov. 27, and will be succeeded by Frankie Carle, scheduled to hold the stand for eight weeks.

Buddy DeSylva, Song Writer, Dies

Hollywood — George (Buddy) DeSylva, 55, noted song writer, former Capitol records executive, and ex-production head at Paramount pictures, died here July 11 of a heart ailment.

He had been in ill health since suffering a heart attack nearly five years ago.

He was the composer of more than 500 songs, including *Avalon*, *Sonny Boy*, *April Showers*, *California Here I Come*, and *Somebody Loves Me*.

In addition, he produced dozens of shows and films.

Adams Joins MCA

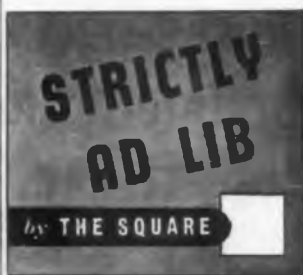
New York—Berle Adams, personal manager of Jerry Gray and Louis Jordan, has dropped out of the personal management field to join MCA, where he will concentrate on building up new talent. In joining MCA, he is also giving up a deal with London records whereby he supervised blues and rhythm sides for that label.

No Quartet, But Joe Has Gimmick

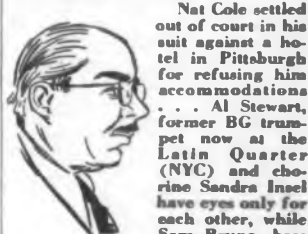


(Photo by Jack Tracy)

Chicago—Joe Mooney, who, with bassist Bob Carter, appeared at the Capitol lounge here last spring, is trying out a sort of story-cycle act which he feels combines music and the less subtle aspects of behind-the-bar entertainment. The Mooney plan involves the use of several songs which, taken together, create a character or a mood. That most of the material he'll use will be original makes this quite a project.



Ralph Flanagan picked his new vocalist out of the crowd of patrons at a dance in Dayton, Ohio. She is Penny Smith and was a secretary at Wright Aeronautical until Ralph spotted her. . . . Fran Warren will take a 28-day cruise to Martinique to recuperate fully from her recent illness. . . . Tommy Dorsey and his missus, Janie New, are working on a Mr. and Mrs. teevee show for fall.



Nat Cole settled out of court in his suit against a hotel in Pittsburgh for refusing him accommodations. . . . Al Stewart, former BG trumpet now at the Latin Quarter (NYC) and chorine Sandra Incel have eyes only for each other, while Sam Bruno, bass with Hank D'Amico's combo, and Claudia Campbell, one of the Gordon Jenkins vocal group, are sunning together on the beaches. . . . Joe Sullivan has moved into the Hickory Log in Manhattan as intermission pianist.

Vocalist Danny Riccardo has returned to Elliot Lawrence after playing hokey for several months. . . . Willard Alexander is now handling the Chris Cross band. . . . Ziggy Schatz, former BG trumpet, and dancer Pat Turner are thinking about getting a wedding license. . . . Bill Goddall is the new bass player in the Les Paul trio.

Claude Williamson has replaced Jimmy Lyon as accompanist for June Christy. . . . Charlie Barnet went through another of his horn-washing, walking-off-the-stand routines in Manhattan. . . . The Skoats McGrews are expecting in August. She is Pat Baldwin, former Ray Anthony thrush. And the Charlie Frankhausers have dated the stork for the same month. He plays trumpet with Flanagan, she was Betty Norton of the Hal McIntyre crew.

Axel Stordahl, longtime Frank Sinatra arranger and conductor, has done the same for Bing Crosby on some sides for Decca. . . . Looks like either Frankie Laine or Tony Martin for the three-a-week Pepsi-Cola television show on CBS this autumn. Frankie goes into New York's Copacabana in January or February. . . . Mindy Carson inherited Morton Downey's Tuesday, Thursday, and Saturday spots on NBC, giving her six shows a week on the network.

Sammy Kaye signed Judy Johnson as vocalist. She was in the Broadway musical, *High Button Shoes*. . . . Beauties from Mike Todd's *Peep Show* prefer trumpet players, with Ronan York making the rounds with Louie Oles, Latin Quarter hornman, and Glen Grayson (she's the chorine) preferring Bunny Snyder from the pit orchestra of the same show. Jeeves, my trumpet!

Ex-Goodman Guitarist Now A Disc Jockey

Atlantic City—Benny Heller, Beat poll winner on guitar in 1948 when he was with Benny Goodman, has turned disc jockey on WMID, Mutual network affiliate here. Show features swing platters of the '30s and early '40s along with chatter about bands with which Benny played, which include Harry James, Gene Krupa, and Charlie Barnet in addition to Goodman. Heller retired from the band business in 1946 to open a music shop here.

Gene Krupa's career, told in story and photos, will be a feature of the Aug. 25 issue of *Down Beat*, on sale Aug. 11.

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CHICAGO BAND BRIEFS

Spanier Combo Does Fine Job At The Chicago Fair

By JACK TRACY

Chicago—Rumors were, before the Chicago Fair opened here, that the Dixieland Village segment would be handled with about as much aplomb as a dray horse would use going through a tulip bed. It was suggested that whatever band might play there, it would be a good idea for them to wear colorful flannel shirts, wide-brimmed straw hats, and all the rest of the trimmings—maybe even burnt cork on their faces.

Happily, however, some far-sighted soul must have tossed in a few select words and the idea was dispatched with.

And this same soul must have picked the band. He got a good one—Mugsy Spanier.

No Tricks

Band, attired neatly and modestly, plays four shows a day, the first starting at noon, onstage in a walled-in but roofless enclosure. No tricks, antics, or lengthy monologues. Just some well-played, oft-enriching Dixieland.

Mugsy, though he seems to have thought out several of his solos beforehand, does everything well, in excellent taste, and always with the compelling beat you expect from him.

He's abetted, and handsomely, by clarinetist Darnell Howard, who plays fluid, Noone-like clarinet; young trombonist Harry Graves; pianist Floyd Bean; drummer Don Chester, and bassist Truck Parham, who lends a solid footing to the fine rhythm section.

Group leaves the fair for a date at Frisco's Hangover club the last week of August.

The Top Three

The three top girl singers in jazz (to our mind) came into town in quick succession recently. Sassy Vaughan played the Blue Note, Ella Fitzgerald was at the Regal

theater, then Mary Ann McCall opened at the Hi-Note a week ago (21).

Illinois Jacquet's combo backed Ella. He's cut the screaming down a bit, and has added the always-grand drummer, Jo Jones, to the entourage. Also Milt Buckner.

Duck!!

Louis Armstrong's All-Stars are at the Blue Note now, to be followed on Aug. 4 by what promises to be an engrossing week. Big-voiced Bill Farrell comes in, to be backed by—hold your hats—Chubby Jackson.

The Happy Monster (now almost a junior-sized monster) has organized a six-piece that will display, he says, good music and (naturally) comedy.

Russo at Airliner

Home again until Stan Kenton's next tour, Bill Russo is leading a quintet on the off-nights (Tuesdays) at the Airliner, on the near north side. Lloyd Lighton on piano; Don Carone, alto; Buddy Clark, bass; George Rott, drums, and Russo, trombone. Shelby Davis doing the singing.

The Silhouette, while waiting for Wingy Manone (he keeps getting held over on the west coast), using Bud Freeman at present, to be followed by Doc Evans. Wingy is slated for a Sept. 1 opening.

Lane Loses Horn

Johnny Lane, leading the band at the 1111 club, which includes Georg Brunis, had his clarinet stolen recently from the spot. Fellow walked in during the afternoon, claimed he was to join the band, walked up on stand, and walked off with the clarinet.

What made the loss doubly tough was the fact Lane plays an Albert system instrument (off-hand, we think of only Barney Bigard and Jimmy Dorsey as other musicians who use this older-style horn), and he's been unable to find a replacement, other than a beat-up job he borrowed. Can't buy one anywhere around town. He'd had his for 20 years.

Shift

Henry Riggs' group has been shifted about a bit at the Bee Hive. Instead of continuing with Sunday afternoon sessions, they're now on Tuesday nights, along with Lee Collins' trio.

Bill Samuels, at the 125 club on N. Clark street, getting to be a fixture at the spot. He's been there for months, ever since he broke up his trio and started doing a piano-vocals single.

Guess there's room for only one Chez Paree in town. The Silver Frolics, which tried the same floor show policy as the Chez, shuttered the main room recently, leaving just the bar upstairs open. It's just for the summer, they say.

Peggy, Eckatine

Peggy Lee comes into the Chicago theater for two weeks starting today (28), to be followed on Aug. 11 by a show spotting Billy Eckstine and Victor Borge.

The Duke of Ellington returns for the third time this year. This time he'll be at the Regal, opening

You Gotta Be A Football Hero



(Photo by Mike Shea)

Chicago—Charlie Ventura and band played to a packed house at the Notre Dame senior prom in April. Dance was held in the huge naval drill hall on campus. Here Charlie takes a short breather to talk a bit of football with All-American tackle Jim Martin and his date. A 10-day stand at the Riviera, St. Louis, followed this one-niter, then a trek back to New York, where CV now makes his headquarters.

Owens, Sans Handlers, Is One Of Top Coast Names

Hollywood—"A musician who wants to be a band leader should take a course in management and handle his own business affairs." That's the feeling of Harry Owens, veteran coast handsman who has hit the high point of his long career since he broke off with MCA last fall.

He booked himself into the Aragon ballroom, and, incidentally, into the television show that was largely instrumental in putting the Aragon back on the map as a major spot here.

When Owens and his Royal

for a week on Aug. 18.

Ballrooms

Aragon and Trianon ballrooms set until well into September. Dick Jurgens at the Aragon until Aug. 13, with Eddy Howard following on the 15th for six weeks.

Lawrence Welk at the Trianon, stays until Sept. 10. One of Welk's publicists asserts that Myron Florin, Welk's accordion find from South Dakota, "will cut Dick Contino 10 to 1." Sounds like a pretty tough accomplishment to us. Contino has a prettier smile.

New Attendance High

The attendance for Owens' Friday and Saturday night stands there reached approximately 6,000 before he left.

Here's Harry's analysis of the boom at the Aragon that was in such contrast to what has happened in other dance spots:

"Like U. S. western music, our music (Hawaiian) is a form of folk music. It is not a vogue, but something that will go on and on. This is in contrast to be-lop, which has gone the way of all flesh, and the current ripple of alleged Dixie,

Wilson Recruits Band From Philly

Philadelphia—Bulk of Gerald Wilson's band, accompanying Billie Holiday on her current tour, is made up of local sidemen, including drummer Luke Bright; Howard (Fingers) Whaley; piano; Danny Turner and Johnny Ricks, altos; Gus Patterson and Bill Barron, tenors, and Johnny Coles and Cal Massey, trumpets. Wilson came in from the west coast to whip the band into shape.

Local dance promoter Reese Dupree lined up an extensive southern tour for the Billie, taking in Virginia, the Carolinas, and as far southwest as Oklahoma.

Sultan Bark

Al Cooper, former leader of the Savoy Sultans, who spent eight years at New York's Savoy ballroom, returned to the local dance promoting scene. Started off with Arnett Cobb's band this month at Reynolds hall.

With Frank Palumbo's cafe closing for the summer, Howard Reynolds takes his band for the season to the Cadillac Sho-Bar. Bobby Roberts leaves the local scene to summer at the Round-the-World room in Atlantic City's President hotel. At suburban Peacock Gardens, in King of Prussia, Pa., it's the music of the Main Liners, with Louise Doyle for the dittying.

Coral records grabbed up one of the better spiritual singing groups around town in inking in the Guiding Light Gospel Singers.

Harry Dobbs, who held down the Latin Casino bandstand for many years, finally gave way to maestro Mickey Familant.

Buddy Williams, local maestro going great guns via Rainbow records, set for a fall date at Frank Dailey's Meadowbrook.

played as loud as humanly possible.

"We play only music of the Islands—no pops, no Charleston contests. I lived many years in the Islands. I try to convey to the television audience the feeling I have for those kind, happy people. The answer may sound easy—but the work is not.

25 Hours a Week

"I spend 25 hours a week writing and preparing the show with the aim of making it sound casual, a sort of easy-going cruise to which listener and viewer alike can sit back and relax.

"On our show, there were no magicians, tap dancers, acrobats, or ventriloquists. The American people are heckled by taxes and a hopped-up way of life. In our show, with its Hawaiian music and touches of Hawaiian folklore, we provided a means of escape—escape into make-believe." —gem

A Record



Chicago—Caught at a recent Tower recording session here were vocalists Bill Snary and Elaine Nebbett. Snary is familiar to Chicago TV viewers, as he's appeared on several network shows emanating from the Windy city. He currently can be seen on the Saturday night *Hawkins Falls* production. Elaine has been singing at the Baroque here.



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Says Josh Jones with Cab Calloway

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Books Noted

The New Guide To Recorded Music
By Irving Kolodin
Doubleday—\$4

New York—This is far and away the best book out on classical recorded music. In the third version of this tome to hit the stands, Kolodin has compiled the best and the most authoritative list of waxings out. More complete than David Hall's *Record Guide*, Kolodin's book is not the complete listing found in the Gramophone Shop's *Encyclopedia*.

However, his tersely-written

judgments giving you his opinion as to why a particular version of a work is better, are invaluable.

Not that Kolodin is infallible. Far from it. There are many of his judgments which we find inaccurate or, more often, based on criteria which are given more weight than is helpful in judgments for general consumption.

Be these small carpings as they may, Kolodin writes incisively and honestly, with the weight of years of experience behind him.

This book is well worth the price. Its long list of foreign LPs alone is worth the price to any serious collector. Armed with this book, current catalogs, and the Gramophone Shop *Encyclopedia* (Crown—N. Y.), you can step forth with confidence to make informed and money saving record-purchasing judgments.

—mix

Mister Jelly Roll

By Anna Lomax

Duell, Sloan, & Pierce—\$3.50

Chicago—Lomax has given us a biographical jazz classic in *Mister Jelly Roll*. The life and times of Ferdinand (Jelly Roll) Morton, "originator of jazz and stomps, Victor artist, and world's greatest hot tune writer," is a documentary of lasting value.

Lomax, the world authority on American folk song, has sympathetically presented Jelly as the great pioneer in jazz music. His treatment of Jelly's personal tribulations reach the heights of understanding Fred Ramsey attained in the chapter on King Oliver in *Jazzmen*.

Jazz students will find much of the material familiar reading, especially if they have heard the library of congress recordings. In addition, there is some choice new

material, such as a chapter contributed by Mabel Morton, Jelly's wife.

To anchor and explain Morton's tendency to brag, Lomax intersperses Jelly's stories with interlude chapters, wherein he interviews other musicians about incidents Jelly has told about. You are left with the feeling that Jelly wasn't such a braggart after all. David Stone Martin's drawings give an added zest to the text. His work has already become familiar because of the many jazz record albums he has designed.

Mister Jelly Roll should be read by everybody that knows, or has the slightest curiosity to know, about jazz.

—hoc

Watch for Gene Krupa's story in the Aug. 25 *Down Beat*, on sale Aug. 11.

Modernists Star At Seattle Club

Seattle—Busiest man in town is Cecil Young, modern piano player of the clean and subtle school. Globe room has him solo five nights and management restricts him to polite modern efforts. Sunday he operates the most musically quartet around for afternoon bop bashes at the Club New Orleans and midnight affairs at the Elks club.

In addition to drums and a particularly driving bass, the group stars Gerald Bucher on tenor. This young man has the singular talent of a great many ideas with the omission of superfluous material—a rare thing indeed.

Trombone player Major Pigford has been given an owl-hour disc jockey program spotting exclusively such artists as Woody Herman, T-Bone Walker, and Erroll Garner. No Frankie Laine . . . Count Basie and sextet closed at the Palomar theater July 10. Spot will have vaudeville but no headliners until Nellie Lutcher returns Aug. 14. Lionel Hampton moves in the 21st . . . Kirkpatrick's has a real drawing card in 74-year-old Martin Kienle, who nightly strums his zither for the drinkers.

—Phyllis Richards



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The '50-'51 school year at SCHILLINGER HOUSE begins on September 11 and again the school invites new inquiries and registrations in the collegiate level course of study which includes specialization in three Major Fields:

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II INSTRUMENTAL PERFORMANCE, including concentrated technical development in all orchestral instruments, solo literature, private, sectional and ensemble coaching.

III TEACHING, including methods for presenting the entire gamut of Schillinger techniques, practice teaching under faculty supervision, and complete preparation for becoming a fully Authorized Teacher of the Schillinger System.

Available also are supplementary courses for both full and part time students in ear-training, keyboard harmony, scoring problems, rhythm and melody dictation, record analysis, conducting.

All courses at SCHILLINGER HOUSE are approved by the Veterans' Administration for all service men and women.

NEW CATALOG READY FOR MAILING

The new 1950-1951 Catalog, just off the press, is now available for distribution to prospective students. A copy may be obtained by writing to the Registrar, Schillinger House, 284 Newbury Street, Boston, Mass.



B. A. Rolfe presents to Fred Berman, Head of Brass Instruction at SCHILLINGER HOUSE, a famous cornet—once the prize possession of John Phillip Sousa.

B. A. ROLFE JOINS SCHILLINGER HOUSE

B. A. Rolfe, the grand old man of popular American music, has teamed up with SCHILLINGER HOUSE on a unique project of finding new, young musical talent and developing it for professional orchestral engagements on stage and in T.V.

Rolfe, now retired, is offering the wealth of his vast experience, and SCHILLINGER HOUSE is providing its complete teaching and training facilities in this sponsorship of new talent, entirely free of charge.

Most readers will remember B.A. for making the nation's first coast-to-coast sponsored broadcast and as the leader of the Lucky Strike Hit Parade band for many years. He has selected Freddie Guerra, former lead man for Glen Miller and Stan Kenton, and now head of Saxophone Instruction at SCHILLINGER HOUSE, to front these bands-in-the-making. All talented young musicians may inquire at SCHILLINGER HOUSE for this training.

CORRESPONDENCE COURSE NOW COVERS COUNTRY

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

AUDITIONS AND REHEARSALS AT SCHOOL'S TV STUDIO

An honor of unprecedented distinction has been bestowed upon SCHILLINGER HOUSE this Fall, for the school has been selected by one of the country's largest chain of opticians, Community Opticians, to stage a weekly talent hunt on television.

Here's further proof that the fame and competence of the school have earned the recognition and confidence of the public. For as "America's Foremost School of Music," SCHILLINGER HOUSE, with its unique approach to writing, arranging and instrumental instruction, and with its top-flight faculty and talented student body, has always kept abreast of the times and prepared for every new innovation in the entertainment field.

Under the personal supervision of Lawrence Berk, Director of Schillinger House, a staff of writers, musicians, producer and director have been busily engaged in auditioning every kind of talent for this show. Auditions and rehearsals for performers selected are carried on in the school's studio recently equipped for the purpose. Some really terrific talent has already been discovered, and prizes for winners on these weekly shows will include cash awards and special SCHILLINGER HOUSE Scholarships.

DEAN MACKILLOP WRITES SERIES FOR DOWN BEAT

SCHILLINGER HOUSE is proud to report that Dean Kenneth Mackillop is writing a series of articles for *Down Beat*, showing both techniques and applications of the Schillinger System in practical examples. In view of the Dean's extensive background as arranger, composer, and conductor—CBS, St. Louis Municipal Opera, and many name bands—this series should be a must for all students of the system.

Sidemen Switches

Illinois Jacquet: Jo Jones, drums, for Shadow Wilson (to Erroll Garner) . . . Art Mooney: George Monte, trombone, for Bill Granzow . . . Ray McKinley: Larry Valentine, trombone, for Irv Dinkin, and Larry Grant, baritone, for Larry Melinelli (to Tommy Ryan).

Ralph Flanagan: George Roumanis, bass (from Charlie Spivak), for Tom O'Neill . . . Gene Krupa: Bill Davis, alto, for Bob Cree, and Frances Lynn, vocals, out . . . Louis Prima: Jimmy Vincent, drums, for Roger Erickson.

Tommy Dorsey: Walt Ievinsky, clarinet, for Jerry Winner (to Don Warner) . . . Ray Anthony: Al Simi, bass, out . . . Claude Thornhill: Tom Arthur, trumpet, in.

Ben Ribble: Jerry Brockman, tenor, for Louis Ott (to Hal Graham), and Lenny Gottschalk, trumpet, added . . . Charlie Spivak: Don Ludwig, bass, for George Roumanis, and Rusty Nichols and Leon Cox, trombones, out.

Woody Herman: Doug Mettome, trumpet, for Al Porcino . . . Claude Thornhill: Riley Norris, trumpet, for Bill Faffly . . . Bob Chester: Marty Oleson, trumpet, for Riley Norris.

Jack Palmer: Lou Fromm, drums, for Kenny John (to Arturo Arturo) . . . Tommy Dorsey: Al Lorraine, trombone, for Ange Callea, and Bob Baldwin, bass, for Ward Erwin . . . Charlie Ventura: Al Cohn, tenor, for Al Young.

Hal Graham: Al Seymour, drums, for Larry Fagan; Irv Gross, piano, for Jack Van Der Walk; Louis Ott, bass, tenor, and violin, for Buddy Boyer, and Don Light, trumpet, and Marty Berger and Charlie Gordon, tenors, added . . . Ray McKinley: Eddie Wasserman, tenor, for Ernie Perry . . . Johnny Long: Kathy Kearns, vocals, for Peggy Barret.

Peggy Lee-Dave Barbour: Sid Hurwitz, piano, for Hal Schaefer (to Gloria DeHaven) . . . Tony Pastor: Kay Little, vocals, for Adele Castle (to Gene Williams) . . . The Tune Mixers: Bud Sherman, bass and vibes, for Bud McDonald.

Chris Cross: Harold Lockwood, baritone, for Jerry Brockman (to Blue Barron); Dick Naynes, trumpet, for Bobby Fav; Wiley Harrell, trombone and vocals, for Julio Rubin; Tony Putta, trumpet, for Gene Dermeyer; Russ Comet, alto, for Johnnie Lanzillo, and Lydia Treese, vocals, for Linda Grey . . . Jackie Cain-Roy Kral: Ted Friedman, clarinet, for Jean Martin, cello.

Ask your dealer to reserve you a copy of the Aug. 25 issue of *Down Beat*, containing Gene Krupa's life story, with extra photos of Gene and his band.

'Three Little Words' Portrays Lives Of Two Top Song Writers



Hollywood—"A film musical that is also a good movie for adults" is Charlie Emge's appraisal of MGM's *Three Little Words*, in which the subject of song writers and how they write tunes is taken up. Lives portrayed are those of Harry Ruby and the late Bert Kalmar. The first picture is of Helen Kane, the Boop-Boop-A-Doop girl of yesteryear,

giving her film counterpart, Debbie Reynolds, left, some suggestions for the role. Miss Kane supplied the soundtrack as Miss Reynolds portrayed her in the *I Wanna Be Loved By You* sequence. Andre Previn, though only 21, was music director of the pic and receives full screen credit for same. That's him in the center shot, carphones

and all. Gloria DeHaven discusses a forthcoming scene with her mother, Mrs. Carter DeHaven, in the last photo. Gloria portrays her mom in the film. Mrs. DeHaven, a former star herself, originally introduced the Kalmar-Ruby song, *Who's Sorry Now*. See *Movie Music* for the complete story of the film musical.

MOVIE MUSIC

'Three Little Words' Is Grade-A Musical: Emge

By CHARLES EMGE

Hollywood—The subject of song writers, how and why they write songs, is one of universal appeal—also one of the most difficult to bring to life. In *Three Little Words*, MGM screen writer George Wells has taken a series of incidents from the professional and private lives of one of the most successful and enduring tune teams in the history of the song publishing business, Harry Ruby (music) and the late Bert Kalmar (words).

Though the story deals lightly with these incidents, incidents which no doubt had their moments of tragedy and frustration for the real-life protagonists, a genuine human interest quality is maintained throughout despite the more or less conventional film musical formula, usually associated with low-grade screen entertainment. Result: a film musical that is also a good movie for adults.

Authenticity

One reason might be that though these incidents are telescoped and rearranged, both chronologically and geographically, they are almost entirely an authentic part of the true story of two of

Tin Pan Alley's most famous characters.

Harry Ruby told us, when he questioned him about it:

"They wouldn't use some of the material we gave them. Said it was unbelievable. Like that gag where we play the piano in the street. It's true, although we did tip the piano mover a buck to let us use it, and that wasn't the song we happened to be working on at that time. And of course the Helen Kane part of that incident is fictional."

Just Whacky

"We were whacky, that's all, really whacky; the way I was, and still am, whacky about baseball. And Bert with his magic tricks? Whacky!"

Kalmar (Fred Astaire) was a successful vaudeville dancer with a partner (Vera-Ellen) whose chief ambition was to get out of the theater and settle down as Mrs. Kalmar. He always wanted to be a stage magician, but when a knee injury ended his dancing days he turned to song writing with Harry Ruby (Red Skelton).

Their *Coney Island* honky tonk meeting in the picture is fictional; in actuality, Ruby had been a

pianist and song plugger with Kalmar's publishing firm for several years.

Resolve Happily

From there it is the story, interspersed with musical numbers, of the proverbial difficulties growing out of the personal incompatibilities of successful song writing teams, plus some minor domestic problems of family life, which, on the screen, resolve happily.

It might be said that this picture does not end. It merely comes to a halt, with the engineered (by their wives and friends) reunion of the two partners after what probably was just one of many splits. There is no hint that the partnership was to be ended only by the death of Kalmar (a cancer victim) in 1947 just as they entered into their last joint project—the preparation of material for this picture.

Moved Sequence Up

Originally the reunion sequence was to take place on a Paul Whiteman radio program, with Whiteman appearing as himself. But when Whiteman couldn't, or wouldn't, take the assignment, they moved the sequence up about 20 years, made Phil Regan the band leader, and spotted the scene in a sequence obviously suggested by the song writer nights introduced by Ted Fio Rito about a year ago at the Beverly Hills hotel.

Despite the fact there are some 20 musical numbers, of which 10 are Kalmar-Ruby songs, the picture never loses pace and sparkle. The way those Kalmar-Ruby songs clicked when they were new, and the way they click with audiences today, will give the current writers

of movie songs something to ponder over.

Some of the titles: *Three Little Words*, *My Sunny Tennessee*, *So Long Oolong*, *Who's Sorry Now*, *All Alone Monday*, *I Wanna Be Loved By You*, *Thinking of You* (the song from *Five O'Clock Girl*, and not to be confused with another song of similar title of same period).

Matters of musical interest:

Three Little Words was the 11th for Andre Previn, MGM's 21-year-old music director, arranger-conductor, but the first film musical on which he received full screen credit as head music man. Some of the songs he worked with were hits more than 10 years before he was born.

Gloria DeHaven, who appears briefly and sings *Who's Sorry Now*, is playing the role of her mother, Mrs. Carter DeHaven, who introduced the song via vaudeville in 1921. Gale Robbins and Arlene Dahl recorded their own vocals. The voice of Vera-Ellen is that of Anita Ellis.

May Mystify

Helen Kane, who, on the popularity of a vocal trick that may mystify youngsters of today, had a brief vogue as a recording and stage headliner in the late '20s, supplied the actual vocal tracks for the number in which actress Debbie Reynolds enacts the role of

Helen Kane.

Harry Ruby, the surviving member of the team, is still active. He made the Hit Parade last year with *Maybe It's Because*. Though he was always the melody man with Kalmar-Ruby, on this one he did the lyrics to a tune by Johnny Scott, 20th Century-Fox studio pianist. Still irreplaceable, still true to his "baseball whacky" legend, he told us, when queried on that point:

"I just wanted to show 'em I'm a switch-hitter."

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Things To Come

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

CECE BLAKE with RONNIE SELDY'S BAND (Riviera, 6/15/50). Nick Caporuso, trumpet; Hymie Schertzer and Bernie Kaufman, alto; Paul Ricci and George Desinger, tenors; Ronnie Selby, piano; Don Costa, guitar; Eddie Safrański, bass, and Morrey Feld drums. Heathertones and Cece Blake, vocals.
Jenny; Copy Cat; That's What I Got, and Would You Like to Go to a Party?

ELAINE BARRETT with NEAL REFTI'S BAND (Columbia, 6/26/50). John LaPorta, and John Hefli, clarinets; Hank Ross, bass clarinet; Sam Caplan, Harry Medalhoff, Zelly Smirnov, and Gene Orloff, violins; Iray Zic, viola; Maurice Brown, cello; Lou Stein, piano; Jack Leberg, bass, and Don Leonard, drums.
Tell Me That You Love Me; Danger in Your Eyes; Stranger in a Dream, and All I'm Asking.

SONNY STITT QUARTET (Prestige, 6/28/50). Sonny Stitt, tenor; Duke Jordan, piano; Gene Wright, bass, and Wesley Landis, bass.
Count Every Star; There'll Never Be Another You; Nice Work If You Can Get It, and Blasin'.

GENE AMMONS QUARTET (Prestige, 6/28/50). Gene Ammons, tenor; Duke Jordan, piano; Gene Wright, bass, and Wesley Landis, drums.
I Wanna Be Loved and I Can't Give You Anything But Love.

JACK FLEES (piano solos) (London, 6/29/50). Hank Ross, Bernie Kaufman, and Tom Parshley, clarinet and flute; Jack Piate, piano; Danny Perri, guitar; Eddie Safrański, bass, and Bunny Shawker, drums.
Valce and Bagamafia Polka.

GEORGE SHEARING QUINTET (MGM, 7/5/50). Marjorie Hyams, vibes; Chuck Wayne, guitar; George Shearing, piano; John Levy, bass, and Donzil Best, drums.
Roses of Picardy; For You; Pick Yourself Up, and Geneva's Move.

ELLIOT LAWRENCE ORCHESTRA (Decca, 6/7/50). Trumpets—Johnny Dee, Joe Techno, and Jerry LaForn; trombones—Ollie Wilson, Gene Housler, and Sy Berger; saxo—Herbie Steward and Vince Ferrero,

alto; Phil Urio and Stan Wells, tenors; Merrill Broadwell, baritone; rhythm—Elliot Lawrence, piano; Merv Oliver, bass, and Howie Mann, drums. Rosalind Patton, vocals.
East of the Sun; I'm in the Mood for Love; Star Dust; Once in a While; Laura; I've Got a Crush on You, and Deep Purple.

ZOOT SIMS QUARTET (Prestige, from Gaseel of Sweden, 4/15/50). Zoot Sims, tenor; Jimmy Woods, piano; M. Simon, bass, and Jack Norron, drums.
The Scene is Clean and All the Things You Are.

MAX MILLER QUARTET (Life, 6/27/50). Max Miller, piano; Earl Backus, guitar; George Stahl, bass, and Remo Belli, drums.
Sunny Disposition, Jump for Al Benson, and Fantasia of the Unconscious (Parts I and II).

MARION MORGAN with LEROY HOLMES' BAND (Decca, 6/30/50). Trombone—Phil Claridin; reeds—Hymie Schertzer, Hank Ross, Bernie Kaufman, and Russ Banner; violin—Zelly Smirnov, Harry Medalhoff, Sam Reed, and Max Coppos; cellos—Frank Miller and Harvey Shapiro; rhythm—Sam Elmer, piano; Eddie Safrański, bass; Art Bryson, guitar, and Terry Snyder, drums.
Feelin' and Buhfal.

DON CHERRY with DAVE TERRY'S BAND (Decca, 6/30/50). Same personnel as above, Dave Cherry, vocals.
I Think of You and Deep in My Heart.

KAY ARMEN with EARL SHELDON'S BAND (London, 7/6/50). Reeds—Bernie Kaufman and Harold Feldman; French horn—Ottavio DeRosa; harp—Pearl Chesnut; violin—Jule Schechter, Bert Hirsch, Lie Ligott, Leo Kravoch, Zelly Smirnov, and Raul Poltakine; cellos—Maurice Brown and Lucien Schmitt; rhythm—Buddy Wood, piano; Tony Motola, guitar, and Bob Haggart, bass.
I'm Afraid to Love You; Once You Find Your Guy; Just Say I Love Him, and Don't Play with Fire.

Conover Flies Model Dixie To D.C.



Washington, D. C.—Part of the Dixieland contingent flown in from New York for Willis Conover's Jam Session No. 3, held here recently, included the trio above. Avid Dixie fans should have no trouble naming the three, but for the doubtful, they're George Wettling, drums; Tony Parenti, clarinet, and Wild Bill Davison, trumpet.

RALPH SUTTON (Columbia, 7/8/50). Ralph Sutton, piano; Jack Leberg, bass, and George Wettling, drums.
Oriental Tones; Jitterbug Waltz; Tin Juana; Keep Your Tempo; I Used to Love You, and Ain't Misbehavin' (7/6/50). Muskrat Ramble and Deep Henderson.

RALPH FLANAGAN'S ORCHESTRA (Victor, 6/30/50). Trumpets—Ralph Scalfidi, Knobby Lee, and Charlie Frankhouser; trombones—Phil Giacobbe, Blato Turi, Herb Spitalny, and Ralph Joseph; saxo—Red Press and Murray Klarman, alto; George Bonham and Steve Bonerie, tenors; Irv Hefter, baritone; rhythm—Ralph Flanagan, piano; Tom O'Neill, bass, and Sid

Bulkis, drums. Harry Prime vocals.
Pink Champagne; Tuna, Tuna, Tuna, and Smoke Dreams (2 sides).

WILL BRADLEY'S BAND (Atlantic, 6/6/50). Jimmy Maxwell, trumpet; Will Bradley, trombone; Hymie Schertzer and Eric Cecero, alto; Peanut Hucke, tenor, and George Wettling, drums. Dorothy Ann, vocals.
June Night; Georgia Camp Meeting; I'm Nobody's Baby, and Whistle and Blow Your Blues Away.

GEORGE LEWIS BAND (Good Time Jazz, 6/3/50, in New Orleans). George Lewis, clarinet; Elmer Talbot, trumpet; Jim Robinson, trombone; Alton Purcell, piano; Lawrence Marrero, banjo; Alcide (Slow

Drag) Favogean, bass, and Joe Watkins, drums.
Willie the Weeper, Humma Don's 'Low, Burgundy Street Blues, Yoko-Halo-Hichey-Dula.

BEA BOOZE with LARRY JOHNSON'S QUARTET (Apollo, 5/15/50). George Kelly, tenor; Larry Johnson, piano; Chris Pover, bass, and Panama Francis, drums.
Don't Tell Me Nothin' 'Bout My Man; Easy Rider Blues; Just Ain't Nothin' Right, and I'm Gonna Put You Down.

ART LUND with LEROY HOLMES ORCHESTRA (MGM, 6/9/50). Trumpets—Billy Butterfield, PeeWee Ervin, and Jimmy Maxwell; trombone—Will Bradley, Buddy Morrow, and Phil Giacobbe; saxo—Totoo Deesinger and Phil Bodner, tenors; rhythm—Bernie Lighton, piano; Ted Katesfite, bass, and Al Seidel, drums.
Yes, Wonderful You; Christmas Angel; Little Toy Train Parade, and Someone Stole My Horse and Wagon.

ZOOT SIMS (Metronome of Sweden, April, 1950). Zoot Sims, tenor; Dick Hyman, piano; Charlie Short, bass, and Eddie Shaughnessy, drums.
Americans in Sweden.
Cote Ericsson, trumpet, and Lars Gullin, baritone, added.
Yellow Duck.

KING DAVID (Vogue of France, 6/9/50). King David, trumpet; Zoot Sims, tenor; Dick Hyman, piano; Pierre Michelin, bass, and Eddie Shaughnessy, drums.
It Don't Mean a Thing; Undecided; The Man I Love; Wee Wee Your Troubles in Dreams; Oh for You, and There Ain't No Flies on Me.

TOMMY DORSEY'S ORCHESTRA (Victor, 6/15/50). Trumpets—Mickey Haggans, Art Duper, Johnny Amorese, and Charlie Shave; trombones—Nick Dinale, Sid Harris, and Tommy Dorsey; saxo—Jerry Winner and Hugo Loewenstein, alto; Boozie Rockman and Babe Frank, tenors; Danny Bank, baritone; rhythm—Lou Levy, piano; Sam Herman, guitar; Bob Baldwin, bass, and Louis Bellson, drums. Frances Irvin, vocals.
Birmingham Bounce and Happy Feet.

(6/15/50). Al Lorraine, trombone, for Sid Harris; Johnny Amorese, vocals.
Lookin' for a Boy; It All Begins and Ends with You; Believe It, Boloney, and The Indian on the Nickel.

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'Beat' Begins 'Bouquets For Living' Series

We received a lot of mail from readers after the special Louis Armstrong issue of *Down Beat* hit the stands. Many of the letters praised the editors for recognizing the talent of the famous trumpet player and musician and for paying tribute to him while he is still alive and blowing his horn. Sort of a bouquets for the living sentiment.

This gave us an inspiration. While it obviously is quite impossible to publish a special edition every issue as elaborate and extensive as the Armstrong number, there is no reason why we cannot devote a special feature in each issue to some deserving leader or musician, with photos illustrating his career, a story along biographical lines, perhaps a discography.

Therefore, *Down Beat* is honoring Red Norvo in this issue, with a cover shot of his trio, a layout of earlier photos, a comprehensive story on Red's career by Charlie Emge, and a discography compiled by George Hoefler. Norvo has been an active musician for 20 years, is one of few name instrumentalists who commands as much respect from his contemporaries today as at any previous period in his career.

Gene Krupa will be the next subject in this series of *Down Beat* tributes. The Aug. 25 issue, on sale at your newsstands on Aug. 11, will contain a big feature story about the drummer and his various bands and many photographs, new and old, illustrating his career. Gene is one of the younger veterans in music, still actively conducting a dance band, continues to be rated high for his musical talent.

We hope you enjoy this series of articles and that you continue to look for them regularly in each succeeding issue of *Down Beat*. We would appreciate your comments and will consider any suggestions you may have as to deserving subjects for future issues. Sidemen will be profiled, too, in this series, as well as leaders.

In each instance, if the individual's recording activity seems to warrant such listing, George Hoefler will prepare a discography. Space limitations may oblige us to split these discographies, some of which are lengthy, and print them in succeeding issues, as we have done with Norvo's platter titles, and as we are still doing with the Louis Armstrong discography. Eventually readers will be able to compile complete listings by watching every issue of *Down Beat*.

Maddox To St. Paul

St. Paul—Red Maddox took his trio into the Capital tavern here in July for an indefinite stay. Trio consists of Maddox, drums and vocals; Billy Miles, alto, and Glenn Burns, piano.

Rickey King Tours

Chicago—Drummer Rickey King and combo currently making a six-month tour of eastern states with the following personnel: Jimmie Green, tenor; Bob Hines, piano, and King.

RAGTIME MARCHES ON

NEW NUMBERS

COTTLE—A daughter, Starr Ann, to Mr. and Mrs. Irv Cottle, June 20 in Los Angeles. Dad is drummer on the 615 Club radio show.

DALEY—A daughter, Robin Ellen, to Mr. and Mrs. Joe Daley, April 6 in Chicago. Dad and mother both play tenor.

GUNKLER—A daughter, Patricia Alice, to Mr. and Mrs. Herman (Hymie) Gunkler, June 1 in Burbank, Calif. Dad plays sax, clarinet, and flute on network shows.

HART—A daughter to Mr. and Mrs. Moss Hart, June 17 in New York. Dad is playwright-producer; mother is singer-actress, Kitty Carlisle.

JAYE—A daughter, Lisa, to Mr. and Mrs. Jimmy Jaye, June 21 in San Francisco. Dad is press agent for the Eastmen trio.

KUTCH—A daughter, to Mr. and Mrs. Gene Kutch, June 23 in Wilmington, Del. Dad is former Tommy Dorsey pianist.

MATTHEWS—A daughter, Davie K., to Mr. and Mrs. Dave Matthews, June 30 in Santa Monica, Calif. Dad's former arranger and saxist with Glen Miller, Hal McIntyre, and Charlie Barnet, now music director for Kay Starr.

PLONSKY—A son, Johnny III, to Mr. and Mrs. John Plonsky, recently in Brooklyn. Dad plays trumpet and arranges for Alvy West combo.

ROTELLA—A daughter, Geraldine Angela, to Mr. and Mrs. Johnny Rotella, May 16 in Burbank, Calif. Dad plays sax with Jerry Gray.

SHEEDY—A daughter, Ann Kathleen to Mr. and Mrs. Jack Sheedy, June 14 in San Francisco. Dad is band leader.

VINCENT—A daughter, Candy Lee, to Mr. and Mrs. Lee Vincent, May 17 in Wilkes Barre, Pa. Dad is band leader.

WINTERS—A son, John Paul, to Mr. and Mrs. Donavan Winters, June 30 in New York. Dad plays piano and arranges.

TIED NOTES

BUTTERFIELD-STANTON—Eddie Butterfield, trumpet and trombone with Ray Anthony and nephew of Billy Butterfield, to Dee Stanton, July 6 in New York.

DIVITO-GROSSE—Frank Divito, drummer formerly with Glen Gray and Toni Grosse, recently in Utica, N. Y.

GARSEN-CLARK—Bob Garsen, member of The Continentals, singing group, and Beverly Clark, July 7 in New York.

LEVINSKY-WAXMAN—Kermit Levinaky, former tenor sax with Alvin Roy, and Shirley Waxman, June 23 in Hollywood.

WAYNE-ROFFE—Max Wayne, bass player with Jimmy McParland, and Olive Roffe, June 30 in Chicago.

FINAL BAR

MIATT—Howard O. (Archie Howard) Hiatt, 43, organist and staff musician, killed in auto crash June 24, Louisville, Ky.

LINDSEY—John Lindsey, 59, former bass player with Louis Armstrong, July 3 in Chicago.

NAVARO—Theodore (Fats) Navarro, 26, bop trumpet man, July 6 in NYC.

SIGMUND—Betty Sigmund, pianist, July 6 in Cleveland.

STEPLING—Alphonse (Al) Stepling, 43, announcer and music librarian at WJAS, June 18 in Pittsburgh.

TELINAS—Gabe Telinas, lead alto with Jan Savitt, Abe Lyman, Vincent Lopez, and Benny Goodman, recently in Chicago.

WEINER—Hans Werner, 40, viola player with Boston Symphony, June 16 in Boston.

ZARNOCAY—Samuel Zarnocay, 78, father of band leader Sammy Kaye, June 15 in Cleveland.

LOST HARMONY

RICHARDS-BODEN—Dal Richards, band leader, and Beryl Boden, former band vocalist, now singing on radio and TV, June 9 in NYC.

CHORDS AND DISCORDS

Thanks

To the Editors: Houston, Texas
To *Down Beat*—for covering so completely and generously the Louis Armstrong we all know so well and the Satchmo trumpet that has thrilled us these many years—I take off my hat. Believe me, friends, you didn't overdo it. He deserved every word. I, for one, am glad that old Satchmo received his roses before Gabriel offers him first chair "up there."
W. E. Kennedy

Charlie Bitter Need Freedom

To the Editors: Seymour, Conn.
There seems to be quite a controversy over whether a band should play to please the public or

Wax Types

by J. Lee Anderson



THE INTELLECTUAL

More likely to be encountered memorizing matrix numbers or cross indexing his catalog than listening to a scratchy acetate, this chap is an outstanding source of et cetera and miscellany on any biscuit you can name (and also thousands that you can't) and can be counted on for many an entertaining evening explaining in detail just how he happened to discover a previously unknown Bessie in an abandoned herring barrel.

to please themselves. I say let the musicians play what they want to play. That's the only way to get real music. Kenton did it and the public listened. Not only that, they paid good admission prices to listen. May they continue to listen and may we have more guys like him who are confident enough in themselves and their music to carry on against the present-day odds.

Danni Teveliet

Charlie Great

Shamrock, Texas

Don Manning

To the Editors: Just had to write an answer to your Portland, Ore., article on the Mad Mab, Charlie Barnet. We presented his new band in our ballroom and found our public up on its toes at the first note. We also found they would once again gang around the most interesting presentations by the so-called unconcerned sidemen and just plain watch rather than dance. We know of 14 persons who drove 100 miles from Amarillo just to listen.

Then when Barnet would pull out an old timer like *Cherokee* everyone would go happily on their way around the floor. Seems to me that your Portland man maybe needs his bifocals changed or maybe his hearing aid batteries are down? We found Charlie and his manager most pleasant to work with. Gave them the only cautions we could offer and they did the rest. Needless to say, Barnet did please the dancers here—and brother, if you've done that you've really done all there is to do.
Gerald F. Geyer

Charlie Bitter

Portland, Ore.

To the Editors: The truth of the matter is, of course, as the able Mr. Hallock infers: Mr. Charlie Barnet is a bitter, confused individual who wants to champion modern music though he isn't quite sure which

direction to start out in. His erratic, spoiled child behavior has been a source of amusement to musicians for lo, these many years. However, many persons other than participating musicians look upon his antics as questionable, and it does little indeed to further our sounder music principles. Every time that pessimistic Charles opens his mouth, blows his horn (yes, double meaning), or stands in front of his orchestra, we can be assured that any important music from now on will come from other, younger men with far brighter concepts.

Who Said?

Plentywood, Mont.

To the Editors: Who said jazz is dead? To prove to you that jazz isn't dead we had a recent gigantic jazz concert with a crowd—at a jam session, mind you—of about 500 persons, and they loved everything from Dixie to bop. We had musicians from every nook and corner of this section of the country, including some cats from Canada. Now tell me something—if people from the land of Tex Ritter and cowboy music can appreciate jazz—why can't the so called music experts from the east?
Gene Popescu

WHERE IS?

ACE BRIGODE, former band leader.
EDDIE CAINE, ex-Randy Brooks vocalist.
JIMMY CASTLE, tenor sax and vocalist formerly with Dick Jurgens.
BOB HENDERSON, trumpet and vocalist with Dick Jurgens.
JACK LEONARD, former Tommy Dorsey vocalist.
CLYDE LUCAS, former band leader.
DICK MAINS, ex-Teddy Powell trumpet.
PAUL MARTIN, ex-band leader.
BOB OLA, violin and sax with Dick Jurgens.
DELL SCOTT, Dell Scott quartet.
GEORGE VON PHYSTER, artist who did follo Destiny.

WE FOUND

TOMMY AULT, musician and teacher, c/o General Delivery, Oklahoma A and M College, Okmulgee, Okla.
GERALD (JERRY) VALENTINE, c/o National Records, NYC.

THE HOT BOX

Celebrated Mecca Flats To Go Way Of Vendome

By GEORGE HOEFER

Chicago—Mecca Flats, once one of the world's finest apartment buildings, and later a leader amongst Chicago slums, has fallen to the axe. All that is left is the Mecca Flat Blues number and that is available only on two phonograph records of collectors' vintage. The Flats, located at 34th and S. State Street, were constructed shortly before the World's Columbian Exposition of 1893.



George

At that time the four-story brick structure, with two courtyards ringed by balconies of fancy wrought iron, was Chicago's largest and finest apartment building. It was the first to have a central steam heating system. In the '20s when nearby 35th & State street became the south side jazz center, Mecca Flats began to deteriorate into a slum holding 1,500 occupants. Recently it has been known as a fire trap, a health menace, and a meeting place for gangs of juvenile hoodlums with many shootings in its hallways.

Recorded Sorrow

During the '20s, the Mecca Flat Blues was created to express the trials, tribulations, and tragedies of the tenement's dwellers. Priscilla Stewart, accompanied by Jimmy Blythe's piano, made the number on Paramount 12224. In 1939, the late Albert Ammons recorded the same number as a boogie-

woogie piano solo on Solo Art 12001.

Just as the Vendome theater did before it (see Hot Box Jan. 27, '50), the Mecca Flats fell into the hands of the Illinois Institute of Technology, which is now razing the building to make way for expansion.

The story on the Armstrong cylinders (Hot Box, July 14, '50) brought a telephone call from Walter Melrose in whose office some of the numbers were recorded. He advised that if memory serves him right, Louis made cylinders of every number that was included in the two books, almost 50 sides.

Some at Home

Most of them were made in the office, but some were cut in Louis' home on the south side. Melrose can't remember what happened to the cylinders. They may have been thrown away, but Walter has no definite recollection of it.

He thinks that possibly Elmer Schoebel might know. His address isn't available, so if he sees this mention The Hot Box would appreciate hearing from him. It was Schoebel who accompanied Louis on the piano for the sides and finally transcribed the tunes for publication.

Bob Lee, Chicago singer, tells

Should Be In The Garden



New York—Tony Moriano's group, above, claims to have the only combo in the country that plays for waltzes in a prize fight ring. Unit is booked for the summer at the 1776 Colonial inn, Shawangunk Mountain resort, east of the Borscht Belt and 80 miles from New York City. Inn serves a double duty. By day the ballroom's set up as a sparring arena for boxers who make the spot their training camp; by night it's a dance. Combo includes Artie Moriano, bass; Bill Grosso, tenor; Tony Moriano, trumpet; Hap Lester, guitar, and Ray Kain, drums. "We stick to polite swing," says Moriano, "and let the boxers do the bopping."

of an interesting association with the late Teddy Weatherford in India during the recent war. While serving in India under Major Melvyn Douglas, he became the first American soldier to make recordings abroad. He cut three discs for England's Columbia label with Weatherford and a full orchestra. The titles included So Long Sarah Jane, Blue Rain, Star Eyes, My Heart Tells Me, and The Wishing Waltz.

Gramophone Date

The success of the above sides earned Lee a date for Gramophone, where he recorded under his own name using a jazz combo led by Weatherford. His first record, Long Ago and Far Away, broke all wartime sales records in the British Empire, selling more than a million copies. It was backed by Make Way for Tomorrow.

Later Lee made some more rec-

ords for Gramophone, and when Ced West, Anglo-Indian clarinetist, was unable to make the session, a fellow by the name of Tony Martin filled in. These sides were One More Smile, Marianne, Always, and Together.

COLLECTOR'S CATALOG: John Daniels, 11 S. Whipple street, Chicago, Ill. A Bunny Berigan specialist. Has a Gennett test of the Wolverine Riverboat Shuffle.

J. Scott Smart, the "Fat Man" of radio fame, Wells, Maine. Collects jazz classics along with his other hobbies of painting and playing a bass fiddle.

Ulrich Springsguth, Leipzig N. 21, Morikestr. 14, Germany. A German jazz fan from the Russian occupation zone. Will trade Rex Stewart recordings made in Berlin for New Orleans, Dixieland, Chicago, and the real blues style.

Parade Of Bands At Wildwood Resort

Wildwood, N. J.—Bill Dry, manager of Hunt's Starlight ballroom on the Boardwalk at this South Jersey seashore resort, offering a parade of name bands for the Friday and Saturday nights throughout the summer season.

Louis Prima is there July 28-29; Ralph Flanagan, Aug. 4-5; Woody Herman, 11-12; Gene Krupa, 18-19; Jimmy Dorsey, 25-26; Charlie Spivak, Sept. 1-2, with Tommy Dorsey ringing down the rag on the dance season come Sept. 3.

More Dance Albums

New York—RCA Victor is continuing to add to its "Here Come the Dance Bands Again" series of albums. Due for release in September is a group of Iham Jones tunes by Hugo Winterhalter's orchestra.

Rambling Tram



Butte, Mont.—Trombonist Jake Flores and his Dixieland combo recently an eight-week date at the C.O.D. tavern here, another in their string of dates in the northwest area. One of the very few Dixie units in the territory, Flores finds reception of traditional jazz in Idaho, Montana, and Washington enthusiastic. Flores, above, can be heard in Capitol's History of Jazz album, playing Tailgate Ramble and Sister Kate.

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Evolution Of Jazz

by J. Lee Anderson



... None are held in fonder reverence ... than Gennett ...

As jazz moved out and away from New Orleans, it was constantly winning new disciples throughout the U. S., but only among those audiences patronizing the various gin mills, dance halls, and assorted resorts where this music flourished. The invention and subsequent popularization of the "talking machine" was to be one of the most important factors in introducing this music to thousands of the uninitiated who might otherwise have missed the boat. Among the many early labels that first appeared on the market, none are held in fonder reverence today than the gold-lettered Gennett, produced by the Starr Piano company of Richmond, Ind. This firm was founded in the early 19th century by John Lumden, an Englishman, and specialized exclusively in the manufacture of pianos for many years. When Starr decided to go into phonograph



... Many of jazzdom's all-time greats ...

manufacturing, it was a wise choice, for their success in this field prompted them to enter the recording business. An unpretentious corner of the piano factory, hard on a railroad spur, was designated as the recording studio, a studio that was, in the space of a few short years, to witness a lengthy procession of many of jazzdom's all-time greats. Gennett's recording activities began in 1916, but not until 1922 did a session take place involving jazz musicians. These initial waxings were made in September, 1922, by the Friars Society orchestra, now the New Orleans Rhythm Kings and were later to serve as both inspiration and influence to many a contemporary group. Soon after the NORK date, King Oliver's Creole Jazz band arrived in Richmond and produced several sides that still occupy an exalted niche in the musical hall of fame. During the



... The abandonment of recording in the early 1930s ...

next few years, Wayne county played host to many a young musician, many an unknown seeking recognition: Big Beiderbecke and the Wolverines, Hoagy Carmichael, Frank Melrose, the Original Memphis Five, Richard M. Jones, Duke Ellington, Cook's Dreamland orchestra, Jelly Roll Morton, and Fletcher Henderson were a few of the many "who put it down" for Gennett. The recording concerns were hard hit by the depression and Gennett was no exception. And since the abandonment of recording in the early 1930s, nothing has appeared under that label save sound effects records. The majority of the fabulous Gennett masters yet repose in the firm's archives. It is the fond hope of music lovers the world over that the Starr Piano company will soon affect a measure whereby these superb examples of recorded jazz will again become available.

Taylor One Of Creators Among Progressives

By Sharon A. Pease

Chicago—Among contemporary musicians are many who are genuinely interested in the artistic values of dance music. Some of these performers have influenced the development of modern styling within their own intimate musical circles. A few have had the courage, ambition, and ability to spread the principles of this serious approach over a much larger area.

Prominent in this group is the talented pianist Billy Taylor, who, heading his own quartet, is currently doing night club and television work in New York. Taylor possesses a rich background of training and experience in both classical and popular music and has written several scholarly books dealing with diversified phases of modern music.

Lectures, Too

He has also given numerous lectures and demonstrations at various music schools. Taylor says, "My objective is to do all I can to call attention to the fact that jazz, like any other art form, can and should be presented in an artistic manner."

Taylor, who is 29, was born in Greenville, N. C. He moved to Washington, D. C., during his early



Billy Taylor

childhood, where his formal music training began. While in high school he worked with various dance groups. His chief early influences were Claude Hopkins and Fats Waller—later Teddy Wilson and Art Tatum.

Billy attended Virginia State College (1938-42), from which he was graduated with a B.M. degree. While at VSC he acted as student director of the school symphony orchestra, sang in the glee club, organized and arranged for a smaller vocal group, and played piano and arranged for the dance band. He also did a regular radio show

and jobbed with territory bands. "I was so beat at the end of those four years that I took a year off and just rested," Billy recalls. "Then I made my first visit to New York and headed for the only musicians' hangout I knew of—Minton's Playhouse. Luckily I landed a job the first night."

That job was with Ben Webster at the Three Deuces. Later he worked with Dizzy Gillespie's first bop band. Then for Eddie South, Stuff Smith, and Cozy Cole's quintet in the Billy Rose musical, *Seven Lively Arts*. Next he spent two months with Machito's Afro-Cuban band. "I guess I was the only fellow in the band who didn't speak Spanish," he recalls. "I really enjoyed that association and picked up a lot of rhythmic ideas. That gang sometimes had as many as 10 rhythms going at one time."

Replaced Garner

Billy replaced Erroll Garner in the Slam Stewart trio before joining Don Redman's band for a European tour. When this tour was completed he remained in Paris, where he recorded and did special concerts under the auspices of the Hot Club of France. Billy says, "Every jazz musician should go to Europe if he has the opportunity. The trip will be well worthwhile when he sees how his efforts are really appreciated by European audiences."

After returning to the States, Taylor formed a piano-organ duo with organist Bob Wyatt for hotel and supper club work. Between association with the previously mentioned groups, Billy did solo stints at many spots on 52nd St.

James' Dixiecats Give Us A Plug



(Photo by Bud Katz)

Cincinnati—We had nothing to do with it, but the *Down Beat* Song was introduced on WLW here recently, and by the band shown above. It's Jimmy James' Dixieland outfit, with James on clarinet; Chick Gatewood, guitar; Bernie Goldie, trumpet; Cy Carey, bass; Tom Richley, drums; Eddie Bennett, trombone, and Corky Robbins, piano. Miss Robbins also did the vocal on the *DB* ditty. Song was composed by Dud Mccum, who wrote *Angry*.

Columbia Starts Piano LP Series

New York—Columbia records has launched a series of LP platters which will spotlight the keyboard styles of a variety of top pianists. Both sides of each platter will be devoted to one artist.

First release in the series, a disc by Bernie Leighton, is already in the stores. Future releases will feature Teddy Wilson, Cy Walter, Stan Freeman, Buddy Weed, Lawrence Cook, and Eddy Duchin. Herman Chittison, recently signed by the label, may also be in the series.

and at Wells' in Harlem. He organized his own group for an engagement at Cafe Society and has since worked various parties and made numerous television appearances.

As a piano style example Billy has chosen a chorus from his signature theme, *Good Groove*, which has been recorded for Coral and is scheduled for early release. According to Taylor's personal theories, as expressed in his book *Basic Be-Bop Instruction for Piano*, the basis for improvisation should be founded on experiments in harmonic alterations and extensions executed with a clearly defined pulsation. *Good Groove* illustrates these basic fundamentals.

Introductory

Section A is introductory and reserves the entrance of the rhythmic pattern until the main theme at B. The fundamental harmony of section A is D, G seventh, C and A seventh. These chords have been expanded through the use of 13ths and substitutions which are very logical when carefully analyzed. The basic rhythmic pattern with off-beat accent is developed in section B. Section D, the bridge, introduces a dual accent by combining the syncopated left hand with an on the beat secondary melodic theme.

The sophisticated harmonic formula of section B and D are elaborations, through substitutions, extensions, and chromatic alterations, of a very basic folk-like sequence. The basic chords to harmonize the opening statement (first two measures of B) could well be D, D seventh, G and G minor.

The creation of an artistic expression of a mood through progressive, futuristic rhythmic-harmonic combinations requires the same seriousness of purpose and background of experience that are pre-requisites for quality production in all the fine arts. Billy Taylor has these qualifications.

gressive, futuristic rhythmic-harmonic combinations requires the same seriousness of purpose and background of experience that are pre-requisites for quality production in all the fine arts. Billy Taylor has these qualifications.

(Ed's Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 713, Lynn & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)



A Relaxed Bop Groove

B C D

1 2 To D Fine ending

D

D.S. al Fine ending

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THE HOLLYWOOD BEAT

Hal Holly 'Discovers' Kay Brown — Just A Bit Late

By HAL HOLLY

Hollywood—It seems a shame to endanger the career of another promising young singer by giving her the doubtful benefit of an all-out buildup in this department. What happened to a couple of our most recent "discoveries," Damita Jo and Joyce Bryant? Nothing happened. (Editor's note: Damita Jo hasn't been out of a job in three months, opened July 4 at Denver's Saddle Club, and her salary has jumped from around \$50 a week to \$350. Joyce [Drunk with Love] Bryant is in her 18th week at Hollywood's Bandbox, goes east in the fall for dates at N. Y. topspots, recording sessions for London label under personal supervision of London's head music man, Toots Camarata).

Speedy



Hollywood—Despite chaotic conditions in the music business, it's still possible for a newcomer to come up fast on the strength of one successful record. Latest is Kay Brown, whose *Razz-A-Ma-Tass* on Mercury, best satire on Dixie to date, brought her bids from radio, video, and movies. See Hal Holly's accompanying story on Kay.

Well, anyway, we don't claim to have discovered the subject of this little shower of words, a 17-year-old youngster named Kay Brown; in fact the extent to which we did not discover her is slightly embarrassing. A few months ago, Dave Hudkins, manager or something of the building in which our office is located, tipped us.

"There's a kid singer rehearsing downstairs you should hear," said Dave. "Just the greatest, that's all!"

We said, "Uh, huh." But we didn't take the trouble to walk downstairs.

And Again

About two months ago, George Jay, one of our local radio platter pilots, who also dabbles in "personal management and public relations," or vice versa, gave us a record, saying, "Here's the first record by a young singer who will be the biggest thing in the music business within a year!"

We said, "Uh, huh." And we took the record, *Razz-A-Ma-Tass* by Kay Brown home and forgot to play it.

About a month later we noticed that every time we turned on the radio we heard a recording of *Razz-A-Ma-Tass* by an unknown singer named Kay Brown. So that's how we "discovered" Kay Brown.

Snags MGMovie Pact

So now she's signed up with MGM studios at a starting stipend of \$200 a week (it graduates upward to \$1,250 at the end of the contract period), and instead of going back to Hollywood high school this fall she'll get her final year of high schooling in the

That Old Texas Hospitality



Houston—A group of admirers surround Helen Forrest at a cocktail party tossed for her at the Rice hotel here by band leader Donny Beckner. From left to right, Cal Knittel, Beckner's bass man; Billy Wilson, orchestra leader and affiliated with the Tony Martin agency; Mrs. and Mr. Paul Hochesli (he's amusement editor of the *Houston Press*); Jimmy Franklin, top man of the Shamrock Music Publishing Co., Houston, and Beckner, explaining a score to the smiling Miss Forrest. When the shot was taken, she was singing at the Bonanza lounge, Beckner band was in the Empire room of the Rice.

studio's starlet tutoring department.

She's much more luscious than she looks in the picture she gave us; and, oh, yes, she's also a knock-out as a dancer. MGMoguls think she's the most promising prospect for stardom as an actress-singer they've signed since Judy Garland. So you see, kids, it still can happen, and does. Right here in our own back yard, and with no help from Holly.

BAND BUZZINGS: The big talk in the dance business here is about Arthur Van, who has been holding forth for more than a year at a downtown ballroom, the Colonial. It's a spot known only to dancers, who flock, literally flock, there nightly.

When Arthur sings he sounds as though he was about to break into tears—but he's not. Every agency and agent here is bidding for him. He and his band, which only needs a steel guitar to be a replica of the late Orville Knapp's, probably could stay at the Colonial ballroom for the rest of their lives. And our advice would be to do just that.

SOLID STUFF: Doris Day asked for the Page Cavanaugh trio as backing on an album of songs from her forthcoming picture, *Tea for Two* . . . Alice Hall, who boots the boppers on her accordion with the

aid of trio mates John Strangis, bass, and Cliff Johnson, drums, back in town for a date at Peacock Alley that started July 4 . . . Vivien Garry, gal bass player (and mighty fine on songs, too), introduced something new in small combos with quartet backing Herb Jeffries in his recent date at the Oasis. She had husband Dick Taylor (who plays alto, trumpet, and trombone) plus accordion and guitar.

Emma Lou Welch, the most unsung of the really solid singers (she slipped into the solo spot with

Benny Goodman just as the one-time King of Swing was slipping from his throne) is soloing with Jerry Wald's quintet at Jerry's Studio club.

DOTTED NOTES: Freddy Martin persuaded Local 47 officials to okay appointment of his former pianist, Barclay Allen, permanently paralyzed in an auto accident, as "orchestra manager" on his KTTV video show, *Band of Tomorrow*. Officials had to waive ruling that "orchestra managers" (non-playing functionaries who draw time-and-a-half) must be present during rehearsals and broadcasts.

Nat Cole's stand at the Mocambo, which was set to open July 25, coincides almost exactly with Frankie Laine's at Ciro's, rival Sunset strippey located almost directly across the street. Tough luck, Nat! . . . Carl Cons, former *Down Beater*, now associated with KLAC-TV's music comedian Jim Hawthorne, is helping Hawthorne collect a "New Sound" band of unusual instruments . . . Irving Riskin is listed (on page 330) of Local 47 official directory as a "tune detective." Somebody's private ear, no doubt.

Los Angeles Band Briefs

Max Kauten drew 5,000 paying patrons at \$1.20 a head in first of weekend dance stints at Balboa.

Leighaie Nolin, who came back into band picture as strong attraction as result of video series on KTLA from Aragon, was set for Coronut Grove stand starting Aug. 1. Choice assignment due to heavy promotion given p.a. date there by MGM movie actress **Gloria DeHaven** at same period. Gloria's first nitty stint here since she sang with **Bob Crosby**.

Dick Stabile resumed baton, temporarily in hand of brother **Joey**, at Ciro's.

T-Bone Walker combo announced for Downbeat room starting July 17.

Clyde Hurley's Hangover club combo doubling from Vine street spot into Ace Cain's now an after-hours spot opening at midnight and closing at 6 a.m. It's becoming small-hours hangout for musicians, show folks, and other night owls.

Bruce Turner trio aimed to follow **Count Basie** Aug. 18 at Oasis. Basie following **George Shearing** (July 21-Aug. 11) at Oasis, is featuring **Saddy DeWanna**, clarinet, and **Clare Terry**, trumpet.

Barry Deane, drummer long prominent around Chicago hotspots, now a major attraction at **Don Dalley's** Curtain Call. Combo billed as "Don Dalley's Jam Band."

Page Cavanaugh trio back in town for a date at the Encores.

T-Yess Tyler pulling out of Riverside Rancho, L.A.'s topspot with burlesque house fans, Aug. 1. Followup not set at writing.

Eddie Gomez Latin rhythm crew now sharing Roosevelt Cingrill stand with **Garwood Van** orchestra.

George Sedona heading trio at Burgundy room.

L. A. KEYSPTS

- Aragon—Frank Yankovic (MCA)
- Aragon—Henry Basso (ABC)
- Aragon—Dan Ray Hutton (CAC)
- Beverly Caves—Esa Pellish (Ind.)
- Beverly Hills hotel—Hal Moore (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Biltmore Bowl—Paul Neighbors (MCA)
- Charley Fay—Abby Brown (Ind.)
- Ciro's—Dick Stabile (Ind.)
- Ciro's—Carl Collier (Ind.)
- Cornmut Grove—Leighaie Nolin (MCA)
- Colonial ballroom—Arthur Van (Ind.)
- Curtain Call—Don Dalley's Jam band
- Downbeat room—T-Bone Walker (B. Oslay)
- Epleure—Eddie Hayward (ABC)
- Hale, The—Red Nerve trio (ABC)
- Hangover club—Clyde Hurley (Ind.)
- Mocambo—Roger Spiker (Ind.)
- Oasis—George Shearing (ABC)
- Oasis—Maxwell Davis (Sloote-Dale)
- Palladium—Jerry Gray (MCA), 7/31
- Palladium—Nappy Lamare (Ind.)
- Potter—Charlita (Wm. Roeder—Ind.)
- Roosevelt Annex—Denny Kusana (MCA)
- Roosevelt Cingrill—Garwood Van (MCA)
- Royal room—Kid Orr (Ind.)
- Sardi's—Red Nichols (Ind.)
- York club—Vido Musco (ABC)

(Note: Listings include only bands employed three or more nights a week. Double listing indicates two bands employed.)

Gene Krupa's career, told in story and photos, will be a feature of the Aug. 25 issue of *Down Beat*, on sale Aug. 11.

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Daddy's Girl

New York—Pretty young thing singing in the above picture is Joyce Prima, daughter of band leader Louis. She's flanked by pianist Buga Bower, left, Danny Hope, and the *Beat's* Trumpet Tips columnist, Charles Colin, right. If she's a chip off the old block, she's singing *Angelina, Oh, Maria*, or some such.

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COMBO JAZZ

Darnell Howard's Frisco Footwarmers

St. Louis Blues
 Pretty Baby
 Some of These Days
 Dippermouth Blues

Four energetic sides by a group of San Francisco musicians playing the well-known older style. Howard is a New Orleans clarinetist who played with King Oliver in New Orleans, moved up the river to Chicago, but recorded these sides on the west coast when he was there with Muggsy Spanier. Thanks to his playing and Bob Scoper's trumpet, *Baby, Days, and Dippermouth* emerge as good sides. There is competence and acquaintance with what these men are putting down, as well as playing enthusiasm, which makes the sides worth hearing. (Jazz Man 33-4.)

Jelly Roll Morton

Mamie's Blues
 Michigan Water Blues
 Buddy Bolden's Blues
 Winin' Boy Blues
 Don't You Leave Me Here
 Original Rags
 The Naked Dance
 The Crane
 Misser Joe
 King Porter Stomp

Album Rating—

A Commodore LP reissue of the great General New Orleans *Memories* album with the master by his own declaration, Jelly Roll, playing the piano. A collector's item of great musical and historical worth. (Commodore FL 30,000.)

Jimmy Dorsey's Dorseyland Band

Charley, My Boy
 Johnson Rag
 Rag Map
 When You Were a Tulip
 Clap Hands
 That's a Plenty
 Let a Smile Be Your Umbrella
 When You're Smiling

Album Rating—

Purists will scream with this LP as they did with the original records that this is not genuine Dixie. Quite correct—neither is some of the creaking music purveyed by the gentlemen who claim to be the high chieftains of two-beat. But this is lively, ingratiating music, with some fine Charlie Teagarden trumpet. Ray Bauduc playing better rhythm drums than he has in years, and an over-all spirit of enthusiasm both rare and amiable to hear. (Columbia LP 6114.)

BAND JAZZ

Stan Kenton

Jolly Rogers
 Evening in Pakistan

Listening to *Rogers*, you may think you are hearing one of the versions of the Herman band, rather than death-to-the-beat Stan. Spoofing aside, this record moves as a unit far more than do most Kenton efforts. Shorty Rogers' score gives the brass a chance to blow high ones, Shorty himself a well-chosen middle register bit of the kind Sonny Berman used to essay so well. It's a fine solo. The Manne plays good shells back of the group and behind Art Pepper's alto solo. The collective feeling displayed here is one that would help every side Kenton does. It should

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happen more often. *Pakistan* is scored for the strings, full woodwinds, and Milton Bernhardt's trombone. It's a tidy score, not too pretentious, nor does it accomplish any great esthetic feats. (Capitol 1043.)

Sonny Burke

More More Mambo
 Happy Pay Day

A followup to Sonny's emulation of Prado's great *Mambo*. As a record it's alright, but when you remember the great drive of Prado's brass and rhythm sections, this pales to a reasonable nothingness. One of these days Petrillo is going to unplug and let a few of the great foreign bands (in this case, Cuban) in, in which case we may get to hear a few new ideas such as those put down by Prado. Granted the tough employment situation, a band like Prado's makes work: it enables a ballroom to make enough money to drop a little on some domestic turkeys. However... (Decca 27045.)

Ralph Flanagan

Down the Line
 If I Had a Magic Carpet

The blues, Millerized. It suffers from the old trouble: no matter how you change keys, it's still the same old riff. (Victor 20-3820.)

Ray Victor

Lackawanna Local
 Lazy Old Tune

Local is a riff score by George (Fox) Williams right down the old Miller groove. Its rendition reflects, however, the growing maturity and surety of the Anthony band in its playing, even if the material leaves something to be desired for originality. Tune sounds a little like *Lazy River* to me, but then perhaps that's unattractive of me to report. (Capitol 1073.)

Tommy Dorsey

Birmingham Bounce
 Happy Feet

Birmingham is an old-fashioned walk and shouter, with vocal by Charlie Shavers. Unlike most TD sides, this one is rather sloppily played, lacks the crisp drive which characterizes most of his records. Pretty Frances Irvin sings *Feet*, along with some crisp trumpet by Shavers. (Victor 20-3840.)

Tony Pastor

The Major and the Minor
 Miles Standish

Major is an Earl Bostic riff, not to be confused with the *Major and Minor Stomp* that Jimmy Dorsey made 10 years ago. This side is good riff jazz, a mite un-modern perhaps, but with competent solos and a good, swinging feel, well-recorded. *Standish* is a rhythm novelty, sung by Pastor, never seems to get very far. (Columbia 38871.)

DANCE

Hal McIntyre

Dancing in the Dark
 I Got a Kick Out of You
 That Old Black Magic
 The Way You Look Tonight
 Body and Soul
 Indian Summer
 Love for Sale
 Deep Purple

Album Rating—

Mac's intro to the Columbia label and some very good dance music indeed. Perhaps there is something intrinsically danceable about the construction of *Dark*, but it consistently turns out well on dance

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platters (Artie Shaw's version still being the classic rendition). All throughout this LP, Hal plays pretty music in good taste with an even and light dance beat. More to the good, he displays his usual superbly-deft touch in leading the reeds. Those of you lucky enough to have a Cosmo record of *Summer Night* will remember just how good and pretty that can be.

I have criticized many current bands for heaviness in their dance music, particularly because they couldn't play two beats properly without either making it sound like a tenor band or a converted Charleston crew. McIntyre handles the problem, turns out music that's musical and well-adapted for the feet. *Way* shows more than a touch of the feeling that used to characterize the old Kemp records, made that dance band such a good one to all tastes. (Columbia CL 6124.)

Les Brown

Foggy Day
 Easy to Love
 Dreaming and Dreaming
 Ebony Rhapsody
 Wonderful
 I Could Write a Book
 Cabin in the Sky
 Tico Tico

Album Rating—

This is the kind of album a reviewer dreams about, but so seldom hears: a record which, in its category, has no major defects of any kind, is loaded with ideas, done with technical skill, recorded well, and possessed of reasonably fresh repertoire. Once again the Brown crew has shown the country how a big band can play with power, yet preserve the dynamic control for emotional shading; execute phrases precisely, yet keep room for the really fine solo talent in the band. If this record doesn't sell, I am really going to be an unhappy man, because it will mean that there is no market at all for good musicianship, diluted to some extent for broad appeal, to be sure, but still intrinsically sound.

Abe Most's clarinet, Geoff Clarkson's piano, the sound of the entire trumpet section (Frank Beach, Wes Hensel, Bob Fowler, and Bob Higgins), which has a most impressive smack reminiscent of the Gozzo days in the Herman band, even such little elements as the multi-voicings in *Love*, make this a very impressive big band performance. Nothing done is trite or banal nor given anything but careful playing.

The scoring doesn't lean on the current Miller revival of massed section sounds without any counter-writing. The voicings are well-contrived, slight but pert use of bop is made in *Dreaming*, while the old Ellington fave, *Ebony Rhapsody*, gets a good going over in best non-Lisztian fashion. While reviewing this, I hauled out Duke's old 1934 record of this tune (from the pic *Murder at the Vanities*), found that it, too, stands up even

after 17 years. Brown's version has some excellent bop alto, more of that strong, salty brass. Salty because it has a loud, full tone without ever sounding shrill or strident.

Some of my more constant readers sometimes write in, say, "Don't you ever like anything?" Well, here it is, friends, an unqualified, admiring rave. While this record may not be a perfect dance record in the sense of being the two-beat we older codgers waddle to best, it still has all the elements necessary for dancing, as well as constant and pleasurable listening.

Lesson for bands contained in it is this: you can play good dance music which is commercial without following an exact formula laid out by a mathematician. (According to legend, Miller derived his reed formula while doing a series of lessons for the late great Russian musical theorist, Schillinger.) (Columbia LP 6123.)

Xavier Cugat

Mambo Jambo
 One at a Time

Various sources have at one time or another stated that Xavier Cugat was reportedly not fond of the mambo, the Latin dance form which has been the fashion for the last two years. Borrowing heavily from Afro-Cuban and jazz sources, the mambo has been best played in this country by Machito, south of the border by Perez Prado's wonderful unit. If it is true that Cugat doesn't like the mambo, this record shows why: his band simply can't play the style. Listen to the weak and sloppy fashion in which the reeds and brass execute the riffs, and the dragging rhythm the whole band puts forth. Then listen to Prado's record of *Mambo* again, and agree with Mr. Cugat, that as far as he is concerned, the mambo is a very bad thing. Even Freddy Martin's Victor record is superior to this. "You're better off loving one at a time" is the line sung by Abbe Lane, allegedly Mr. Cugat's future wife. No comment here. (Columbia 38886.)

Artie Shaw

The Continental
 I'll Remember April

Dance versions of show tunes have always been a Shaw specialty. His best records have been these records. However, lack of ensemble glisten and general hum-drum arranging qualities haven't helped his record here. Listen to T. Dorsey's recent record of *Continental* and you'll see what's meant. The reeds back of Shaw's soloing lack the necessary rolling snap to make the desired effect come off. The brass is too heavy and the rhythm lousy. *April* is more successful because it gives Shaw's natural gift for melodic playing fuller expression. Perhaps the inclusive criticism of this record as it was of Shaw's recent band is the complete lack of interest evinced in the music. (Decca 27056.)

Tony Pastor

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
 You Brought a New Kind of Love to Me

Album Rating—

Another of the new Columbia Dance Date series. The music is adequate, but the rhythm section is a mite heavy, and there are occasional lapses in the actual execution. In other words, passable but not outstanding. (Columbia CL 6122.)

Xavier Cugat

I'm a Bum
 Night Must Fall
 Caribena
 Si, Si, Si, Señor
 Para Que
 Un Poquito de Tu Amor
 You Can in Yucatan
 Tio La Yagua

Album Rating—

One of a group of four of the first in a series of Columbia LP Dance Dates—so called because the records are supposed to be continuous for dancing with no bands between the selections on the LP platter. Actually they are played as separate tunes on this record, in the others they are connected by piano or celeste meanderings. Thus the tunes can be dubbed to 78 shellac platters if desired. Some will object to not having clearly marked bands—but a little practice and watching the shellac groovings will enable you to tell where a tune starts. Your dancing had better be flexible, since the tempos and styles change on each tune.

Cugat's playing here is his customary sweetening of Latin dance music, however done with more verve and life here than usual. (Columbia CL 6121.)

Lou Busch's

California Commanders
 Goodnight, My Love
 Would You Like to Take a Walk?

The ex-Hal Kemp piano man attempting a duplication of the band's famed staccato two-beat style. It's an excellent try, fails only in that the suave smoothness of the Kemp rhythm and reed phrasing just isn't here. As a result, the infectious two that made the Kemp style good for dancing isn't as present as it might be. Interesting to see what Lou could do over a period of time with a band like this on the road. (Capitol 1089.)

Gordon Jenkins

Tsena, Tsena, Tsena
 Goodnight, Irene

Tsena was the original version which was followed by Mitch Miller on Columbia, Ralph Flanagan, Vic

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tor, and Vic Damone, Mercury. Sung by the Weavers, Tzena is a Palestinian hora, a dance form something like the polka. The flip-over was originally written by Huddie Ledbetter (Leadbelly), the late Negro guitarist. Alan Lomax, the folk music expert, is also on the label. As folk music pop adaptations go, this is a very pretty waltz tune, should be popular. (Decca 27077.)

Percy Faith

They Can't Take That Away from Me
If I Had a Magic Carpet
Me opens with a full choir of Whispering Jack Smiths, while the piano and band use Thornhilliams, echo-chambered. It's an effective commercial device and one you will probably hear copied. (Columbia 38862.)

Mitch Miller

Tzena, Tzena, Tzena
The Sleigh
I share Mitch Miller's love for the French horn and for what can be done with it in an up-tempo score such as this version of Tzena. The vocal voicing on the Weavers record is perhaps more effective, but this is a good version. Sleigh is a sleigh bell, xylophone, accordion, and horn version of an old Russian tune, arranged by Norm Leyden. (Columbia 38885.)

VOCAL

Dorothy Kirsten

Someone to Watch Over Me
Love Walked In
I've Got a Crush on You
Mine
Embraceable You
Soon
Love Is Here to Stay
Do, Do, Do

Album Rating—

If you review this album without knowing who had made it, you would have said, "Pleasant singing—rather lifeless, and with some bad mistakes in phrasing. Top

tones sometimes shrill and hard. Intonation and breath control good."

The fact that you know that this collection of Gershwin songs is by one of the leading lights of the Metropolitan Opera doesn't alter the judgment—it merely makes the results more interesting to analyze.

Unlike such divas as Rise Stevens, Miss Kirsten had rather extensive radio experience singing pops, therefore she doesn't attack songs as though they are all varied versions of Onward Christian Soldiers.

This column has screamed many times that concert singers, looking for loot, too often sing pop songs as though they were hack doggerel, unworthy of any intelligent phrasing attention whatsoever.

Of many pop songs, this is true. Some, however, deserve the same searching care which a Lotti Lehmann gives German lieder. They have almost never got this artistic effort from any of the big names collecting money for their singing efforts.

Miss Kirsten is a different case—she is familiar with the pop idiom, makes a genuine effort to sing the songs intelligently.

However, I commend you to the efforts of Dinah Shore, Sarah Vaughan, Billie Holiday, Ella Fitzgerald—any of the great phrase makers of the ballad world. They make these performances of Miss Kirsten's seem rather pallid and lifeless—even if technically well-done.

Song singing of any kind, lieder or love song, is an art. It can't be casually accomplished and sound like anything. Miss Kirsten's album is the best effort so far by any artist with a concert reputation. More and better should be forthcoming.

Percy Faith's accompaniments are extremely well-done, well-recorded. (Columbia ML 2129.)

Erskine Hawkins

Tuxedo Junction
Opportunity
The Deep River Boys vocal Junction slightly faster than Hawkins used to play it. Follows a chorus

of what used to be called "walk em and talk em" tenor. Opportunity is a slow and more melodic than usual boogie. (Victor 20-3825.)

Sarah Vaughan

Don't Be Afraid
Our Vary Own
Two ballads well sung by Miss Vaughan. (Columbia 38860.)

Robert Merrill

Wanderin'
Valencia
Some years ago, during the war, a folk singer who later became a merchant seaman, made a record of a tune called Wanderin'. It was a fine job, has been plugged continuously over the years by a New York disc jockey. Recently Sammy Kaye picked up the tune (his name appears on the label as author!) and recorded it. Merrill's version is far better, better phrased, better sung, should be a hit. His Valencia competes with another Victor artist, Tony Martin, comes off best in the comparison. (Victor 10-1542.)

Nat Cole

A Little Bit Independent
I'll Never Say Never Again
Nat working with the trio, vocal group, and backing. Bit has a sprightly long meter section which livens it a little. He plays piano behind the vocal group on Again to good effect, though both sides seem to belong to a formula you have heard used again and again. However, without any question, he still is a top male vocal stylist. (Capitol 1068.)

Florence Wright

Real Gone Tune
Pie in the Basket
Miss Wright is aided by Erroll Garner, a pianist of some repute. His aid is major, since the lag beat peculiar to Garner's playing gives Miss Wright a substantial background against which to phrase. Pie is an interesting combination of folk tune, blue implications, A-Tisket, A-Tasket, and rock beat. It should be a commercial hit. (National 9118.)

Thelma Carpenter

Pie in the Basket
Real Gone Tune
Miss Carpenter does Pie in more folk song fashion, tongue in cheek, aided by Luther Henderson's score. However, I suspect that the Florence Wright (National) dicing will garner more nickels. (Columbia 30212.)

Dinah Shore

Didn't Know What Time It Was
I'll Always Love You
Dinah singing in her own limpidly warm and personal fashion. Just the lack of a little musical spark keeps this from being a great musical vocal. As it is, it ranks as thoroughly competent singing. (Columbia 38848.)

DePaur's Infantry Chorus

Water Boy
Tot My Cap'n
Jerry
Great Good a Mighty
Sweet Little Jesus Boy
Honor Honor
His Name So Sweet
Take My Mother Home
Listen to the Lambs
Album Rating—
Solid, well-done singing by this famous soldier chorus from the last war. Here are spirituals sung

without the frightful gloss tossed on them in most recordings, while the technical singing ability is far better than in some of the genuine religious records. (Columbia ML 2119.)

NOVELTY

Dinah Shore and Gene Autry

The Old Rugged Cross
In the Garden
This one really throws me. Dinah and Autry sing in unison, as on the hillbilly platters, but there is too much slickness added for most of the western market—background choir, etc. Perhaps this is exactly what will make it sell, but it seems to me to be merely confusing. Technically, the singing is nowhere. (Columbia 38828)

Gene Krupa and his Chicago Jazz

At the Jassband Ball
I Want Gold in My Pocket
These sides are more novelty than they are jazz. However they still demonstrate that Krupa is not a great Chicago drummer. As for the readers who want to know how the Beat rated him a great leader in 1942, and not today, it's simple—he had a fine band in '42, doesn't today. Therefore today his own combo deficiencies are more apparent. Bobby Scott sings both sides. (Victor 20-3816.)

The Three Suns

When the Saints Go Marching In
Marianne
I'd love to hear Wingy Manone's comments upon hearing this record. Until you've heard the Three Suns play this famous old marching jazz tune, you've not heard the definitive rendition. (Victor 20-3817.)

PeeWee Hunt

Yes, We Have No Bananas
Fourth Man Rag
The usual Hunt Dixie group, blowing diligently. (Capitol 1091.)

CONCERT

Victor Young

April in Paris
Dancing with You
Speak to Me of Love
Pigalle
Beyond the Sea
Comme Ci, Comme Ca
The River Seine
La Vie en Rose
Album Rating—
Eight sides by Victor Young and a big string orchestra, much better recorded than usual, give lush but attractive treatment to eight tunes. Recommended. (Decca DL 5259.)

David Oistrakh

Dmirtri Shostakovich
Violin Favorites
Seven Children's Pieces
Album Rating—
A truly magnificent LP, one side illustrating the tremendous talents of Russian violinist Oistrakh, the other with Shostakovich playing some of his own compositions. While these gentlemen carry a political hue not to be considered fashionable, there can be no questioning their talent. Oistrakh, in my opinion, is the world's best violin player—possessing Szigeti's intelligence, Heifitz' technique, and Milstein's fatness of tone. Shostakovich is a witty and interesting piano player. Don't miss getting this record—it's rather unlikely you'll be getting too many future versions of their artistry on wax. (Mercury MG 10035.)

Gene Krupa's career, told in story and photos, will be a feature of the Aug. 25 issue of Down Beat, on sale Aug. 11.

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By Michael Levin

New York—Charlie Barnet's unfortunate domestic troubles have been spread all over the country's papers. It's unfortunate, both for him and the business, that this happened. Private life, however, is something you virtually sacrifice when you elect to earn your living in the amusement business. So Charlie can't holler copper when the dailies lay it on him as they have been doing.

Just as unfortunate as his argument with his spouse Rita, however, was what happened at a local club before Barnet flew out to the coast. Charlie was playing there with his band. Suddenly, during a set, Charlie turned to the audience, made remarks to the effect that the music business was a nowhere proposition, and broke his horn across his knee.

Quite naturally, it shocked both the band and the audience, neither of which had been expecting any such demonstration. It was, of course, a complete breach of the old show business rule that the performer always keeps his personal troubles to himself, never discusses his profession with an audience.

It isn't my job to judge Barnet or the extent of his personal difficulties which might have caused such an outburst. He has for a long time felt very keenly, and with good reason, that there was no room in the band business anymore either for talent or energy as applied to big bands.

That such an intelligent guy, good musician, and pleasant person as Barnet should have been mixed up in a series of events like this is unfortunate, both for him and the business. We have enough untutored whacks as it is, without the better equipped citizens displaying the same degree of irresponsibility.

The night before Barnet let that nitery crowd in on his bitterness, a young trumpet player named Fats Navarro died here. The official diagnosis—tuberculosis. Fats was a musician of uncommon talent, with some dazzling flights of inventiveness, a stronger attack than Mile Davis, and a refined sense of rhythmic phrasing.

Belonging to the younger group of "cool" musicians around New York City, Fats led what can only be termed a swift-paced existence. His shockingly early death may be blamed finally on TB, but in actuality found its prime causes in a pattern, a way of existence found too often with some of the younger musicians.

Fats is dead. Nothing can be done to revive him, to make function anew his often-vital horn, his occasionally brilliant solo playing. However, some of the suaver element might at least give pause, stop and meditate upon the fact that several months ago Fats was in good health, playing well—and now he is starkly, inexorably dead.

Perhaps this might have a more conditioning effect than all the banal brayings of columns like this. Fats Navarro didn't have to die. Other musicians of his age and talent will not have to die, either—if they cease and desist now. This may sound like Calvinism of the grimmest kind—but most unfortunately is the glaring truth.

Your playing lives only as long as you can play. Maybe it's better to live longer to play more. At least the piece then deserves the coda.

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Ooh Look Athere/U're Not Only Oyster in Slow Motion
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Louis Discography

By GEORGE HOEFER

Chicago—This is part three 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. Masters numbers are listed first, followed by title and all known labels on which the sides were pressed.

1932 (Continued)

- Louis Armstrong Orch. (Charlie Gallo Orch.)
- Doc. S. Philadelphia
- 74877—*Madley of Armstrong Hits (When You're Smiling, St. James Infirmary, Dinah)* 12" Vi 36084, HMV C2564
- 74878—*Madley of Armstrong Hits (You Rascal You, When It's Sleepy Time Down South, Nobody's Sweetheart)* 12" Vi 36084, HMV C2564
- 74878—*Dub—When It's Sleepy Time Down South* BB B10703, Vi 40-0104
- Louis Armstrong Orch. (Chick Webb Orch.)
- Dec. 21, Camden, N. J.
- 74823—*That's My Home* Vi 24200, BB B10236, Vi 40-0102, HMV B6315, GrF K6878
- 74821—*Hobo, You Can't Ride This Train* Vi 24200, BB B6051, HMV B6315, GrF K6843
- 74822—*I Hate to Leave You Now* Vi 24204, BB B10236, Vi 40-0102, HMV B6335
- 74823—*You'll Wish You'd Never Seen Born* Vi 24204, HMV B6336

1933

- Louis Armstrong Orch.
- Jan. 26, Chicago
- 74891—*I've Got the World on a String* Vi 24245, BB B6771, GrF K6941, HMV B6345
- 74892—*I Gotta Right to Sing the Blues* Vi 24233, BB B5173, 6910, Vi 40-0103, GrF K6942
- 74893—*Hustin' and Hustin' for Baby* Vi 24233, BB B5173, 7696, GrF K6942
- 74894—*Sittin' in the Dark* Vi 24245, BB B7506, GrF K6941, HMV B4978, B8536
- 74895—*High Society* Vi 24232, BB B6771, HMV B6345
- 74896—*He's a Son of the South* Vi 24257, BB B5086, HMV 4976, B6646
- Jan. 27, Same
- 75102—*Some Sweet Day* Vi 24257, BB B10237, HMV B4976, GrF K8526, B152
- 75103—*Basin Street Blues* Vi 24251, BB B6468, Vi 40-0104, HMV B4979, GrF K8525, B152
- 75104—*Honey Do* Vi 24269, BB B7787
- Jan. 28, Same
- 75105—*Snow Ball* Vi 24269, BB B10225, Vi 40-0105, HMV B6401, B4968, GrF K7097
- 75106—*Mahogany Hall Stomp* Vi 24232, BB B5066, GrF K6943, HMV B6358
- 75107—*Swing, You Cats* BB B10225, HMV B4968

- Louis Armstrong Orch.
- April 24, Chicago
- 75420—*Honey, Don't You Love Me As Much* Vi 24355, BB B7787, HMV B4977, B8428
- 75421—*Mississippi Blues* Vi 24321, BB B6510, HMV B6387
- 75422—*Loungin' Night* BB B5363, HMV B4989, B8644
- 75423—*Tomorrow Night* BB B5363
- 75424—*Ducky Stevedore* Vi 24320, BB B5468, HMV B6387, GrF 7087
- April 26, Same
- 75476—*There's a Cabin in the Pines* Vi 24385, BB B6910, Vi 40-0103, HMV B4977
- 75477—*Nighty Niter* Vi 24351, BB B10705, HMV B4979
- 75478—*Sweet Sue, Just You* Vi 24321, BB B5280, MW 4888, HMV B4975, B644
- 75479—*I Wonder Who You Are* Vi 24425, HMV B4989, B8644
- 75480—*St. Louis Blues* Vi 24320, BB B5280, MW 4896, HMV B4975, Vi 40-0105
- 75481—*Don't Play Me Cheap* Vi 24425, BB B5469, 10387, HMV B4989, B8528

1934

- Louis Armstrong Orch.
- October, Paris, France
- 1478—*St. Louis Blues* Vox 16058, BrF 500490, BrG A9683
- 1479—*Super Tiger Rag* 16058, BrF 500490, BrG A9683
- 1480—*Will You Won't You Be My Baby?* Vox 16059, BrE 500462
- 1481—*On the Sunny Side of the Street* Part I—Vox 16060, BrF 500491
- 1482—*On the Sunny Side of the Street* Part II, Vox 16060, BrF 500491
- 1483—*St. Louis Blues* Vox 16058, BrF 500490, BrG A9683
- 1484—*Song of the Vipers* Vox 16059, BrE 500462

1935

- Louis Armstrong Orch. (Laird Russell's Orch.)
- Oct. 2, New York
- 60021—*I'm in the Mood for Love* De 579, 8796, BrF 505025, DeE F5785, BrG A9902
- 60022—*You Are My Lucky Star* De 580, BrF 505025, DeE F5785, BrG A9902, DeS M30387
- 60023—*La Cucaracha* De 580, DeE F5835, BrG A9930
- 60024—*Got a Brand New Suit* De 579, BrF 505022, DeE F5836
- Nov. 21, Same
- 60155—*I've Got My Fingers Crossed* De 522, DeE F5860, BrG A9946
- 60156—*Old Man Mose* De 522, DeE F5865, BrG A9962, BrF 505044, DeS M30387
- 60167—*I'm Shooting High* De 523, DeE F5869, BrG A9946
- 60158—*Falling in Love* De 522, DeE F5961
- Dec. 13, Same
- 60227—*Red Sails in the Sunset* De 548, DeE F5885, BrG A9923
- 60225—*On Treasure Island* De 548, BrF 505022, DeE F5884, BrG A9931

- Dec. 19, Same
- 60249—*Thanks a Million* De 555, BrF 505034, DeE F5868, BrG A9926, De B9060, DeS M30387
- 60250—*Shoe Shine Boy* De 572, DeE F5936, BrF 505049, BrG A9978
- 60251—*Salitude* De 555, BrF 505034, DeE F5868, BrG A9926, De B9060, DeS M30387
- 60252—*I Hope Gabriel Likes My Music* De 572, DeE F5936, BrF 505049, BrG A9978

1936

- Louis Armstrong Orch. (Laird Russell's Orch.)
- Jan. 15, New York
- 60562—*The Music Goes 'Round and 'Round* De 585, DeE F5905, BrF 505044, BrG A9962
- 60563—*Rhythm Saved the World* De 585, 824, DeF5961
- Louis Armstrong Studio Orch.
- Feb. 4, New York
- 60438—*I'm Putting All My Eggs in One Basket* De 598, DeE F5915, BrF 505050, BrG A9974
- 60439—*Yes, Yes, My My* De 598, DeE F5915, BrF 505050, BrG A9974

- Louis Armstrong Orch. (Laird Russell's Orch.)
- April 29, New York
- 61057—*Sombody Stole My Break* De 797, DeE F5995
- 61058—*I Come From a Musical Family* De 797, DeE F5995
- 61059—*If We Never Meet Again* De 906, DeE F6202

- April 29, Same
- 61106—*Lovin' to Myself* De 835, DeE F6040, BrF 505067
- 61107—*Ev'ntide* De 835, DeE F6040, BrF 505067
- 61108—*Swing That Music* De 866, DeE F6066
- 61109—*Thankful* De 866, DeE F6066
- 61110—*Red Nose* De 1949, BrE 02514, BrF 505286, BrG 81095
- 61111—*Mahogany Hall Stomp* De 824, 8793, DeE F6202

- Jimmy Dorsey's Orch. featuring Armstrong
- Aug. 7, Hollywood
- DLA 539—*The Skeleton in the Closet* De 949, DeE F6145, BrF 505073, BrE 81155
- 540—*When Ruben Swings the Cuban* De 1049, DeE F6324
- 541—*Hardy Gandy Man* De 949, DeE F6145, BrF 505073, BrG 81135
- 542—*Dippermouth* De 906,3796, De F6302, BrG 81095
- 543—*Swing That Music* De 3105, DeE F6305

- Frances Langford, Bing Crosby & Louis with J. Dorsey's Orch.
- Aug. 17, Hollywood
- DLA 579—*Pennies from Heaven Medley Part I* 12" De 15027, BrE 0134
- DLA 579—*Pennies from Heaven Medley Part II* 12" De 15027, BrE 0134
- Louis Armstrong with The Polynesian
- Aug. 18, Hollywood
- DLA 581—*Tu You, Sweetheart, Aloha* De 941, DeE F6082
- DLA 581—*On a Coconut Island* De 941, DeE F6082

1937

- Louis Armstrong with Andy Laona and His Islanders
- March 25, New York
- 62070—*On a Little Bamboo Bridge* De 1216, DeE F6393
- 62071—*Hawaiian Hospitality* De 1216, DeE F6393

- Louis Armstrong with The Mills Brothers
- April 7, New York
- 62116—*Carry Me Back to Old Virginia* De 1245, BrE 02445, BrF 505097
- 62117—*Darling Nelly Gray* De 1245, BrE 02445, BrF 505097

- June 29, Same
- 62322—*In the Shade of the Old Apple Tree* De 1360, BrE 02461, BrF 505103
- 62323—*The Old Folks at Home* De 1360, BrE 02461, BrF 505103

- Louis Armstrong Orch. (Laird Russell's Orch.)
- July 2, New York
- 62328—*Public Melody No. 1* De 1347, DeE F6540, BrF 505118
- 62329—*Yours and Mine* De 1369, BrF 505118, DeE F6540
- 62330—*Red Cap* De 1347, DeE F6583, BrF 505290

- July 7, Same
- 62336—*She's a Daughter of a Planter from Havana* De 1353, DeE F6493
- 62336—*Alexander's Ragtime Band* De 1408, DeE F6583, BrF 505260, DeS M30376
- 62337—*Cuban Pete* De 1353, DeE F6493
- 62338—*I've Got a Heart Full of Rhythm* De 1408, DeE F6915
- 62339—*Sun Showers* De 1369

- Louis Armstrong Orch. (Laird Russell's Orch.)
- Nov. 15, Hollywood
- DLA 1084—*Once in Awhile* De 1560, DeE F6613, DeS M30376, BrG 81410
- DLA 1085—*On the Sunny Side of the Street* De 1560, 3794, DeE F6613, DeS M30376, BrG 81410

1938

- Jan. 12, Same
- DLA 1182—*Satchel Mouth Swing* De 1636, 3794, DeE F7424, BrF 505246, DeS M30376
- DLA 1183—*Jubilee* De 1635, DeE F6766, BrF 505141, DeS M30354
- DLA 1184—*Struttin' with Some Barbecue* De 1661, 3795, DeE F6814, BrF 505155, DeS M30376
- DLA 1185—*Trumpet Players' Lament* De 1663, DeE F6814, BrF 505155, DeS M30376

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—It's question box time. A.S., of Sheboygan, Wis., wants to know if there is any difference in writing a passage in unison or writing it in octaves. By all means. An absolute unison will give a real tight sound, while the octave sound appears fuller. Don't forget, depending on the register of the instruments used, the octave sound can be spread into two, three, or even four octaves.

P.G., of Jacksonville, Fla., is puzzled as to what to do when the melody goes too low in writing a trombone soli passage. Try putting the trombones unison when it goes low, or let the lead man play alone until the passage gets back to a comfortable position.

I.A., of Memphis, says his school music teacher told him parallel fifths must be avoided, and wishes to know whether we observe this rule in dance arranging. Heck, no! We use parallel fifths, octaves, and lots of other taboo theoretical rules every day. The best rule is this: If it sounds good, it's got to be correct.

G.K., of Orange, N.J., is curious as to what to write for the piano player these days. Well, here's what most of the big boys are playing. One school never plays any bass notes at all, but just full block chords with both hands. Another school plays two leats (first and third) with the left hand, and rhythmic fill-ins with the right hand. However, let us stress this important point. Practically no modern piano man will play four to the bar with the left hand.

Which closes it for this issue. Our parting thought. Don't over-harmonize. Remember, there's plenty of simple three-part harmony even in Kenton arrangements.

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

TIPS TO TRUMPETERS

By CHARLES COLIN

New York—Like the stroke on a championship crew, a lead trumpet player has a special responsibility. The whole band feels it when a good lead man takes over. Even with seven good oarsmen, a crew can fall apart if the stroke is weak.

With all due respect to the 13th other sidemen in a band, a weak lead trumpet can make a potentially exciting job sound like a bad rehearsal.

It goes without saying that a lead man needs first-rate technique, tone, and musical sense. But these constitute the equipment of any good trumpet player.

Needs More

A lead man needs something that is more difficult, if not impossible, to teach—the power of command. If a lead man fails to "take command" from the first downbeat, from the first note sounded, the whole outfit will lack assurance.

The best sidemen in the world need a pacemaker if they are to play as a solid unit. They anticipate leadership from the first

- DLA 1136—*I Double Dare You* De 1636, DeE F6619, BrF 505130
- DLA 1137—*True Confession* De 1635, DeE F6619, BrF 505130
- DLA 1138—*Let That Be a Lesson to You* De 1661, DeE F6655, BrF 505140, DeS M49015
- DLA 1139—*Sweet As a Song* De 1653, DeE F6655, BrF 505140, DeS F49016

- Louis Armstrong Orch.
- May 13, New York
- 63775—*So Little Time* De 1822, DeE F6716, BrF 505161
- 63776—*Mexican Swing* De 1822, DeE F7428, BrF 505246
- 63777—*As Long As You Live* De 2238, DeE F7056, BrF 505203, BrG 82657, DeS M30334
- 63778—*When the Saints Go Marching In* De 2230, DeE F7056, BrF 505203, BrG 82657, DeS M30334

- May 18, Same
- 63809—*On the Sentimental Side* De 1841, DeE F6780, BrG 81726, DeS F49016
- 63810—*It's Wonderful* De 1841, DeE F6780, BrG 81726, DeS F49016
- 63811—*Something Tells Me* De 1842, DeE F6785
- 63812—*Love Walks In* De 1842, DeE F6714, BrF 505161

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Symphony Sid To Spin From Birdland

New York—Symphony Sid, WJZ's all night, all frantic disc jockey, will start doing his platter spinning from Birdland on Aug. 1. He'll do his complete broadcast, midnight to 5:45 a.m., from the jazz joint six nights a week. Sid has severed his connections with other music spots and will concentrate his plugs on Birdland.

Operators of Birdland have also gotten the mortgage on the fixtures of the old Royal Roost. Purpose of this is to tie up the spot to prevent a competitive room from being opened there.

time. If he ignores his immaturity and tries to take over by substituting forcing and straining for drive, and blasting for power, he may run into cheek bulging and lip problems as the least of his troubles. More seriously, ruptures may result.

But once the instrument has been mastered, once a trumpeter's artistry has been ripened by years of experience, once his body is ready for the special demands of prolonged and powerful playing, that's the time for him to step out, grab hold, and take command.

Red Norvo Label Key

(See Page 10)

- BN—Blue Note
- BB—Bluebird
- Br—Brunswick
- Cap—Capitol
- Ch—Champion
- Co—Columbia
- Cq—Conqueror
- De—Decca
- Vi—Victor
- Vo—Vocalion

Acknowledging credit to Charles Delaunay's Hot Discography. Acknowledging credit to Orin Blackstone's Index to Jazz.

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 Albert, Abbey (Statler) Washington, D. C.
 Anthony, Bob (Mad House) Riverstyx, Lake Hopatcong, N. J., nc
 Anthony, Ray (Blue Note) Chicago, 8/18-8/24, nc
 Arnold, Arnie (Statler) Cleveland, h
 Back, Will (Broadmoor) Colorado Springs, Colo., Out 9/9, h
 Baill, Louis (Chicago) Chicago, t
 Bell, Curt (Sagamore) Lake George, N. Y., h
 Benek, Tex (Frontier Park) Cheyenne, Wyo., Out 7/29, b; (Steel Pier) Atlantic City, 8/11-17, b; (Landscape Park) Ottawa, Can., 8/21-28, b; (Indiana State Fair) Indianapolis, 8/8-8
 Bird, Charley (White Lake) Muskegon, Mich., cc
 Bishop, Billy (Indiana State Fair) Indianapolis, 9/3-8
 Bostic, Earl (W. C. Handy) Memphis, t
 Botbie, Russ (Lions-Millford) Chicago, b
 Brandon, Henry (Blackhawk) Chicago, r
 Brandywine, Nat (Mapes) Reno, Nev., Out 8/13, b
 Brown, Les (On Tour) ABC
 Busse, Henry (Aragon) Ocean Park, Calif., Out 8/31, b
 Byers, Verne (Pine Cone Inn) Grand Lake, Colo., Out 9/9, h
 Carle, Frankie (Edgewater Beach) Chicago, Out 8/17, h
 Carlyn, Tommy (Oh Henry) Willow Springs, Ill., h
 Cavallaro, Carmen (Paramount) NYC, In 8/23, t
 Clifford, Bill (Claremont) Berkeley, Calif., Out 9/10, h
 Cugat, Xavier (Surf) Virginia Beach, Va., Out 8/8, h; (Astor) NYC, 8/7-9/10, h
 Cummins, Bernie (New Yorker) NYC, h
 Daulong, Sammy (Dixie Club) San Angelo, Tex., nc
 Dennis, Pat (Del Rio) Philadelphia, nc
 Distad, Vic (Shermans) San Diego, nc
 Dorsey, Tommy (Astor) NYC, Out 8/5, h; (Steel Pier) Atlantic City, 8/18-24, h
 Drake, Charles (Grove) Orange, Texas, nc
 Drayer, Roland (Pavillon) Myrtle Beach, S. C., Out 9/8, b
 Duke, Johnny (Bengalrae) Tulsa, nc
 Dunham, Sonny (Capitol) NYC, t
 Ellington, Duke (Berm) Chicago, 8/18-25, t
 Farley, Dub (Black) Oklahoma City, h
 Featherstone, Jimmy (Troadero) Henderson, Ky., Out 8/8, nc
 Ferguson, Danny (Broadway Beach) Biloxi, Miss., Out 9/4, h
 Fields, Shep (Statler) NYC, Out 8/9, h
 Fine, Jack (Casino) Walked Lake, Mich., (Capitol) NYC, t
 Flo Rio, Ted (Ballness) Galveston, Texas, Out 8/17, nc
 Fitzpatrick, Eddie (Stateline) Lake Tahoe, Nev., Out 9/5, nc
 Flindt, Emil (Paradise) Chicago, b
 Foster, Chuck (Elitch's) Denver, Colo., 8/2-14, b
 Fotine, Larry (Coney Island) Cincinnati, 7/28-8/8, b; (Penny Park) Omaha, Neb., 8/1-14, b; (Palisades Park) Palisades, N. J., 8/25-9/10, b
 Frassetto, Joe (Click) Philadelphia, nc
 Garber, Jan (Statler) NYC, In 8/10, h
 Golly, Cecil (Nicollet) Minneapolis, h
 Grant, Bob (Jama) NYC, h
 Gray, Glen (On Tour) MCA
 Gray, Jerry (Palladium) hwd., Out 9/4, h
 Grusz, Wayne (Penny Park) Omaha, Out 7/30, b; (Lake Lawn) Delavan, Wis., 8/1-6, b; (Cedar Point) Sandusky, O., 8/11-24, b
 Grier, Jimmy (Coral Casino) Santa Barbara, Calif., nc
 Hampton, Lionel (Cave) Vancouver, B. C., 8/7-20, nc
 Harrison, Cass (La Louisiana) Baton Rouge, La., h
 Hayes, Carol (Desert Inn) Las Vegas, Nev., h
 Hayes, Sherman (Oh Henry) Willow Springs, Ill., In 9/13, h
 Heckcher, Ernie (Ambassador) Los Angeles, h
 Herbeck, Ray (Riverdale) Reno, Nev., Out 8/10, b; (Last Frontier) Las Vegas, Nev., In 8/11, h
 Herbert, Ted (Casino) Hampton Beach, N. H., Out 9/16, b
 Howard, Eddy (Elitch's) Denver, Out 7/31, b; (Highlands) St. Louis, 8/4-10, b; (Aragon) Chicago, 8/15-9/24, h
 Hudson, Dean (Shamrock) Houston, Tex., h
 Hugo, Victor (Biltmore) Wildwood, N. J., h
 Hutton, Ina Ray (Aragon) Los Angeles, b
 James, Harry (On Tour) MCA
 Jerome, Henry (Covered Wagon) Philadelphia, Out 8/16, nc
 Jones, Spike (Cal-Neva) Lake Tahoe, Neb., 8/11-24, h
 Jurgens, Dick (Aragon) Chicago, Out 8/18, b; (Elitch's) Denver, 8/18-9/4, b; (Claremont) Berkeley, Calif., 9/12-12/3, h
 Kerna, Jack (Stockmen's) Elko, Nev., Out 8/3, h
 King, Henry (Cavalier) Virginia Beach, Va., 8/25-9/4, h
 Krupa, Gene (Jefferson Beach) Detroit, 8/4-10, h
 LeWinter, Dave (Ambassador) Chicago, h
 Lewis, Ted (Last Frontier) Las Vegas, Nev., Out 8/10, b; (Stateline) Lake Tahoe, Nev., 8/12-25, nc
 Lewis, Tommy (Willows) Wichita, nc
 Lombardo, Guy (Casino) Walked Lake, Mich., b; (Cedar Point) Sandusky, O., 8/25-9/4, b
 Long, Johnny (Steel Pier) Atlantic City, 8/4-10, b; (Cavalier) Virginia Beach, Va., 8/18-24, h
 Lopez, Vincent (Taft) NYC, h

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; LA.—Los Angeles; ABC—Associated Booking Corp. (Joe Gieser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; BS—Billy Shaw, 1250 Sixth Ave., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1250 Sixth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

M
 Malneck, Matty (Flamingo) Las Vegas, h
 Martin, Freddy (Last Frontier) Las Vegas, Nev., 8/11-24, h
 Masters, Frankie (Stevens) Chicago, h
 Masters, Vick (Tommy's Ranch House) Great Falls, Mont.
 McDonald, Billy (El Rancho) Sacramento, Calif., Out 8/14, h
 McGrath, Paul (Ten Acres) Wayland, Mass., rh
 McLean, Jack (Hilton Manor) San Diego, h
 Millar, Bob (Cal-Nev) Lake Tahoe, Nev., Out 8/10, nc
 Mooney, Art (Jefferson Beach) Detroit, 8/11-17, b
 Moreno, Buddy (Chase) St. Louis, h
 Neighbors, Paul (Biltmore) L. A., h
 Noble, Leighton (Ambassadors) L. A., h

Notice
 Band managers are asked to send bookings to be listed three weeks in advance. Information should include the name and size of the unit; name, location, and type of spot, and opening and closing dates. If no closing date is given, the listing will be carried in two issues only, unless further notice is received. Send listings to **Down Beat, 203 N. Wabash avenue, Chicago 1, Ill.**

O
 Ohman, Phil (Beverly Hills) L. A., h
 O'Neal, Eddie (Palmer House) Chicago, h
 Overend, Al (Skyline) Billings, Mont., nc
P
 Palmer, Jimmy (Kennwood Park) Pittsburgh, b
 Pashley, Joe (Toto's) Holyoke, Mass., r
 Pearl, Ray (Casino of Tomorrow) Out 8/17, nc
 Phillips, Teddy (Kennwood) Pittsburgh, 8/28-9/4, b
 Piaper, Leo (Delavan Gardens) Delavan, Wis., Out 8/7, h
 Polask, Ben (Beverly Cavern) L. A., nc
 Powell, Teddy (Roosevelt) NYC, h

C
 Cavanaugh, Page (Encore Room) Beverly Hills, Calif., cl
 Cole, Nat (Mocambo) Hwd., Out 8/7, nc
 Collins, Lee (Bee Hive) Chicago, nc
 Comopolitana (Zebra) Chicago, cl
D
 D'Amico, Hank (Hickory Log) NYC, nc
 Daley, Dan (Certain Call) L.A., nc
 Downs Trio, Evelyn (Park Terrace) Brooklyn, r
E
 Erwin, Pee Wee (Nick's) NYC, nc

R
 Reichman, Joe (Ballness) Galveston, Tex., Out 8/17, nc
 Repp, Tommy (Cocoanut Grove) Santa Cruz, Calif., Out 8/1, b
 Reid, Don (Pleasure Pier) Galveston, Tex., Out 8/8, b
 Ribble, Ben (Syracuse) Syracuse, N. Y., h
 Ruhl, Warner, (St. Anthony) San Antonio, Out 7/29, b; (Texas) Ft. Worth, In 8/2, h
 Ryan, Tommy (Melody Mill) Chicago, Out 7/28, b; (Kennywood) Pittsburgh, 8/7-20, b
 Sanders, Joe (Troadero) Evansville, Ind. Out 8/3, nc
 Sandifer, Sandy (Thunderbird) Las Vegas, h
 Sands, Carl (Oriental) Chicago, t
 Saunders, Red (DeLia) Chicago, nc
 Schaffer, Charlie (Gull Lake) Richland, Mich., cc
 Spitalny, Phil (Cal-Neva) Lake Tahoe, Nev., In 8/2, nc
 Stable, Dick (Ciro's) Hwd., nc
 Stern, Hal (Beverly Hills) Beverly Hills, Calif., h
 Stevens, Roy (Rosedale) NYC, b
 Stier, Jimmy (Cold Springs) Hamilton Lake, Ind., Out 9/4, b
 Strong, Benny (Highlands) St. Louis, Out 8/8, b; (Claridge) Memphis, 8/11-24, h
 Stuart, Nick (Roosevelt) New Orleans, Out 8/23, h
 Sykes, Curt (Casino) San Clemente, Calif., nc

F
 Fenby-Carr Quintet (London Chop House) Detroit, Out 8/16, r
 Four Blues (Bar O'Music) Chicago, cl
 Freeman, Bud (Silhouette) Chicago, nc
G
 Gaillard, Slim (Say When) San Francisco, nc
 Garner, Errol (Oasis) L.A., In 8/18, nc
 Getz, Eddie (Stage Door) Milwaukee, nc
 Gomes, Eddie (Roosevelt) L.A., h
 Gonzales, Leon (Crown Propeller) Chicago, cl
H
 Grubbs Trio, Babe (Miller's) Marion, Ind., nc
H
 Henderson, Horace (Grove Circle) Chicago, 8/17-22, nc
 Herman, Lenay (Traymore) Atlantic City, Out 9/9, h
 Herrington, Bob (Lake Shore) Chicago, Out 9/2, cl
 Hodes, Art (Rupneck's) Chicago, r
 Hunt, Pee Wee (Demchler-Wallick) Columbus, O., 8/7-31, h
 Hunter, Ivory Joe (Cafe Society) NYC, 8/8-18, nc
 Hurley, Clyde (Hangover) and (Ace Casino) L.A., h

T
 Thornhill, Claude (Bill Green's) Pittsburgh, 8/17-22, nc
 Tucker, Orrin (Riviera) Lake Geneva, Wis., Out 8/8, b; (Peabody) Memphis, 8/7-20, h; (State Fair) Dognoin, Ill., 8/27-9/3
V
 Van, Arthur (Colonial) L. A., b
 Van, Garwood (Roosevelt) Hwd., h
W
 Weeks, Ranny (Copley-Plaza) Boston, h
 Weems, Ted (Muehlebach) Kansas City, Out 8/1, b; (Surf) Virginia Beach, Va., 8/4-10, nc
 Welk, Lawrence (Trianon) Chicago, Out 8/10, b
 Widmer, Bus (Lakeview) Manitowish Beach, Mich., Out 9/4, h
 Williams, Gene (Glen Island Casino) New Rochelle, N. Y., b
 Williams, Griff (Waldorf-Astoria) NYC, Out 8/23, h
 Wilson, Marty (Laurel Park) Fallsburgh, N. Y., Out 9/8, h

J
 Jackson Sextet, Chubby (Blue Note) Chicago, 8/4-17, nc
 Jackson Trio (Vanity Fair) Chicago, cl
K
 Kaminsky, Max (Metropole) NYC, nc
 Kay Quartet, Ben (Roosevelt) Cedar Rapids, Ia., h
 Kaye Trio, Mary (Frolics) Omaha, Out 8/18, nc
 Kent, Erwin (Edison) NYC, h
 Knevelty Knights (Miasoula) Mimsoula, Mont., h
L
 Lain, Bobby (Bamboo Inn) Chicago, cl
M
 Manone, Winy (Hangover) San Francisco, Out 8/21, nc
 Marx, Sonny (Flamingo) Houston, nc
 McCune, Bill (Congress) Chicago, Out 8/18, h
 McPartland, Jimmy (Rendezvous) Philadelphia, 8/7-20, cl
 Metrotones (Eddy's) Kansas City, 7/28-8/24, r
 Miles, Denny (Northern Airport Inn) Lake George, N. Y., h
 Mills Bros. (Horseshoe) Rock Island, Ill., 7/28-8/3, (Paramount) NYC, 8/16-29, t
 Modulators (NCO) Merced, Calif.
 Moffitt, Deke (Beverly Hills) Cincinnati, cc
 Moler, Miff (Jazz Ltd.) Chicago, nc
 Monhito, Ramon (Breezy Pt.) Brainerd, Minn., Out 9/3, h
 Musso, Vido (York) L.A., cl

XYZ
 Yankovich, Frank (Aragon) L. A., h
Compos
A
 Alley, Vernon (Fack's) San Francisco, nc
 Alvin, Danny (Normandy) Chicago, r
 Armstrong, Louis (Blue Note) Chicago, Out 8/3, nc
 Andrews Sisters (Fairmont) San Francisco, 8/8-21, h
 Averre, Dick (Gibson) Cincinnati, h
B
 Bacon, George (Top Hat) Danville, Ill., nc
 Barnhart, Jackson (Calvert's) Cleveland, cl
 Bass, Count (Oasis) L.A., Out 8/8, nc
 Brown, Abbey (Charlie Foy's) L.A., r
 Buckner, Milt (Club Harlem) Atlantic City, nc
 Bushkin, Joe (Park Sheraton) NYC, h

N
 Nichols, Red (Sardi's) L.A., nc
 Nobriza, Walt (Palace) San Francisco, h
 Norvo, Red (The Hair) L.A., nc
 Nov-Elites (Skyway) Cleveland, Out 8/10, cl
O
 Oda, Hal (Celtic Room—Sherman) Chicago, h
 Ory, Kid (Royal Room) L.A., nc
P
 Parks Trio, Tommy (Mardi Gras) Oakland, Calif., nc
 Petty Trio, Frank (Showbar) Boston, nc
 Phipps, Lew (Jamboree) Oklahoma City, nc
R
 Rizza, Al (Rosket) Chicago, nc
 Pringle, Gene (LaSalle) Chicago, h
 Proctor, Ralph (Champlain) Bluff Point, N. Y., h
Q
 Quintones, The (Commodore Perry) Toledo, Out 8/12, h

R
 Redman, George (Burgundy) L.A., cl
 Rey, Alvin (Cashab) L.A., nc
 Ribble, Ben (Starlight) Detroit, nc
 Rocco, Buddy (Dewitt Clinton) Albany, N. Y., h
 Roth Trio, Don (Worth) Jackson, Wyo., h
 Rosa, Jack (Fairmont) San Francisco, h
 Rotgers, Ralph (Ambassador) Chicago, h
S
 Shearing, George (Oasis) L.A., Out 8/4, nc
 Sherk, Frankie (Lotus Club) Birmingham, Ala., Out 9/4, nc
 Skylighters (New Palm Garden) Still Valley, N. J., nc
 Smith Trio, Floyd (DuSable) Chicago, h
 Smith Quintet, Van (Naval Base) Little Creek, Va.
 Snyder, Bob (Lookout House) Covington, Ky., nc
 Softwinds (Frolics) Omaha, nc
 Spanier, Muzguy (Chicago Fair) Chicago
 Starlighters Trio, Bill Bickel's (Pines) Pittsburgh, nc
 Stone, Kirby (Capitol) NYC, In 8/8, t

T
 Thompson Trio, Bill (Colonial) Hagerstown, Md., h
 Three Brown Buddies (Moderne) Chicago, cl
 Three Reasons (Buck Horn Ranch House) Taft, Calif.
 Three Suns (Bill Green's) Pittsburgh, nc
 Three Sweet's (Hialeah) Atlantic City, nc
 Three Tones (Northern) Stevens Point, Wis., h
 Top Hats (Gussie's Kentucky) Chicago, nc
 Tropicalians (Blue Mirror) Baltimore, cl
 Tune Mixers (Lakeshore Inn) Clear Lake Highlands, Calif., Out 9/5, h
 Two B's (Ramona Park) Harbor Springs, Mich.
W
 Walker, T-Bone (Down Beat) Hwd., nc
 Warner Trio, Don (Village Barn) NYC, nc
 White Horse Trio (White Horse Inn) Craig, Colo., nc

Singles
 Barton, Eileen (Ciro's) Hwd., 9/8-22, nc
 Carson, Mindy (Steel Pier) Atlantic City, 8/18-19, b
 Christy, June (Mocambo) Hwd., 8/8-22, nc
 Damone, Vic (Waldorf-Astoria) NYC, b
 Eckstein, Billy (Frolics) Salisbury, Mass., Out 8/5, nc; (Chicago) Chicago, 8/11-25, t
 Farrell, Bill (Blue Note) Chicago, 8/4-17, nc
 Flowers, Pat (Baker's) Detroit, cl
 Handy, W. C. (Diamond Horseshoe) NYC, nc
 Heller, Jackie (Pastime) Des Moines, In 8/25, nc
 Heywood, Eddie (Epicure) L.A., r
 Hutton, June (Mocambo) Hwd., 8/22-9/4, nc
 Kay, Beatrice (Frolics) Salisbury, Mass., 8/6-12, nc
 Knight, Evelyn (Palmer House) Chicago, 8/3-30, h
 Kote, Ronnie (Billy's Bar) Mervin, Wis., nc
 Laine, Frankie (Turf) Galveston, Tex., 8/8-21, nc; (Radio City) Minneapolis, 8/25-31, t; (Ches Parer) Chicago, In 9/8, nc
 Lee, Julia (Theater Lounge) Denver, Out 8/8, cl

Cats And Jammers Have Hangout
 Philadelphia—The trio at Billy Krechmer's Jam Session club here isn't a trio very often. Spot is a hangout for local and visiting musicians, who sit in with regulars Fred Thompson, piano; Krechmer, clarinet, and Joe Kuhn, guitar. When Jack Teagarden was at the Roxy with Louis Armstrong he made special trips to Philly to play with Billy and the boys.

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Brooks' Life
 New York—Shelton Brooks, composer of *Darktown Strutters Ball*, *Some of These Days*, and other tunes, was the subject of a recent *This Is Your Life* CBS airshow. One of those called from Brooks' past to confront him on the show was George Jessel, right. Emcee Ralph Edwards is in the center of the above photo. Others having part in the program were Sophie Tucker, song writers Wolfe Gilbert and Gene Schwartz, and Brooks' son and sister.

Matthews Signs As Starr Music Director
 Hollywood—Dave Matthews, who dropped out of the Charlie Barnet sax section not long ago, has taken post of music director and arranger with Kay Starr and is accompanying the singer on her current tour.

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Jazz On LP, 45

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ARTIST	ALBUM TITLE	TUNES	LABEL	LP 33 1/2		45 RPM	
				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Alonzo, Lucinda	Guitar Concert	Malgouna Suno (Dram) Insomnia Musafed Bourras Est-Bili Brantano Ten for Two	Capital	H-193		CCF-193	F 15450 F 15449 F 15448
Brown, Les	Dance Date	A Foggy Day Easy to Love Drifting and Dreaming Ebony Rhapsody "S Wonderful" I Could Write a Book Cabin in the Sky Too Tiro	Columbia	CL-6123			
Brown, Les		Turkey Hop Taking a Chance on Love	Columbia		1-659		
Carr, Frankie		Maple Leaf Rag	Victor			47-3805	
Carrickland, Hoagy	Stardust Road	Hong Kong Blues Star Dust Rockin' Chair Riverboat Shuffle The Old Music Master Judy Backboard Blues Little Old Lady	Decca	DL-5068			
Cole, King & Trio		I'll Never Say Never Again A Little Bit Independent	Capital			F-1068	
Dally, Pete		Missio the Mermaid Red Rose Stamp	Capital			F-1058	
Dorsey, Tommy Gambake T		Tiger Rag Way Down Yonder in New Orleans	Victor			47-3791	
Dunson, Tommy		Never No Mo Blues Chattanooga Shoe Shine Boy	Capital			F-40282	
Dunson, Tommy		In the Jailhouse I Don't Believe	Capital			F-894	
Edkins, Billy & Vaughan, Sarah		Dedicated to You You're All I Need	MCN			45-8005	
Elliott, Billy		I Surrender Dear Our Love	National			45-9115	
Franko, Frank	Backroom Piano	Moons Moons Boogie Squawka Mo St. Louis Blues Sugar Blues It's a Sin to Tell a Lie Down By the Old Mill Stream I Wonder Who's Kissing Her New Just a Girl Men Forget	Decca	DL-5043			
Franko, Frank	Old Time Piano	Let Me Call You Sweetheart I'm Alone Because I Love You In a Little Spanish Town Ma, He's Making Eyes at Me My Wild Irish Rose Margo When I Lost You That Old Gang of Mine	Decca	DL-5041			
Gallodoro, Al	Gallodoro Concert	Concerto for Double Fantasia Impromptu Oodles of Noodles	Arco	AL-3			
Garnet, Erroll	Rhapsody	Blues and Sentimental Flamingo I Can't Give You Anything But Love Impressions Favanne Reverie Slyback Targuano Tonight The Way You Look Tonight	Atlantic	109			
Garnet, Erroll	Godlight	Cloudburst Variations on a Nursery Rhyme In the Beginning Easy to Love	Dial	LF 902			
Garnet, Erroll	At the Piano	Embraceable You Lover, Come Back to Me Always Somehow I'm Happy I Can't Get Started You Got You Under My Skin Blue Skim Don't Blame Me Full Moon and Empty Arms Memories of You For You If I Loved You	Mercury	MC-20009			1001-45 1002-45 1003-45 1002-45 1003-45 1004-45
Garnet, Erroll		Love, Part I Love, Part II	Modern			45-102	
Garnet, Erroll		Tenderly Someone to Watch over Me	Modern			45-100	
Garnet, Erroll		Blue Lou, Part I Blue Lou, Part II	Modern			45-126	
Garnet, Erroll		Just You, Just Me C-Jam Blues	Modern			45-127	
Garnet, Erroll		Undecided Red Sails in the Sunset	Regent			45-1001	
Garnet, Erroll		Over the Rainbow More Than You Know	Regent			45-1014	
Garnet, Erroll	At the Piano	Undecided Red Sails in the Sunset I Can't Believe That You're in Love with Me Scampin' at the Sney I Only Have Eyes for You September in the Rain Yesterday All the Things You Are	Savoy	15900			

Norvo Discography

Chicago—Following is the first part of a complete Red Norvo discography, compiled by George Hoefler. We regret that, due to lack of space, it, along with the Louis Armstrong discography, could not be complete in one issue. Additions or corrections should be sent to Hoefler, Down Beat, 203 N. Wabash avenue, Chicago, Ill.

(See Page 16 for Label Key)

Year	Label	Title	Artist
1930			
	60898	Lady Be Good De 779, 3884	
	60899	I Got Rhythm De 779, 3884	
		Star Fletcher Orch.	
		March 27, New York	
	101132	The Touch of Your Lips BB B6346	
	101133	Will I Ever Know? BB B6344	
	101134	I Don't Want to Make History BB B6344	
	101135	I Hope Gabriel Likes My Music BB B6345	
	101136	You BB B6343	
	101137	You Never Looked So Beautiful BB B6348	
1933			
		Red Norvo (Xylophone solos)	
		April 8, New York	
	B12205	Knockin' on Wood Br 6562	
	B12206	Hole in the Wall Br 6562	
		Nov. 21, Same	
	B14861	In a Nut Br 6906, 8236	
	B14862	Dance of the Octopus Br 6906, 8236	
1934			
		Red Norvo Swing Sextet	
		Sept. 26, New York	
	16021	Old Fashioned Love Co 3059D, 3568B	
	16022	I Surrender, Dear Co 2977D, 3568B	
		Oct. 4, Same	
	16038	Tomboy Co 2977D	
	16084	The Night Is Blue Co 3026D	
1935			
		Red Norvo Swing Octet	
		Jan. 25, New York	
	16703	Honeyuckle Rose Co 3059D	
	16709	With All My Heart and Soul Co 3024D	
	16710	Highhouse Co 3079D, 36158, Br 8208	
	16711	Blues in E Flat Co 3079D, 36158, Br 8208	
		Mildred Bailey and Her Swing Band	
		Sept. 20, New York	
	18093	When Day Is Done Vo 3057	
1936			
		Red Norvo and His Swing Octet	
		Jan. 6, New York	
	60300	Gramercy Square De 691	
	60301	Polly Wolly Doodle De 670	
		Jan. 8, Same	
	60316	Decca Stamp De 691, 3527	
	60318	The Wedding of Jack and Jill De 670	
		Thou Swell Unissued	
		My Heart Stood Still Unissued	
		I'll Never Be the Same Unissued	
		A Pretty Girl Is Like a Melody Unissued	
		Ken Kenny Orch. (Norvo)	
		Feb. 20, New York	
	60584	You Started Me Dreaming Ch 40107	
	60590	Misty Islands of the Highlands Ch 40101	
	60591	What's the Name of That Song? Ch 40107	
	60592	Let Yourself Go Ch 40100	
		Len Herman Orch.	
		Life Begins When You're in Love Ch 40101, Pann 25846	
	60594	If You Love Me Ch 40100, Pann 25847	
		Red Norvo Swing Sextette	
		March 16, New York	
		Red Norvo Orch.	
		July 9, New York	
	B21374	Everypone's Wrong But Me Br 7928	
	B21375	Posin' Br 7928	
	B21376	The Morning After Br 7982	
	B21377	Do You Ever Think of Me? Br 7982	
		Teddy Wilson's Quartet	
		Aug. 29, Hollywood	
	LA1408	Ain't Misbehavin' Br 7964	
		Sept. 5, Same	
	LA1429	Just a Mood Part I Br 7978	
	LA1430	Just a Mood Part II Br 7978	
	LA1431	Honeyuckle Rose Br 7964	
		Ired Norvo Orch.	
		Sept. 22, Hollywood	
	LA1440	Tears in My Heart Br 7970	
	LA1441	Worried Over You Br 7920	
	LA1442	Clap Hands, Here Comes Charlie Br 7978	
	LA1443	Russian Lullaby Br 7975	
		Mildred Bailey Orch.	
		Sept. 27, Hollywood	
	LA1444	Bob White Vo 3712	
	LA1445	Just a Stone's Throw from Heaven Vo 3712	
	LA1447	Right or Wrong Vo 3758	
	LA1448	Living You Vo 3755	

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Blind Date
Bonaparte's Retreat
Count Every Star
Home Cookin'
Hoop-Dee-Do
I Cross My Fingers
I Didn't Slip, I Wasn't Pushed, I Fell
I Don't Care If the Sun Don't Shine

- I Still Get a Thrill
It Isn't Fair
I Wanna Be Loved
Mama Lisa
My Foolish Heart
Nola
Old Piano Roll Blues
Rain
Roses
Sentimental Me
Simple Melody
Stars and Stripes Forever
Stars Are the Windows of Heaven
3rd Man Theme
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Wanderin'

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Mooney, Helpers Bare All



(Photo by Bud Ebel)
Cincinnati—We were confused, too. We also thought this was the final runoff for the Miss America title until we saw the bulk on the right. It belongs to Art Mooney trumpeter Jimmy Ginolfi. That's Art at the left, vocalist Irene Stevens in the middle. Shot was taken at Castle Farm, danceery here, where the band pleased a large crowd. But what we'd like to see here are the legs on that bench.

Red Rides Again

(Jumped from Page 1)

commercial dance music successfully.

"There's nothing wrong with dance music; a musician just has to find out what he's trying to do. With the trio we've found a way to play music for music's sake, and we've managed to find the right audience, fortunately an audience large enough to pay the overhead."

"I think there's a right place and a wrong place for all kinds of music, from Dixie to bop. The big mis-

take has been trying to play the right kind of music in the wrong places."

No Derision

One of the interesting aspects of Red Norvo is that, despite the present tendencies of the music-conscious portion of the public to split into cults whose members indulge in childish derision of each other's tastes, it would be difficult (but probably not impossible) to find anyone who will deride Red Norvo.

One reason might be that Red himself is not the type to deride the musical efforts of his fellow musicians or their followers, no matter how far they may be removed from his own musical world.

In many ways, Red, whose formal name is Kenneth, has his own musical world pretty much to himself. He was born in Beardstown, Ill., close to the heart of the midwest, the musical melting pot.

Unhappy Teacher

He took some piano lessons from the local music teacher when he was a kid, but the teacher became unhappy with him because he insisted on learning to play by ear much more rapidly than he could play by note. Red also became unhappy with the teacher.

"My folks had wasted money trying to give the other kids in the family a musical education," he ex-

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plains. "When my turn came they weren't very interested. And neither was I. Then one day at a place I was visiting when I was about 15 years old, I just happened to start playing around with a xylophone—and, well, I've never stopped."

The xylophone at that time, in the early '20s, was regarded largely as a novelty instrument played by vaudeville performers who climaxed their acts by proudly displaying both hands full of mallets and tearing off the "Lone Ranger" movement from the *William Tell* overture while doing a tap dance.

Red had it all down pat, including the tap dance, in no time. He was a vaude star on the midwest circuits by the time he was 17. He gravitated into the musical form of which he is now a part by appearing as a guest act, and "guest conductor" with dance bands in ballrooms and theaters.

Next Step

The next step in those days was radio, and by the end of the '20s he was working in radio as featured soloist with various name leaders and staff groups, first in Chicago, then in New York.

However, the collector of important records dates him from around 1933, when two sides he recorded for Brunswick, and which Brunswick promptly buried, were discovered by the then more musically alert record buyers of England on another label. The sides consisted of Red's treatment of Bix Beiderbecke's *In a Mist* and his own *Dance of the Octopus*, on both of which he is supported by Dick McDonough, guitar; Artie Bernstein, bass, and Benny Goodman, bass clarinet.

The significance of that record is that it marked the appearance of the marimba (sister instrument to the xylophone and forerunner of the vibraharp) as a new voice in the modern music ensemble.

Dance Band Days

The late '30s found Red, like all the top musicians of the period, trying his hand as a dance band leader. He was in association with Mildred Bailey, who was at that time Mrs. Norvo. The venture was successful enough, but despite its two great headliners, the Norvo band faded without fanfare, as did the marriage of Red and Mildred. They are still the best of friends and still share an unusual musical comradeship.

The music-minded youngsters of today probably encountered Red Norvo as featured soloist with Benny Goodman around 1944, with Woody Herman in 1946, and with Goodman again in 1947, when Goodman and his band of the period shared a commercial radio series from Hollywood with the pianist-comedian, Victor Borge.

Hollywood has been "home" to Red, his present wife, Eve, and their two children since that time. He has added his distinctive flavor to the musical backing of some of the best recordings of such Capitol best-sellers as Peggy Lee, Julia Lee, Kay Starr; he worked with Goodman and the late Stan Hasselgard and turned out a notable solo album for the label in 1949. His new affiliation, with Discovery, will feature him with his extraordinary trio, in which Charlie Mingus now holds the string bass spot.

Unique, Amazing Musician

Norvo is unique in that he was the pioneer who demonstrated the possibilities of his type of instrument (he plays vibes for solo work) as a medium of expression in the field of modern, rhythmic music, loosely and unfortunately labeled as "jazz." Norvo is amazing in that he is one of the few—possibly the only one—of the musicians who came into prominence during the period he did who is regarded as having kept pace with the progressive trends in a musical idiom in which constant change is a basic and necessary factor.

Those who find so-called jazz concerts dull and exhibitionistic, too much experimentalism (and affectation) in the Kenton-type offerings, "jam-session jazz" noisy and tiresome—these listeners find the Red Norvo trio fresh, exciting, and musically satisfying.

Watch for Gene Krupa's story in the Aug. 25 *Down Beat*, on sale Aug. 11.

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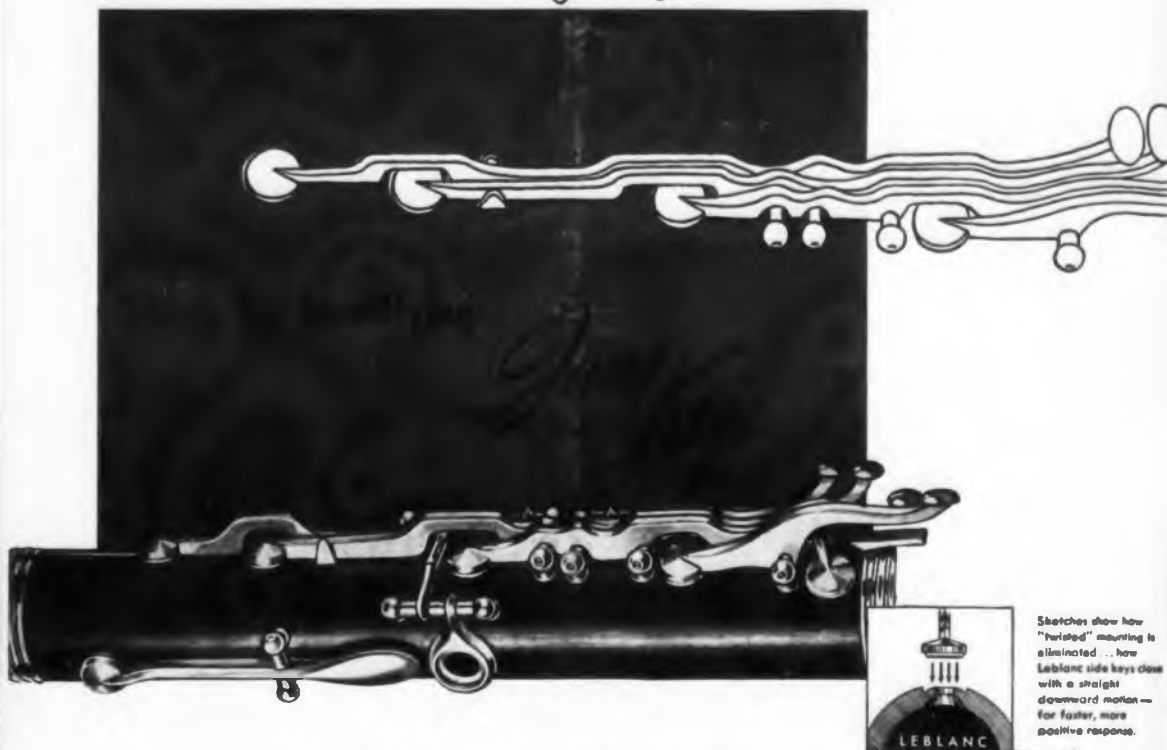
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Notice how side keys of the Leblanc actually *jump over* intervening tone holes. This permits a higher location for Eb/Bb and C \sharp /G \sharp tone holes which eliminates the nuisance of "bubbling"—a common fault of all other clarinets. Only Leblanc gives you this and many other patented and exclusive features . . . to help you play better. For free descriptive folder and name of your nearest dealer, write

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Sketches show how "peaked" motion is eliminated . . . how Leblanc side keys close with a straight downward motion — for faster, more positive response.



MUSIC & DRAMA

RCA Hits Disc Bootleggers

DOWN BEAT



**Fats
Navarro
Dead**

(See Page 1)

★ ★ ★

**End Of
78 RPMs
Nearing?**

(See Page 1)

★ ★ ★

**Big Year
For Pianists**

(See Page 2)

★ ★ ★

**On The Cover
Red Norvo
Trio**



