

Bop At End Of Road, Says Dizzy

By JOHN S. WILSON

New York—Bop apparently has come to the end of its road. Dizzy Gillespie, who reaped the greatest harvest of publicity during the bop furor and who was considered the leading proponent of bop by the general public, is currently without a band, without a recording contract, and with no definite plans for the future.

In August he was doing a single in front of a rhythm section at Birdland, with Charlie Parker doubling from his string section to sit in with him during parts of his sets.

Diz dropped his band in June.

Broke His Heart

"It really broke my heart to break up that band," he told the *Beat*. "But there just wasn't any work for us. Right now it's rough. Everybody wants you to play what they call dance music. What they mean is that ticky-ticky-tick stuff. Man, that ain't dance music!"

Dizzy admits that the audience for bop has dwindled in the past year. He's not sure what happened to it, but he feels that the boppers themselves contributed to the disinterest.

"Like the guys that come into my band, they seem to have a different state of mind from guys going into other bands," he said. "They don't think about showing. They think it would be a drag if people were to think they like what they're doing. They think it's enough if they just blow."

"If you've got enough money and can afford to play for yourself, you can play any way you want to. But if you want to make a living at music, you've got to sell it."

No Big Band

The only thing definite about what Dizzy will do next is that he won't form another big band. He sees three immediate possibilities: (1) working with a small combo, (2) touring the *Jazz at the Philharmonic*, or (3) his favorite project, fronting a woodwind ensemble. This latter idea has apparently been spurred by Charlie Parker's success with strings.

"I'd use five woodwind men, all doubling, and a rhythm section," he said. "I want to have Johnny Richards do about 16 arrangements for the group—half standards and half originals. Richards understands what I want and he understands the mechanism of the different instruments."

Once he gets a woodwind combo, Dizzy plans to go on tour with Parker, with the Bird fronting his strings and Diz with his woodwinds.

A Good Thing

"It would be a good thing for us to be together," he said. "All we'd need is Charlie and me and a rhythm section. We could play concerts and clubs, picking up the woodwind and string men wherever we go. There wouldn't be any trouble about that. They'd all be longhairs and they wouldn't have to swing. All they'd have to do is read what's in front of them. They could pick it up in one rehearsal. The way I see it, Charlie would play a set with his strings, then I'd play a set with the woodwinds, and then we'd wind up all together."

"And we'd stress entertainment. Every time we went on a stage, it would be just like a show. We'd make people think we like what we're doing."

New Orleans—Ray Rossi, former Sam Donahue pianist, now has a quartet here at Leon Prima's 500 club. With Ray are Harold Cooper, clarinet; Emil Christian, bass, and PeeWee Johnson, drums.

No Bonus?

New York—Sharkey Bonano's Dixie crew and Connie Boswell are readying for an arena tour of the south for which the only admission charge will be the box top of a patent medicine. Show, which also will feature Mickey Rooney, Roy Acuff, Minnie Pearl, Anita Martell, and a batch of clowns, will be sponsored by Hadacol, which will pay out more than \$125,000 for the 16-day jaunt. Tour starts Aug. 21.

Prices Go Up On 45 RPMs

New York—The price line of 45 rpm records has been stabilized at 75 cents plus tax by virtue of Decca entering the field at that price and RCA Victor boosting their charge for the doughnut disks to that figure from their previous 65 cents plus tax.

Victor said its new price was based on a re-evaluation of cost figures, which showed they were not making a reasonable profit on the seven-inch disc at the lower price. Victor spokesmen said their price rise had no connection with the entry of Decca into the 45 rpm field and was not caused by a rise in production or material costs. Price of Victor's 45 rpm albums has also gone up 10 cents a record.

Before Decca moved into 45s, and while Victor was selling its 45s at 65 cents plus tax, other top companies putting out 45s were getting 75 cents plus tax for them.

Ferguson Will Stay With Stan

Hollywood—Maynard Ferguson, Stan Kenton's young trumpeter who planned to launch his own ork this fall, has abandoned the plan for the present and will remain with Kenton when the latter goes on his tour of dance dates starting Sept. 15.

One of the chief reasons is that Ferguson could be called for military service in the near future.

However, Ferguson planned to record several sides for Capitol, to whom he is under individual contract, with a band of his own before he leaves with Kenton.

No Big Band For Basie For Awhile

New York—Possibility that Count Basie might reform a big band this fall, expressed last winter when he broke up his band and started working with a combo, has apparently gone by the boards, for the present Basie small group currently has bookings through the beginning of November.

Combo is scheduled for a week at the Million Dollar theater, Los Angeles, starting Aug. 25 and then, after some one-niters, goes into the Brass Rail, Chicago, for two weeks on Sept. 6. Brass Rail date is followed by a week in Scranton, Pa., on Oct. 2; a week at the Casino theater, Toronto, on Oct. 12, and two weeks at the Hi-Hat, Boston, on Oct. 19. Crew may come into New York in November.

Norvo Visits George's Gang



Hollywood—Among those who turned out to greet the great George Shearing quintet during its first appearance in Los Angeles was the veteran musician, Red Norvo. He was particularly interested in the work of Shearing's new vibist, Don Elliott, one of the many youngsters who look upon Red as the man who pioneered their instrument into modern music. That's Red at left, then Elliott, Shearing, guitarist Chuck Wayne, and Red's guitarist, Tal Farlow.

DOWN BEAT

VOL. 17—No. 18

CHICAGO, SEPTEMBER 8, 1950

(Copyright, 1950, Down Beat, Inc.)

Sour?



(Photo by Anna)

New York—Hair askew and clarinet waving, Benny Goodman came home from Europe in June in a jovial mood. But wife Alice apparently doesn't enjoy the sounds at all. Benny, as you know, returned to the Columbia label recently, bringing along with him the masters from his historic 1938 Carnegie hall concert, which will be released on two 12-inch LPs.

Bushkin To Add Strings

New York—It looks as though the Bird may have started something, for now it's going to be Bushkin with strings. Fleet fingered Joseph will add five strings to his present trio for his Cafe Society date which is now scheduled for Oct. 12.

Additional instrumentation will be two violins, two violas, and cello. Personnel has not been set as yet. Arrangements for the new setup are being written by Bushkin and Sy Oliver.

Sol On The Street

New York—Clarinetist Sol Yaged has taken a trio into 52nd St.'s Three Deuces for an indefinite run. His cohorts are Sherry Edwards, piano, and Jim my Dee, drums. Last time Sol played the Deuces he went in for two weeks and stayed 11 months.

Ventura Makes Bid As Dance Ork At Arcadia

New York—Charlie Ventura is making his big bid to prove that he fronts a typical dance band which can play any kind of dance music with a date at the Arcadia ballroom, a spot which caters to an audience interested in nothing but dancing.

To show what they can do in this vein, the Ventura crew is pouring out a steady stream of Dixie, rumbas, waltzes, standards, and current pop hits, with an occasional Ventura specialty thrown in as a show-piece.

"I've been trying to convince people I have a dance band for the last six months," Charlie reported. "But bookers kept thinking of us as a bop band."

Want to Prove It

"Joe Glaser talked the Arcadia into taking a chance on us because if we can satisfy the dancers here we can do it anywhere. This band is capable of playing all kinds of hotels, theaters, and ballrooms, but until now we haven't had a chance to show it."

On the basis of his first two weeks at the big Broadway ballroom, Charlie's showcasing seems to be working out all right. He opened on a Saturday night and drew the biggest Saturday crowd the spot has seen in a year, and since then has topped the best business the room has done on a Wednesday in the last year.

"The audience for modern stuff has gone way down in the last two years," said Charlie in explaining his switch in emphasis. "We can play modern stuff all night, but where does it get us? With my small group, we kept playing the same spots over and over. I figured there must be more to it than that. The more knowledge we get playing in an Arcadia type of place, the more chance we have to play any spot."

Not Giving Up

"This doesn't mean we're giving up the kind of things we've been playing in the past. Once you win over the kind of audience that you get at the Arcadia and they like you, you can play anything. We can always put on an impromptu jazz show."

The big item with the Ventura band now is a steady beat. In line with keeping the dancers happy, Charlie has adapted some of his old numbers, such as *Bubbles* and *East of Suez*, which are suitable for a danceable beat. His old things which break up the rhythm have been set aside.

In the process of switchover of emphasis, the band has lost much of the characteristic sound which used to distinguish Ventura crews and has not yet acquired any new distinctive characteristics outside of Charlie's solo work.

New Book

"Much of this is due to the fact that a completely new book is just in the process of being written and the band is presently doing a lot of stocks and one-chorus medleys. Even so, one occasionally hears the beginning signs of a good, distinctive band in their work."

Present lineup of the band is: trumpets—Ed Badgley, Dick Sherman, and Joe Cabot; trombones—Bobby Ascher and Jack Hitchcock; saxes—Harvey Eattrin and Charlie Kennedy, alto; Al Cohn, tenor; Ben Ventura, baritone; Charlie Ventura, alto, tenor, and baritone; rhythm—Marty Napoleon, piano; Jimmy Johnson, bass, and Ed Shaughnessy, drums. Lucille Reed, vocals. Arrangements are being written by Al Cohn and Manny Albam.

Deejay Quits: Won't Let Him Pick Discs

New York—A disc jockey who feels his rights have been invaded will quit station WINS in October. Spinner is Geoff Davis, who objects to the station's announced policy of not letting jocks pick their own records.

Policy goes into effect at the end of the baseball season when station gets back to a steady platter spinning formula. Station feels it can do a better job of programming if it takes the selection of records out of the hands of jockeys.

Powell Stays At Roosevelt

New York—Teddy Powell's new band, playing its first New York date at the Roosevelt hotel, has had its option picked up and will stay at the hotel until Sept. 25, when Guy Lombardo moves in for his usual winter stand. Hotel is considering bringing Powell back next spring when Lombardo leaves.

Meanwhile, Powell was putting on a rush search for both a boy and girl vocalist at presstime. He has been using sidemen for vocal chores, but when his first waxing date for London records was postponed because London officials didn't think the instrumentalists' vocalizing was adequate, Powell went on the hunt for singers.

Spike Readies Films For TV

Hollywood—Spike Jones is taking a flyer at the TV film market with two 26-minute films as a starter, which he made at his own expense at the Fairbanks studios.

The shorts are typical Jones comedy programs, with material from his radio and recording repertoire. The 10-piece band he carries as part of his regular troupe handled the music under the baton of Eddie Kay.

Musicians received the regulation recording scale and it's understood Jones has agreed to pay the accepted 5 percent royalty into the AFM trust fund.

Peggy, Dave On The Cover

Vacationing in their Hollywood home after theater engagements in the east, which included the Paramount in New York and the Chicago in that city, are Peggy Lee and Dave Barbour. This cover shot by Gene Howard shows the couple collaborating on another of their song hits, which probably will pop up on a Capitol platter soon. Dave, who accompanied his wife on her personal appearance tour, is holding up on his plans to organize a dance band. (See story on Page 2.)

Kid Breaks It Up With Hamp: Lionel Beams Show Overseas



Hollywood—Lionel Hampton played the Golden Gate theater in Frisco recently, and an addition to the show one day broke up the house. It was 9-year-old kid drummer Jimmy Bianco, who sat in with the band. Hamp immediately wanted Jimmy to make some TV shorts with him. That's Hamp and Jimmy in the first pic, with deejay

Jimmy Lyons looking over their shoulders. Dig the tie on the youngster. Second pic is of Hamp making the first live armed forces radio service jazz broadcast from stateside during the present fracas. Nearly 8,000 persons showed up at Pasadena Civic Constitution hall to catch the hour-long show. It was promoted by disc jockey Joe Adams. With

backs to the camera are Johnny Board, tenor; Bobby Placer and Jerome Richardson, altos, and baritone Ben Kyard (at the mike). Left to right in the third photo are Capt. Mark Azcolina, of the AFPS, deejay Adams, and Hamp.

Barbour Chary Of Trying To Form Big Band Now

Chicago—Dave Barbour was sitting, Buddha-fashion, in a pair of shorts on his dressing room cot. He was practicing guitar. A photographer was trying to set up a double exposure shot which would end up showing twins playing. It didn't work. "Hot, isn't it," said Barbour. It gets that way in Chicago in the summer.

Nothing New
"What do you want from me, a sensational story? Haven't got any," he grinned. "Don't know anything new."

"What's this about you forming a big band, too, and getting into the act," we wondered.

He sucked thoughtfully on a beer bottle.

"I really don't know if I want to or not. Think I'll wait around a while and see what happens to the rest of them."

"Sure, I'd like to do it, but it has to be done properly to prove anything. And I don't feel like dropping a lot of loot on a book,

uniforms, etc. just for kicks.

Booked Ahead
"Besides, I still have some commitments to fill with Peg—a date in Las Vegas, one at the Shamrock hotel—before I can go ahead ahead with any plans."

"If you do form a band, though, what about the style? The Glenn Miller imitators, for example, are..."

"No," he said. "I think they're going to wear out that sound pretty soon. Too many of them. After all, there was only one band doing it when Glenn was around. I remember sitting in with him a couple of times, and by the end of the evening that constant clarinet sound above the reeds got to be a pretty annoying thing."

Why Copy?
"So much new could be happening," he said. "Why try to copy someone? I don't mean you'd have to have a real wild band, but you must be able to find the right medium."

"Bop? I think that word's just

Hey, Chub, Look



Sacramento—Give a musician a camera and right away he starts taking gag shots. This happened when members of Billy MacDonald's band at the El Rauscho hotel here were kidding saxist Jack Baker about his sun tan. So he went into a snake-charming routine. Might be a good prospect for Chubby Jackson's band.

about dead. Now the sounds can be used without being accompanied by the word, which is practically a death warrant.

"But some of these young kids! I just don't understand them. They fluff you off because you're making money. And they say you're an old man. Say you aren't progressive. Yet, how many of them spend any time learning their horns—practice scales a couple of hours a day?"

Not the Greats
"I'm not talking about the guys like Stan Getz, Parker, those that play great. But about those young kids who just own horns and hang around looking as pale as possible. I don't dig that. They're the same ones who put down the studio musicians, too. The only reason most studio hands sound that way is because of what they have to play, not the way they play it."

"Give me a band of Conrad Gozzo every time. They just sit back and play anything you put in front of them, well. No fooling around. And..."

A call of "half-hour" from downstairs interrupted. He began shrugging himself into a fresh uniform.

"Told you I didn't have a story," he said as we left.

—juc

Defense Dept. Signs 3 Bands For Shows

New York—Three bands have been signed to cut a series of recruiting transcriptions for the department of defense. Bands are Les Brown, Harry James, and Red Nichols. Brown will cut 26 shows, James 14, and Nichols 26. Transcriptions will be sent out to 1,400 radio stations.

Free-Wheeling Archey Band Shines At Ryan's

New York—Jimmy Ryan's been housing a real, honest-to-God jazz band this summer. The exuberance and free-wheeling gusto of the combo led by veteran trombonist Jimmy Archey is a reviving experience to New Yorkers who had become resigned to the businessmen of jazz and the stonefaced esoterics.

The Archey men not only knock the tar out of the old standards but they lace into them with a type of verve, spirit, and imagination which hasn't been seen in these parts for a long time.

Archey's group has plenty of experience behind it. In addition to Jimmy on trombone, combo contains such evergreens as Pop Foster, bass; Benny Waters, clarinet and soprano sax; Henry Goodwin, trumpet; the old Jelly Roll Morton drummer, Tommy Benford, and youngster Dick Wellstood on piano.

Pops Please
Consistent crowd-pleaser of the crew is Pops Foster, taking a nightly workout on bass which might well weary a man half his age. Primarily he is making a big contribution to the very solid beat which distinguishes the group.

But it is his slapped and bowed choruses which bring down the house. Pops taking a bowed chorus on *High Society* is something to see, even if it is not one of the musical highlights of the age.

Archey is of the school which believes a trombone should be blown and not muttered into. Where this mite of a man gets his big rough tone from is a problem for physiologists to worry about. But it keeps coming out as he lays down his broad, splurged backing and breaks out into insistent, compelling solo work.

Good Ensemble
Ensemble feeling is one of the outstanding qualities of this group, and it is in this area that Goodwin and Waters do their best work. Goodwin has a tasteful, pushing trumpet style which rarely lifts you out of your seat but produces competent, satisfying work which maintains the level of the over-all group.

Waters' clarinet is somewhat erratic. He holds his own in ensemble work and the more moderate tempoed solos, but he stumbles and fakes his way through faster solo efforts. Dick Wellstood has a similar difficulty in reverse. On faster numbers, his ragging style comes through beautifully, but his slow work is pedestrian and unimaginative. Benford's drumming is consistently appropriate.

A Joy
On the whole, this group is a joy to see and hear, for they not only play joyously but appear to feel the same way, a very rare thing these days. The usual cut-and-dried

framework of ensemble-solo-solo solo-ensemble is varied by numerous ensemble gimmicks, broken tempi, and those wonderful momentary solo excursions which have almost disappeared from the local jazz scene—breaks.

The rough, spirited, well integrated playing of these men has brought back the sense of enthusiasm and fun which this music should have and which has been missing from these parts for so long.

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

No Longer



Chicago—The young gentleman peering sadly at you from behind that snare no longer is noted as much of a drummer. But you may have heard him play trumpet occasionally. It's Harry James, who was 7 at the time this pic was taken and was a drummer for the Christy Brothers circus, where his dad was band conductor.

Things To Do On A Hot Day



(Photo by Acme)

Chicago—This picture actually has little connection with the music business except for the unknown quality of the unknown flutist at left and the fact Ava Gardner was once married to Artie Shaw. But we just figured you'd like to see how Ava looks with her hair wet. Pretty girl.

Chicago
G
T
Ho
week
on v
Thou
week
-pot b
my D
during
years,
by the
an era
the co
almo
Gra
week
openi
Carle
with
Tom
being
on M
Gra
ductor
CBS
back
of his
radio
stint
restric
them
been
out t
Gray,
subj
Who
west
any r
close
ment?
men
radio
ment
cal 47
grant
after
The
himel
dates,
most
on ph
which
A
ing a
band-
lent n
handl
may v
niter
Mer
Earl
succ
in the
ating
Antho
to Fr
He
talk I
Dorse
have
the P
Chi
have
across
who l
air st
also
Diego
Lewis
1950.

Gray Gives Shot In Arm To Coast Dance Business

Hollywood—Jerry Gray's attendance mark for his first week at the Palladium was 16,351 (admission price is \$1.02 on week nights and \$1.35 on Saturdays, tax included). Though that figure is not phenomenal compared with first week marks set at the big show-spot by the late Glenn Miller, Tommy Dorsey, Harry James and others during the lush World War II years, it's considered extraordinary by the standards of the present era, an era that in this locality has seen the so-called name bands sink to almost nowhere as an attraction.

Gray opened July 25 for a six-week stay. He remains until the opening of Frankie Carle Sept. 5. Carle will share the assignment with Freddy Martin's "Band of Tomorrow," the aggregation now being assembled from the winners on Martin's TV series.

Back to Air

Gray returns to his spot as conductor-arranger on the Club 15 CBS show when the program comes back on the air Aug. 28. Members of his dance band who work the radio show, a five-times-a-week stint which under Local 47 work restrictions would ordinarily bar them from any dance work, have been granted permission to finish out the Palladium engagement. Gray, himself, as conductor, is not subject to quota rules.

What happens to the only new west coast dance band to create any real stir in many years at the close of the Palladium engagement? Gray and most of his bandmen are under commitment to the radio series. With the unemployment situation what it is here, Local 47 authorities are unlikely to grant any further dispensations after the Palladium job ends.

That means that though Jerry, himself, will be free to play dance dates, he will be unable to use most of his first string men, except on phonograph record sessions (to which quota rules do not apply).

Maybe Two Bands

As of this writing he was mulling a plan to organize a second band—there are plenty of excellent musicians available who could handle his book—with which he may work weekend dates and one-nights.

Meantime, Palladium manager Earl Vollmer, who believes Gray's success has put a new spark of life in the dance business, was negotiating for Ralph Flanagan and Ray Anthony as follow-up attractions to Frankie Carle.

He was even reported willing to talk business again with Tommy Dorsey, whom he would like to have for the 10th anniversary of the Palladium's opening, to be cele-

Shearing, Nat On Telefilms

Hollywood—George Shearing's unit and Nat Cole with his trio have been added to the list of musical attractions signed to turn out three-minute musical shorts for Lew Snader's Telecriptions, Inc. Snader now has a talent roster that, at last report, included Lionel Hampton, Martha Davis, Jon & Sandra Steele, Herb Jeffries, Diana Lynn, and Desi Arnaz.

Hampton, backed by his own band, Shearing, and Cole were the first to complete their telefilms. Each unit turned out the five three-minute shorts Snader is permitted to make in one three-hour recording session.

Spanier, Chapel Get New Mercury Pacts

New York—One-year recording pacts have been handed out by Mercury records to three artists who have been cutting for them on a per side basis. Talent signed is Muggsy Spanier's two-beat combo, singer Bette Chapel, and the Alexander Brothers.

brated in November.

Broken Off

Negotiations with Dorsey were broken off abruptly when the redoubtable TD tossed out a demand for \$7,500 a week plus a cut on the gate. Palladium is reported to have been buying all bands for last year or more on what amounts to a few hundred dollars over scale (a sizable figure in itself with sidemen there drawing \$110 a week minimum) plus a 50-50 split of the door receipts.

With a better outlook all around for a boom in the nitery business here this fall due to a possible rush of war plant orders, it seemed possible the Palladium and Dorsey still might get together. A possibility also is seen that Tommy, who owns a controlling interest in the Casino Gardens at Ocean Park, may try to reopen the beach dancery, dark this summer for the first time since it was established 20 years ago.

Alone At Last



New York—Dorothy Collins, who got her start with Raymond Scott several years ago and has been singing with him ever since, made her debut on MGM as a single recently with "I'm Playing with Fire and Me and My Imagination." She's also the chick you see on Lucky Strike TV shows, singing that commercial and pulling down the bullseye window.

Heidt Sued For 600G's

Hollywood—Jerry Fairbanks, one of the leading producers of television pictures, has filed a suit asking \$600,000 damages from Horace Heidt on a charge that Heidt, who is filming his CBS shows for release to TV stations, is infringing on an exclusive process evolved by Fairbanks technicians known as the Multicam system.

In the suit, on file in superior court in Los Angeles, it is claimed that a former Fairbanks employe who is now working for Heidt, and who is also a defendant in the suit, allegedly made Fairbanks' "confidential, secret methods" employed in the Multicam system available to Heidt without permission.

Heidt, who was in the northwest with his radio and stage troupe when the suit was filed could not be reached for comment. His TV films will not be released until October.

New York—The Deep River Boys, currently on their second tour of Great Britain, drew a crowd of more than 10,000 for a Sunday concert on the Isle of Man. Turnout of Manxians was so great a return concert has been booked for October.

TD's 'One Of The Finest Dance Bands In Country'

By JOHN S. WILSON

Reviewed at the Astor hotel, NYC

Trumpets: Mickey Mangano, Charlie Shavers, Art Depew, and Johnny Amorosa. Trombones: Nick DiMaio and Dave Pitman.

Reeds: Boomie Richman, Walt Levinsky, Hugo Loewenstern, Babe Fresh, and Danny Bank.

Rhythm: Irv Joseph, piano; Terry Gibbs, vibes; Bill Cronk, bass, and Louie Bellson, drums.

Vocals: Frances Irvin, Johnny Amorosa, and Charlie Shavers.

Arranger: Johnny Thompson.

Tommy Dorsey—leader and trombone.

New York—Despite the tendency of name leaders from the era of big band potency to slack off or fall by the wayside, Tommy Dorsey has stuck to his last and today has one of the finest, if not the best, dance bands on exhibition anywhere in the country. With only a few slight reservations, this Dorsey crew can stand as a model for any band that's trying to make it on the dance band comeback.

To bunch the points, this is a precisely rehearsed group of top rank musicians playing an excellent book with an easy, insistent beat and loads of musical coloration. The band's only real weak points are on vocals, a common failing today, but otherwise it puts on the kind of polished and varied display of dance music in the course of an evening which had almost seemed lost to this world in recent years.

One of Best Books

At the bottom of it all is one of the best books owned by any band working today. This includes material from the arranging regimes of Sy Oliver and Bill Finnegan, plus the current contributions of Johnny Thompson.

These arrangements are notable for their lack of hackneyed ideas, their continuing musical interest, and a judicious selection of good tunes. A few of the current plug items apparently bored everybody concerned and consequently stick out like sore thumbs in the Dorsey repertoire, since they lack the merits mentioned above and are taken in the dull, draggy tempo which characterized the dog days of banddom.

But such occasional lapses can be overlooked amidst the plethora of good material which surrounds them.

True Pros

Given such superior arrangements, the Dorsey band lights into them in truly professional style. Section playing is crisp and relaxed, with the rhythm section, spurred by Louie Bellson's tasteful drumming, always pushing the band along.

A large part of the book is en-

Tempo Back In Biz

New York—Tempo Music, publishers of *Perdido*, *Flamingo*, *Take the A Train*, and many other hits written by Duke Ellington, have reopened offices here under the management of Mildred Dixon. Ruth Ellington James will take active interest as will Mercer Ellington, son of Duke.

semble, plus TD's traditional tromboning or a few clarinet bars by Walt Levinsky and Hugo Loewenstern, but the spotlight occasionally shifts to Terry Gibbs' vibes, Charlie Shavers' trumpet, and Boomie Richman's tenor.

Result is good pacing from the listening point of view while keeping within bounds for the dancers. Gibbs sometimes shifts to congos on up-tempo numbers to background a Shavers trumpet solo.

Vocals, as indicated, are inclined to be a letdown, but no more than any other band is suffering. Shavers steps down front a couple of times an evening to liven things up with a raucous blues, but most of the singing is handled by Frances Irvin and Johnny Amorosa, doubling out of the trumpet section.

Below Band's Standard

Of the two, Miss Irvin comes off best, dressing the band pleasantly and showing a soft, warm, but rather anonymous voice. Amorosa is in the current style of characterless, low-toned moans. As band singers go, neither of them is below standard, but they're far below the standard set by the rest of the music Dorsey is putting out.

Dorsey, of course, is an accomplished front man on the stand and adds the final bit of polish to a band that looks and sounds the way a dance band should.

Aficianados In Service Send Pics Of Acts They've Seen, Liked



Chicago—From San Diego west to Japan, servicemen have sent pictures lately of bands and vocalists they've run across that impress them. At the left is WAVE Lola Kern, who has been doing much singing at the San Diego naval air station. She's appeared on several shows at the station, also sings weekly on KFSD's *Koffes Klatch* show in San Diego. Here she's shown with 7-year-old violinist Grady Lewis, Jr., prior to curtain time at the station's "Foullies of 1950." Second photo is from Miyanoohita, Japan, where

American-styled radio has taken over that Nipponese village. At the Fujiya hotel there, operated by the eighth army for occupationaires, a weekly radio show, much like the stateside supper club type of revue is put on. Written and produced by Art Keeney, who used to lead an east coast dance band, the airtel is recorded on wire for rebroadcast by the armed forces radio service. In the picture are: (front row) Knobby Watanabe and the Liquid Tone six; (back row, left to right) Lt. Jess Kelsey, Ira Sykes, Arville

Chrysler, Keeney, Jack Jernigan, and Woody Wolverton, all members of the cast of a recent show. Last two pictures are of a group which plays for occupation forces in Tokyo called the Gay Septette. They're a pop group. First shot shows group's leader, Ray Connes, who obscures George Kawagushi, drummer. In the final picture is vocalist Nancy Emeko, singer with the group. Yoshida Tsuno, bass, is out of range at left. Pictures were taken at the FEAF Airmen's club, Tokyo.

CHICAGO BAND BRIEFS

Jazz Stars Jam Chicago: City Starts Jumping Again

By JACK TRACY

Chicago—It must be the heat. Or maybe the moon in one of its weird phases. But for some inexplicable reason Chicago is once more leaping as if there were a war on. Full scale, that is. From a near-drouth a couple of weeks ago, we now have a flood. Take a look at what's playing here now and also what's coming in the near future:

- A new jazz spot, called the New Apex club, opened last week on N. Clark street, directly across the way from the Hi-Note. It's spotting Max Miller's quintet at present. More about this a bit later.
- Georgie Auld's combo, with Lou Levy, piano; Tiny Kahn, drums; Frank Rossellini, trombone; Max Bennett, bass, and Auld, tenor, is leaping lightly and nightly at the Capitol. Previous to this, the spot had been featuring an underwater-type stripper.
- Mildred Bailey, plus Joe and Marty Marsala's combo, plus Adrian Rollini's trio, is at the Blue Note.
- Jackie Cain and Roy Kral's combo continues at the Hi-Note.
- Billy Eckstine is winding up at the Chicago theater.
- His eminence, the Duke of Ellington, is doing the same at the Regal theater.
- Jimmy Dorsey's band is at the Edgewater Beach hotel's Beachwalk nightly until Sept. 7.
- Doc Evans' complete group moved into Jazz Ltd. for a month (Doc, trumpet; Al Jenkins, trombone; Art Lyons, clarinet; Mel Grant, piano, and Doc Cenardo, drums), giving owner Bill Reinhardt, who usually plays clarinet with the groups there, his first vacation since the club opened in 1947.
- Bill Russo's progressives continue at the Airliner, look set until well into September.
- And the following incumbent Dixie crews continue, most of which are doing excellent business: Art Hodes at Rupneck's; Danny Alvin at the Normandy; Johnny Lane at the 1111 club, and Lee Collins at the Bee Hive.

Coming Dates

Also moving in soon will be: The Herbie Fields band, which opens tonight (25) at the north-side Silhouette. The Gene Ammons-Sonny Stitt combo, plus comedian Timmie Rogers and pianist Mabel Scott at the Blue Note Sept. 6 for two weeks. Followed by Charlie Parker and his string section from Sept. 22 through Oct. 5. Followed by the Red Norvo trio, with brilliant guitarist Tal Farlow, from Oct. 6 through 19. Followed by George Shearing for two weeks. Count Basie takes over the Brass Rail bandstand Sept. 6 for at least two weeks. Buddy DeFranco, Wardell Gray, and Clark Terry are expected to provide beaucoup fireworks. Mel Torme opens at the Oriental theater on Sept. 7.

No Predictions

What all this is supposed to add up to, we don't know. We threw our crystal ball away when we picked the Washington Senators to finish last this year. Maybe it's just a coincidence



New KLIP-LITE Model A
Music stand light of sturdy cast alloy is light, compact. Standard bulb, 8 ft. cord, switch. Model A for rolled edge stand, \$3.40; Model B for vertical edge, \$3.75; Model C for angular edge, \$3.35. Ask your dealer—send for folder today.

WIESE MFG. CO.
804 Spaulding Des Moines 5, Iowa

Busy Chirp



Chicago—You are looking at a busy girl. Gloria Palmer, 21-year-old vocalist, has a job with four of Chicago's top jobbing bands—Lou Breeze, Lew Diamond, Jimmy Richards, and Benny Sharp. Steady jobs include a regular Tuesday night date at the Blackhawk and a job at Wrigley field on Sundays when the Cubs are in town. Does't play, sings with the band that blows between innings.

kins; Bill Harris, trombone; Willie Smith, alto; Hank Jones, piano, and Ray Brown, bass. Trumpet and drum slots still tentative, but Dizzy Gillespie and Buddy Rich look like best bets. Oscar Peterson and Ella Fitzgerald will be the solo attractions.

Saturday afternoon jam sessions are being held weekly from 3:30 to 6 p.m. at Seymour's record shop, on S. Wabash. Modern jazz and Dixie are taking over on alternate weeks, with local cats from various bands sitting in. Success of the venture already has prompted the bosses to issue two discs cut at one of the Dixie sessions (see *The Hot Box*). The Hi-Note has been put up for sale, but no takers up to presstime... Flack Fran Jackson is moving to Los Angeles Oct. 1, where she'll handle the whole Gastei stable... Victor Borge next at the Chicago theater... Toni Harper, Larry Darnell, Paul Williams, Chubby Newsome, and Dusty Fletcher all converge on the Regal Sept. 1.

that so much good music is around. Or are owners sending up trial balloons, sensing that maybe the Korean ruckus has started a "the hell with it all, let's go spend money" feeling among the persons who've been sitting home watching TV for the last three years?

Will the large number of jazz units in town at once cause everyone to lose business because there just may not be enough aficionados around to pay the way everywhere?

Like we say, we don't know. But we're having a ball listening.

Now, about the New Apex club. It opened last Friday (18) on the corner across the street from the Hi-Note. It was previously just a neighborhood tap, but owner Louis Rossi has done some decorating, installed new speakers, and modernized and lighted the front. Pianist's new group includes trumpeter Denny Roche and drummer Remo Belli.

Miller also set to do a record date for Columbia, on which he'll wax eight sides for an album, most of them originals.

Hyams' Concert

Marjorie Hyams, ex-Shearing vibist who's living and teaching here since her marriage, will play a concert with her own quintet from 3 to 6 p.m. Sept. 17 at the Sakowicz Rocket club, 1122 Milwaukee avenue. Sunday session will be a Cancer Fund benefit.

Gene Travis' 12-piece including three violins, a viola, and a French horn, plus two other brass, opened the 18th at the Casino Cafe of Tomorrow, out on 75th and West-ern.

Jackie Stevens is doing the vocals.

"JATP" Set

Norman Granz in town recently setting up his Oct. 15 date for JATP, released lineup of this year's tour. Saxes will be Lester Young, Flip Phillips, and Coleman Haw-

(Advertisement)

"Finest Drums I Ever Owned"



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

Band Of Tomorrow Set For Debut At Palladium

Hollywood—Lineup of Freddy Martin's Band of Tomorrow, comprised of winners nominated on Martin's KTTV video show, was completed for instrumental format purposes with the telecast of Aug. 2. Only a girl singer remains to be selected before the band appears on its first engagement, a date at the Palladium opposite Frankie Carle's starting Sept. 5.

Last instrumentalist chosen was Frank Morgan, young alto man who plays with a dexterity and purity reminiscent of Benny Carter.

One Switch

In order to fill out his sections, Martin made only one deviation from the formula. Nino Tempo, clarinet soloist who was runner-up to Don Dennis, trumpet, on the opening show, was assigned to the sax section. He'll play tenor and handle clarinet solos.

Kenny Richards, violinist who took a first place on one of the early shows, will front the unit.

Here's the complete lineup of the band as it's expected to be when it opens at the Palladium: trumpets—Don Dennis, Jack Crawford, and Frank Malin; trombone—Stan Worth; saxes—Dick Andrews and Frank Morgan, alts, and Bill Carson and Nino Tempo, tenors; rhythm—Bob White, drums; Paul Zazzania, piano; George Worth, bass; Dick Talaneus, marimba, and Tommy Edwards, guitar.

Biggest "find" to come out of the enterprise may be male singer Chris Dane, a handsome young fellow who was spotted immediately by studio scouts, who have had the unique TV series practically under surveillance since it started. He's awaiting outcome of several screen tests.

DIXIELAND Ragtime Blues

FOR YOUR DANCE COMBO

THE BASIC 8 DANCE LIBRARY SERIES

Arranged in DIXIELAND STYLE by LOU SINGER

Contents
THE OLD PIANO ROLL BLUES • STRUTTIN' WITH SOME BARBECUE WHEN THE SAINTS COME MARCHING IN • I FOUND A NEW BABY SUGAR BLUES • I WANT A BIG BUTTER AND EGG MAN • BABY WON'T YOU PLEASE COME HOME • EVERYBODY LOVES MY BABY

Arrangements are playable by any combination of

<input type="checkbox"/> PIANO (or Accordion).....1.00	<input type="checkbox"/> TROMBONE......75
<input type="checkbox"/> CLARINET......75	<input type="checkbox"/> GUITAR......75
<input type="checkbox"/> TRUMPET......75	<input type="checkbox"/> BASS......75
<input type="checkbox"/> TENOR SAX......75	<input type="checkbox"/> DRUMS......75

FOR PIANO SOLO

Dixieland Ragtime Blues
PIANO SOLO SERIES

Pure DIXIELAND
Arranged for the Average
Pianist by BILLY MAXTED

- WHEN THE SAINTS COME MARCHING IN
- I WANT A BIG BUTTER AND EGG MAN
- STRUTTIN' WITH SOME BARBECUE
- THE OLD PIANO ROLL BLUES
- MAMA'S GONE, GOODBYE
- HEBBIE JEEBIES

50c EA.
IN U.S.A.

At your Dealer or Direct

Leads Music Corporation
RKO Bldg., Radio City, New York 20, N. Y.

Enclosed is \$_____ for which send items checked above.

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

Top Tunes

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

- Switched, Bothered, and Bewildered
- Nonaparte's Retreat
- Count Every Star
- Goodnight, Irene
- Happy Feet
- Home Cookin'
- Hoop-Dee-Do
- I Cross My Fingers
- I Wanna Be Loved
- La Vie en Rose
- Mona Lisa
- My Foolish Heart
- Nola
- No Other Love
- Old Piano Roll Blues
- Roses
- Sam's Song
- Sentimental Me
- Simple Melody
- Sometimes
- Stars Are the Windows of Heaven

3rd Man Theme
Tzema, Tzema, Tzema
Vagabond Shoes
Wanderin'

Original Leadbelly 'Irene' Reissued

New York—Original waxing of the current hit tune, *Goodnight, Irene*, made years ago by Huddie Ledbetter (Leadbelly), is being reissued by Atlantic records.

Atlantic got the platter from Moe Asch's Folkways label, which has already included it in a Leadbelly LP called *Take This Hammer*. Tune was written by Leadbelly and was a prominent part of his repertoire for years.

Sidemen Switches

Tommy Dorsey: Irv Joseph, piano, for Lou Levy (to Georgie Auld), and Bill Cronk, bass (from Tommy Tucker), for Bob Baldwin . . . Tommy Tucker: Bob Carter, bass, for Bill Cronk . . . Woody Herman: Vern Friley, trombone (from Ray McKinley), for Bill Harris (to JATP).

Charlie Ventura: Marty Napoleon, piano (from Phil Napoleon), for Tony Aless . . . Phil Napoleon: Sonny Weldon, piano, for Marty Napoleon . . . Charlie Barnet: Al Porcino, trumpet, for Ray Wetzel.

Herbie Fields: Gene Thaler, drums, for Tiny Kahn (to Georgie Auld), and Lloyd Trotman, bass, for Max Bennett . . . Ralph Flanagan: Rudy Scaffidi, trumpet, for Charlie Frankhouser . . . Alvy West: Jack Greenberg, woodwinds, added.

Sammy Kaye: Lennie Greenberg, baritone, for Warren Parmentier . . . Payson Re: Al Kendis, drums, for Ray Michaels . . . Noro Morales: Raymond Munoz, drums, for Umberto Morales.

Capitol Re-Inks Whiting, Starr

New York—Faced with the prospects of losing Jo Stafford to Columbia records at the end of the year, Capitol records is taking no chances on other of their top singers getting away from them.

Label has re-signed Margaret Whiting and Kay Starr to long term deals and is negotiating with Peggy Lee for a renewal. Miss Stafford is expected to follow Paul Weston over to Columbia when her Capitol pact runs out in December.

New deals with Whiting and Starr tie them to Capitol for seven and five years respectively. Maggie has done all her waxing for Capitol, while Kay has been working for the label for three years.

Bill Cooper: Herman Burkhardt, bass, for Bill Goodall . . . Jimmy Featherstone: Jim Clisem, piano, for Ray Dixon (to George Rank) . . . Chubby Jackson: Don Leonard, drums, for Mickey Scrima.



One of the first sidemen from a top name band to join the colors since the outbreak in Korea was Don Simpson, bass player with Gene Krupa, who left early in August to join the army in his home town, Des Moines, Iowa . . . Ed Kirkeby postcards that the Deep River Boys have 26 weeks booked on their current tour of Great Britain and that the boxoffice is great.



Fran Warren is doing SRO biz on the road with *Finian's Rainbow*, according to her manager, Barbara Belle, who ought to know because she is in the cast, too . . . ABC-WENR (Chicago), after pulling the Peter Lucas thrice weekly *Journeys in Jazz* off the air,

restored it for Tuesday nights at 11:30 (CDT), to Pete's delight and to the enjoyment of his listeners . . . Duke Ellington goes into the Paramount (NYC) on Oct. 4 for two weeks with options.

Incidentally, Duke lost a fave vocalist when Kay Davis cut out to become the bride of Lt. Col. Edward D. Wimp, Jr., of the Illinois National Guard, at the city hall in Chicago on July 31 . . . Nancy Evans, Wayne King thrush for five years, quit to open her own office and produce teevee shows . . . Mike Levin, *Beat* discritic and steady contributor, moved from the Kudner advertising agency to the Ted Bates agency last month. He produces TV commercials.

Dwight Myers, Chicago executive who has been a friend of Louis Armstrong for a quarter century, tossed a birthday party for 'Satchmo' at his home in Evanston . . . Apparently Billie Holiday and her manager, John Levy, came to a final parting of the ways . . . Last issue we apologized to Pat O'Connor for stating she was no longer with Jimmy Dorsey. This time we're sorry we said Pat Lockwood was with JD, since she is doing well as a single, recently played the King Cole Room in Washington, D. C. Ah, this heat and these blinding headaches!

The Hickory House in Manhattan has nixed out its disc jockey policy and restored live music, presenting the Gee Cee trio, booked by Joe Glaser . . . Although Larry Clinton sold two fiction pieces to the *Saturday Evening Post*, he's gonna build another band . . . Willard Alexander signed Roger Coleman and Don McGrane's band . . . Vaughn Monroe's radio sponsors promise him a weekly television show in the fall.

Kappi Jordan is managing Burt Taylor, who left the Tuttlers vocal group to work as a single . . . Irving Kolodin, longhair critic, is writing the notes for Columbia's LP release of the Benny Goodman 1938 Carnegie hall concert . . . Alvin Rey broke his arm in the propeller of his plane . . . Bill Black, singer, left Gene Krupa and is seeking radio or TV work in New York.

Ray Anthony's waxing of *Star Dust* is the 350th cutting of this evergreen by Hoagy Carmichael and Mike Parrish . . . Savoy records signed pianist Dodo Marmarosa . . . Elaine Barrett, vocalist, has changed her name to Nima Corda, and Patty Shay, who also sings, is looking for a new monicker with a French accent, says the field is overrun with Pats, Pattys, and Pattis. Recalling our recent O'Connor-Lockwood hassel, we agree!

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



MADE BY MASTERS • PLAYED BY ARTISTS

NEW Super-Honed Valves and Slides • NEW Playing Ease and Tonal Beauty • NEW Nickel Silver Trim

Notable instruments now finer than ever—that's the big news about these distinctive new Aristocrat Brasses. Rarely before have so many innovations and improvements been combined in one advance. Be sure to see them at your earliest convenience. Test their marvelous new tonal range and beauty. See the sensational new super-honed valves and pistons of Cornet and Trumpet—check their instant, easy action.

Note how the super-honed Trombone slide glides with amazing new ease. Yet with all their great new values Buescher Aristocrat instruments are still reasonable and low in price. See them at your Buescher dealers today.



207 Aristocrat B♭ and A Trumpet



257 Aristocrat B♭ and A Cornet



407 Aristocrat B♭ Trombone

BUESCHER BAND INSTRUMENT COMPANY • ELKHART, IND.



Man Here Plays Cool Piano

Chicago — Bill Snyder, whose Tower record of *Bewitched* sold more pressings than that company's total for the whole preceding year, plays cool piano. The coolness in this case, however, doesn't come from the fact his pianistics are of the Bird or Tristano school.

The instrument he plays is air-conditioned. Literally.

Disgusted

A few years ago Snyder was leading society bands around New York and was disgusted, as most piano men are, at the pitiful excuses for pianos that were in most places he played. He wished, as most piano men also do, that he could afford to carry his own instrument with him.

But nothing happened until he met an importer of foreign goods at a party one evening. The chap said he had a solid chunk of ebony weighing some 2,000 pounds lying around that he didn't know what to do with—that he'd get rid of it very cheaply.

Said Snyder, "I'll buy it."

Carvers

He turned the ton of wood over to some woodcarving friends and told them to make him a piano. Six months later he had a lustrous, gleaming object on his hands that had no keyboard or strings, but did have, among other things, a double tone chamber, which would give it as much sound and resonance as a full-sized grand.

"So, as long as I was that far," he says, "I figured I might as well go all the way with the rest of it. I bought a set of magnesium strings that cost \$1,000 and had them installed. And added as fine a keyboard as I could buy."

But there was still one thing to do. Snyder figured there must be some way to keep strings from relaxing in hot weather and tightening again when the temperature went down, thus necessitating a tuning at least once a week.

Cooling Unit

He bought a small air-conditioning unit from a cigar store owner, who had designed it to keep his tobacco fresh, and added this little electrical gadget to his pet. It worked so well that he now has the instrument tuned only two or three times a year.

Now, whenever there's a change in the weather, the piano gets plugged into the nearest electrical outlet, gears start churning, and the temperature inside settles down to a comfortable 78 degrees. Cool piano.

Snyder recently took his new, 16-piece group on the road and is working his way east for a date at the New York Paramount on Oct. 11. You'll be able to tell his band immediately, by the way, if you see it on its proposed TV show. Bill Snyder is spelled out in full on the stands.

He doesn't think the initials would look too great.

Lawrence Gets Some Cash From Publicity Stunt

Philadelphia — It was intended to be strictly a publicity stunt when Elliot Lawrence joined with his composing pal, Bix Reichner, in creating a baseball song, *The Fightin' Phils*, dedicated to the local Phillie. Now, the publicity stunt, which already paid off in newspaper space, has begun to pay off in cold cash.

The song was waxed by the Delaware County String band here and already 5,000 platters have been sold. And with the Phillies fans grabbing 'em up as souvenirs, some 10,000 copies of the sheet music have been sold.

Lee Guber will continue the old-time and two-beat jazz kicks for his *Rendezvous* nitery for the coming season, with Wingy Manone already set for an Oct. 7 date, to be followed by Sidney Bechet, who has already had two trips to the room this year.

Tiny Bradshaw, composer-maestro who gave up drumming for

Look Alike



Chicago — No, this isn't the movies' Jane Wyman. It's Ray Robbins' vocalist Marcy Lynn, who does bear quite a resemblance to the film actress. From Turtle Creek, Pa., Marcy has a degree in music from Indiana State Teachers college, in Indiana, Pa., and formerly sang with Ray Anthony and many of the top units in the Pittsburgh area. You can hear her on Capitol with Robbins' ork now.



Chicago—Bill Snyder, the pianist who has sold a lot of *Bewitched* records lately, and is well on his way toward another hit with *My Silent Love*, is shown here with Margaret Whiting in the first shot, taken while they were at the Chicago theater here recently. Second pic is of Bill looking over his unusual piano, described in the adjoining story.

Luis Russell's ork to become an entertainer at the one-time Hotel Douglas nitery, came back to town for the first time in five years at the 421 club.

Suburban Rainbow Terrace went on a name band kick for the first time this season. Dean Hudson, who started off, gave way to Henry Jerome on July 24, who fades Aug. 11 for George Olsen, with Tommy Ryan set to take over Aug. 21.

DeHaven Slaters, warbling team with the Kenmore Karavan band, step out as a solo act under the personal management wing of Lee Rendi, local agent.

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

DeSylva Widow Gets Capitol Board Seat

Hollywood—Mrs. Marie DeSylva, widow of the late Buddy DeSylva, one of the founders and formerly president of Capitol records, has been elected to the firm's board of directors.

Mrs. DeSylva became trustee of the DeSylva estate, reported to be worth some \$5,000,000 and including 80,000 shares of Capitol stock, when DeSylva died recently.

No Puppets?

Rich Goes Wild On Video Show

New York—Buddy Rich started a two-hour daily television show on WABD in July which includes practically every gimmick ever dreamed up by radio and/or television. Buddy appears as emcee, disc jockey, dancer, singer, and interviewer. Among the gimmicks involved are:

- A name-the-band in which a blind record is played and viewers are shown pictures of sidemen, vocalists, and the leader as clues. To add interest, Dr. Rich also fakes singing along with the records.

- Song pluggers turn up with their hit songs and bring along vocalists to sing them.

- Viewers are invited to send in lyrics for lyricless tunes.

- Honeymoon couples show up to sing with disc stars, groom dueting with a female vocalist and bride joining tonsils with a male vocalist.

- An adaptation of Freddy Martin's TV band gimmick in which teenage musicians compete, with the finalists forming the "teenage band of the year."

- Plus musical chairs.
- Plus silent movies.

Louis A DeeJay

New York—Louis Armstrong is adding his voice to the *Voice of America* to tell the world about American jazz. He's doing a weekly one-hour disc jockey stint for the state department's short wave broadcasts on which he'll spin hot platters and tell the story of jazz, Louis style.

THE MODERN DRUM SHOP

"Everything in the Line of Musical Instruments"

Bobby Christian "Bop X-posed For Drum & Bass Drum" Perma-Grip Practice Drum Stix
 Bobby Christian "Modern Drum Studies"
 Bobby Christian DeLuxe 3-Way Drum Pad Also Small Traveling Pad
 Write for Free Catalog
 28 E. Jackson Blvd. Kimball Bldg., Suite 916 Chicago 4, Ill.

SHOWMANSHIP—at a price!

Here's the bass that adds to the "sell" of any orchestra, from the small combo to the big name bands. It's the bass that puts YOU in the spotlight...

The bass that helps you land bigger and better jobs, too! See this new *Kay Maestro* at your favorite dealer's. At \$250, it's the lowest priced "blonde" in years, and you can buy it on easy monthly terms.

A new blonde for only \$250

KAY MAESTRO BASS

Beautiful curly maple back and sides. Close-grained spruce top. Crackproof construction. Write today for full particulars.



1640 WALNUT



CHICAGO 13

AMPERITE

Studio Microphones at P.A. Prices

Ideal for BROADCASTING
 • RECORDING
 • PUBLIC ADDRESS

"The ultimate in microphone quality," says Evan Ruding, sound engineer of the Hotel New Yorker.

- Shout right into the new Amperite Microphone—or stand 2 feet away—reproduction is always perfect.
- The only type microphone that is not affected by any climatic conditions.
- Guaranteed to withstand more "knocking around" than any other type mike.

Special Write for Special Introductory Offer, Offer; and 4-page illustrated folder.

AMPERITE Company, Inc.

100 Broadway, New York 2, N.Y.

Chicago Office: 210, 212, 214 King St., W., Toronto

Models:
 781G—200 ohms
 881G—Hi-imp.
 List \$42.00

Models:
 14M—\$12.00
 Model KKM—\$18.00

Vic Gets Acquainted



Hollywood—Vic Damone, who checked in at MGM last month to prepare for his flicker debut, gets acquainted with one of his fans. The young lady with whom he's having a snack at the studio cafe is Jane Powell. She'll be co-featured in his first movie. The start was delayed a few weeks, so Vic's been grabbing himself some extra theater dates to sort of tide him over.

SWINGIN' THE GOLDEN GATE

Mr. B Slays Frisco With New, Original Material

By RALPH J. GLEASON

San Francisco — Sid Kuller, a Hollywood scripter better known in music circles as the writer and co-producer of *Jump for Joy* with Duke Ellington some years back, has authored a batch of special material for Billy Eckstine which is some of

Thiele Opens New Management Agency

New York—Bob Thiele, head of Signature records, has formed a personal management agency with Frank Military. Duo is handling Anita O'Day, Irene Stevens, Lillyann Carol, Jimmy Saunders, and the Galli Sisters.

Thiele has also re-signed Miss O'Day for Signature, for which she has recorded sporadically.

the smartest stuff we've heard in ages. Billy broke the numbers in here during his July one-week stand at Ciro's (where he did very well, incidentally, despite having played the spot for two weeks in February). The material is designed for club dates but has possibilities anywhere. The opener is a gorgeous satire on Frankie Laine. It's full of lines like these "I hear those gentle voices calling Mule Train." "But I don't know where the wild goose goes." "It's not enough to have a style, a singer must have an ani-

mal." "You can't get by with just a moo, you gotta frighten the people, too," and "Satan wears a satin gown . . . so what? The guy is queer!"

Original Blues

Then there's *Billy's Blues*, which in better titled, *I Got the Blues 'Cause I Got Nothing to Be Blue About*. B wrote the music to this one and it's a natural hit, as well as containing the dandy line, "The blues is nothing but a bad cliché."

The third of the Kuller numbers is a little thing called *Genealogy*, which starts out with B's mother coming from Ireland and ends up with rhyming Eckstine with Palestine. The other new number is a beautiful song to America called *I Like It Here*, another natural hit.

The numbers are terrifically effective, due not only to the smart lyrics but in no small measure to Billy's fully developed ability as a showman. Since they are mostly about himself, it takes precisely his kind of aplomb to carry them off.

Hamp in Town

Lionel Hampton's Oakland auditorium date on July 30 may have been a casualty of the war of nerves. Anyway, Hamp, who drew 7,100 persons there two years ago, drew 4,988 this time. Promoters John Bur-Ton and Cliff Jones had to guarantee Hamp \$5,500 against 55 percent to get him for the Sunday night date.

Oddly enough, on the previous night Hamp drew 1,100 in Vallejo, which is a full house for that town.

Wardell Joins Count

Wardell Gray, flew in from Detroit to join the Basie band here, really turned the current on in the crew. Count's two weeks at the New Orleans Swing club at the end of July were just before a Southland date at the Oasis. Deal was cooking for Basie to return for a five-day date at Ciro's later. Count has dropped his other saxes and group now has three horns—Buddy DeFranco, Clark Terry, and Wardell.

BAY AREA FOG: Erroll Garner opened a two-week stand at the Long bar Aug. 1 sporting his shiny new trio, with Johnny Simmons, bass, and Shadow Wilson, drums. The group was in at \$1,500 per week was more than four times what Erroll commanded as a single here barely a year ago. Despite the not-too-hot working conditions at the club, Erroll just went on to prove he's all there is if you like him, and it's hard to see how any one could help but like him.

Vince Cattolica, blind clarinetist formerly with Jack Sheedy, due for a Horace Heidt buildup soon, its rumored here. Paul Desmond, usually considered more akin to modern than to Dixie, replaced Vince with the Sheedy crew. Charlie Duran took over the bass spot from Bob Bates. Bates and Cattolica are with the Frankie Wells combo at the Theater club in Oakland.

Vocalist Killed

Chito Izar, vocalist at the Acapulco and Victor artist, killed in an auto accident July 25 in San Francisco . . . Tiny Davis' all gal band opened at the N.O. Swing club Aug. 2 for two weeks, with Cab Calloway booked to follow, then Billie Holiday prior to the Armstrong Oct. 17 opener . . . Edmond Hall brought out Kenny Kersey to handle the piano chores for his August date at the Say When. Rest of the band was inherited from Ralph Sutton.

John Schenk, Chicago jazz impresario, on a quickie trip through to ease the city for possible promotions and to line up a date for Art Hodes here . . . Kenny O'Neill orchestra playing college one-niters and occasionally at Sweets ballroom . . . Lu Watters cut eight sides for Mercury late in July, with more slated for November.

Local jazz circles buzzing with the possibility that Turk Murphy may rejoin the Watters crew following his Seal Beach stint . . . Don Barkadale now has a KRON-TV show on Sundays utilizing the three-minute movies of bands made by Jimmy Roosevelt some years back and including such items as Fats Waller and Basie . . . Ralph Sutton cut a batch of rags for Watters' Down Home label before he returned to New York.



Illustrations left are actual size. Compare the streamlined Vandorens with your present saxophone mouthpiece. Also available: Eb clarinet \$12, alto clarinet \$14, bass clarinet \$18. For saxophone: soprano \$12, baritone and bass \$22 each.

Vandoren

PARIS MOUTHPIECES AND GRADED REEDS

Here is the mouthpiece you can play with complete confidence . . . the mouthpiece that brings out the best in any clarinet or saxophone . . . the mouthpiece that helps you play better in tune, with greater ease. There are no "secrets" to Vandoren performance . . . simply a time-proven, acoustically correct design, and workmanship of the very highest order. The Vandoren tone chamber, which has always enjoyed top-artist acceptance, is now matched to a series of facings as modern as tomorrow. Tone quality is superb, intonation incredibly even and well balanced in all registers, and at every dynamic. The Vandoren sound is different from anything you have ever heard . . . truly a thrilling experience!

HAND CRAFTSMANSHIP HELPS YOU PLAY YOUR BEST.

Vandoren mouthpieces are hand made from the finest quality rubber rod, "diamond ebonite", a material noted for its hardness, uniformity and stability during manufacture. Don't confuse Vandorens with ordinary moulded or rubber rod mouthpieces, dimensions of which often vary. Each Vandoren mouthpiece is made under the personal supervision of Monsieur Robert Vandoren, world's foremost authority on mouthpieces and reeds. Finished Vandoren mouthpieces are individually checked with micrometer gauges, individually tested before packaging . . . your assurance of top performance, perfect uniformity.

Examine the Vandoren mouthpiece carefully. Note how every surface is polished mirror smooth. Tip and side rails are perfectly uniform and of proper thickness, eliminating a major cause of squeaks and stiffness. No pit marks, no rough edges to mar your playing.

Note the streamline design of Vandoren saxophone mouthpieces, the comfortable "bite" — ideal for musicians who double. Here is quality you can see, hear and feel . . . a new high in mouthpiece design, a new high in performance.

VANDOREN GRADED REEDS

Your Vandoren mouthpiece plays well with any good reed, but for top performance a Vandoren reed makes the perfect combination. A Vandoren mouthpiece plus a Vandoren reed gives you that extra reed resonance for perfect blending, maximum carrying power. It is easy to choose the right Vandoren reed — they are now accurately graded for all clarinets and saxophones. Look for the Leblanc seal — your assurance of genuine Vandoren reeds, freshly packaged.

VANDOREN MOUTHPIECES AND REEDS ARE DISTRIBUTED IN THE UNITED STATES BY G. LEBLANC COMPANY, KENOSHA, WIS., AND SOLD THROUGH LEADING MUSIC DEALERS.

MOVIE MUSIC

Decrease Seen In Use Of Symphonic Movie Scores

By CHARLES EMGE

Hollywood—Is the "symphonic underscore" on its way out? During the last two years there has been a steady decrease in the size of the recording orchestras and the amount of music, measured in minutes, used for scoring of pictures of the straight dramatic or non-musical type.

Time was when almost every major feature carried an hour or more of background music recorded by an orchestra of symphonic proportions. Now the average seems to be closer to 10 or 15 minutes, and the orchestras rarely are larger than the contract staff groups (up to 50 musicians).



Charlie

So far there has been no stampede by movie makers to imitate *The 3rd Man*, with its solo zither score, now generally agreed to have been more of a good promotional stunt than an artistic triumph.

Now Panic?

But if our highly paid movie musicians were worried by the success of *The 3rd Man*, they should be in a panic over an MGM picture to be released shortly. This one, *King Solomon's Mines*, was not only filmed in its entirety in Africa, but its underscore, with the exception of one very short sequence (see *Soundtrack Sittings*), consists solely of authentic native drums and chants recorded on the spot as the picture was filmed.

Our own opinion is that really good movies require little, if any, music. But fortunately for motion picture musicians, Hollywood turns out few really good pictures. And glossy, technicolor filmicals (see below), tiresome as they may be to some of us, will always be the industry's best form of boxoffice insurance.

Movie Music Reviews

Tea for Two (Doris Day, Gordon

Loaded



Hollywood—Few musicians ever become millionaires, but Bill Linkin, seen above with an NBC radio producer, now knows what it's like to be one. Bill, a familiar figure to L.A. misery folk for years, recently found himself the winner on an NBC show called *Live Like a Millionaire*, and spent a week at Las Vegas with his wife and son living like he really had loot. NBC footed the bills. Bill, who is currently playing at Lucey's (as a single), a small but super deluxe Hollywood eatery, lost the use of his left arm when he was a small child.

Out Of Sight, Not Out Of Mind



Hollywood—Thought you might like to have a look at Irene Woods, of whom not enough has been seen since she dropped out of the band singer business in favor of radio, then came through in a big way as voice of Cinderella in the Disney film. When we asked for a photo with Steve Allen, with whom she currently stars on a CBS show, she borrowed Steve's glasses to show how prim she can look (second photo). But we dug one up that proves she's not so prim, but really quite trim (first shot). How come they've been keeping her out of sight in her movie work?

Los Angeles Band Briefs

Jack Eglash, clarinet, heads new off-beat (Monday) unit at Beverly Cavern. Comrades are: Bill Steers, trumpet; Marty Smith, trombone; Art Roach, piano; Ralph Deasely, drums, and Ralph Connor, bass. New Dixie combo is made up largely of former members of Eddie Oliver society band.

Leo Young unit, sharing Oasis stand with Erroll Garner trio (Aug. 18-21), will remain for return date there of George Shearing (Sept. 1-13); also for Billie Holiday date announced for Sept. 15-28. With Leo: Maxwell Davis, tenor; Ferr Jones, trumpet; Billy Hadcott, bass, and Dudley Brooks, piano.

Rosemary Davis, violin, and Jess Lynn, accordion, billed as the Charmettes, holding it safe stand as a duo. Wide Masse, who has been at York club, pulled out for stand at San Jose's Melody club. Took Art Ruby, trumpet; Bob Merrington, piano, and Jimmie McKee, drums. Bob Messers unit, recent arrivals from a seven-month run at Reno's Golden State hotel, took over at York club. Messers, bass & vocals: Bobby Westmoreland, clarinet; Don Laws, accordion, and Mike Anov, guitar & vocals.

Red Nibels' crew pulled out of Sardi's Aug. 12 for two-week vacation, then a two-week stand at Thunderbird, Las Vegas, starting Aug. 30. Returns to Sardi's

Sept. 14, Sardi's replacement not set at this writing.

Dave Brubeck trio, heralded by San Francisco Beater Ralph Gleason in recent issue, did a two-week date at the Haig July 28-Aug. 12, following Red Norvo, who took his trio to San Diego for date at Top's. Brubeck follow-up at Haig not set at writing.

Beggie Montgomery, piano, celebrated 10th anniversary with Abbey Brown unit on Aug. 1. Brown, with exception of few weeks last spring during engagement of the late Doc (Creesh) Morosby, has held stand at Charley Foy's Supper club for approximately same period.

Soundtrack Sittings

Bobby Maxwell, harpist who has been doing nitery and TV dates in New York, reported to 20th Century-Fox where he is recording soundtracks and coaching Clifton Webb for role of harpist in *For Heaven's Sake*.

Frankie Carlsen and Mel Pedesky, MGM drummers, were only staff men used on scoring of *King Solomon's Mines* (see *Movie Music*). They "sweetened" one brief shot, using native instruments brought from Africa.

Bleek Shore, who failed to impress movie toppers in her few movie stints but is now sought by several studios because of her TV successes, is reported out in front for role of Julie in forthcoming remake of *Showboat* at MGM. Part originally was slated for Judy Garland. Peggy Lee said to be still in the running.

Urban Tileman and Ray Turner featured as piano duo in Cyril Hockridge's title music to currently-showing Ann Sheridan-Vic Mature starrer, *Stella*.

Dimity Mitropoulos conducting a rehearsal session of the New York Philharmonic orchestra will be lead-off feature in a motion picture concert program in production by Bernard Luber and Rudolph Polk for 20th-Fox release this fall. Film, a combination of short musical excerpts, will run around two hours in length, contain turns by Arter Rubenstein, Jascha Heifetz, Jan Peerce, and Madeline Connor, with a top non-musical film personality as narrator.

Georges Coetry, French singer brought to Hollywood from New York stage (*Arms and the Girl*) for top role in *An American in Paris* (Gene Kelly, Oscar Levant, et al) launched pre-recording sessions at MGM with George Gershwin's *Stairway to Paradise*. Recording will be done here but much of picture, which deals with incidents in Gershwin's life, will be filmed in Paris.

Cole To Back Simms

Hollywood—Ginny Simms, one-time singer with Kay Kyser, returns to the radio field with a new, sponsored ABC show starting Aug. 27.

Backing the singer and sharing the musical spotlight will be a trio headed by Buddy Cole, top rank studio and recording pianist. Cole's trio mates are Vince Terri, guitar, and Don Whitaker, bass.

Wm. S. Haynes Co.

MAKERS OF HIGH GRADE BOEHM FLUTES



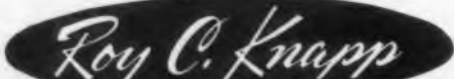
108 MASSACHUSETTS AVE. BOSTON, MASS.

THE Tone Heard 'Round the World

We proudly present

MARJORIE HYAMS

who made musical history with the George Shearing Quintet, Woody Herman and Charlie Ventura



SCHOOL OF PERCUSSION

"The Cradle of Celebrated Drummers"

YOU STILL HAVE TIME

TO REGISTER FOR FALL TERM BEGINNING SEPT. 11

LESS THAN YOU THINK!

future by studying now with the oldest school of music in America today. The offers the country's leading professional specializing in all branches of percussion, and all orchestral instruments.

FOR ACCEPTANCE OF VETERANS

SCHOOL OF PERCUSSION DB-9-8
S. Webash, Chicago 4, Ill.

G.I. Training Percussion Other Instrument

State Phone

COURSES & TRAINING OFFERED

Modern Methods for Drums and Accessories—Tympani—Vibraharp—Xylophone—Modern Methods in Harmony—Schillinger—Ear Training—Sight Singing—Improvisation. Teaching all phases of Modern Dance.

Rhumba and Concert Playing for Theaters, Television, Radio, Recording, Pictures, Symphony and Opera.

Special courses to Grade and High School Students—Piano and all other orchestral instruments.



ROY C. KNAPP, President and Director

My Best On Wax

By Earl Hines

While playing at the Grand Terrace in Chicago, I wrote and recorded what I think is my best on wax—*Piano Man* (Bluebird 10377). We needed a good floor show number and the way things worked out, I hit the jackpot with *Piano Man*. I remember at the time I got a big kick out of writing it and a bigger one when I saw the way it went over at the Terrace. When I think of those good old Chicago days, I think of *Piano Man* and how we used to rock the place every night with that number.

Musically speaking, it was a good record because I think the variations I got off are some of my best—if not the best I've ever done. Gene Krupa liked the number. He used to come in every night to catch *Piano Man* and later Gene brought out *Drummer Man*. Any similarity was not accidental. But don't get me wrong—Gene and I are the best of friends.

THE HOLLYWOOD BEAT

Music Men Unhappy With Radio's Platter Spinners

By HAL HOLLY

Hollywood—"You can quote me in your magazine that (name deleted) NEVER plays a record on his lousy program unless he gets paid for it!" Johnny Mercer dropped that one in our lap recently during a confab in which the chatter, as it usually does nowadays when music

men are in a huddle, drifted to the subject of radio's fair-haired boys commonly known as "disc jockeys."

But Johnny didn't offer to pay the costs of fighting a libel suit, so we're omitting the guy's name from this little essay. Anyway, we happen to know that it is not 100 percent true of this particular platter pilot, one of the most financially successful of those employed on a big local station.

Gene Howard, publicity and promotion man for Stan Kenton, tells us that during Kenton's concert tour a number of platter pitchers told him frankly that he was ex-

pected to lay it on the line every time they played a Kenton record.

"One guy told me," says Gene. "That he ordinarily charged \$5 to play a record on his show, but that for Kenton the price would be \$10. I laughed in his face. So the afternoon before our concert there he put on one of Stan's records, and then cut it off in the middle with some remark like 'Just who does this fellow Kenton think he's kidding? That stuff just ain't music.'"

"Well, that night we played to sellout business. But for the most part, on the tour and since, Stan

has always gotten swell breaks from the disc jockeys without any kind of payoff."

Despite Gene Howard's relatively generous words, the fact remains that the music world of today is very unhappy, especially here in Hollywood where the strains and tensions of economic problems for musicians seem to have become more acute than anywhere else.

Can't Blame 'Em

You hardly can blame an unemployed musician for feeling bitter that a group of smart operators has been waxing wealthy on the product of other persons' talent and ability. The argument, sound enough, that the airing of phonograph records boosts sales and is valuable publicity for band leaders doesn't hold up for the sidemen in the bands—particularly former sidemen.

Enough preaching for this stanza. After all, some of our best friends are disc jockeys—but we herewith inaugurate a campaign to call them radio announcers, which, we think, might be one way of deflating them to their proper proportions. And that's all anyone wants.

BAND BUZZINGS: Jerry Gray unfurled a flock of waltz sets for

L. A. KEYSPOTS

- Aragon—Frank Yankevic (MCA)
- Aragon—Henry Dasso (ABC)
- Aragon—Ira Ray Hutton (GAC)
- Beverly Cavers—Sam Peltash (Ind.)
- Beverly Hills hotel—Hal Stern (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Billmore Bowl—Paul Neighbors (MCA)
- Charley Fay—Abby Brown (Ind.)
- Circ—Dick Stabile (Ind.)
- Circ—Geri Gilliam (Ind.)
- Cocoanut Grove—Leighton Noble (MCA)
- Colonial ballroom—Arthur Van (Ind.)
- Curtain Call—Dan Dailey's Jazz band
- Fireboat room—T. Bone Walker (H. Ozley)
- Encore room—Page Cavanaugh trio (Ind.)
- Epicure—Eddie Heywood (ABC)
- Mike Lyman's Playroom—Kid Ory (Ind.)
- Wacamba—Latinaires (Ind.)
- Wacamba—Neger Spiker (Ind.)
- (Dance)—Eroll Garner trio (Sloate-Dale)
- (Dance)—Lou Young (Sloate-Dale)
- Palladium—Jerry Gray (MCA), 7/25
- Palladium—Nappy Lamare (Ind.)
- Peter's—Charles (Wm. Rooder—Ind.)
- Riverside Rancho—Pee Wee King (Ind.)
- Roosevelt Annex—Danny Kusama (MCA)
- Roosevelt Club—Eddie Gomez (MCA)
- Roosevelt Club—Bill Farnold (Ind.)
- Royal room—Pete Daily (Ind.)
- Saracen—Ernie Filice quartet (GAC)
- York club—Bob Manners (McConkey)

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

Palladium patrons to the dismay of some of the cats, who felt it was degrading to the Miller manner to give it the three-four treatment—but to us it appeared there were bigger crowds on the floor for the waltzes than the fox-trots.

Much hooting here at reports Frankie Carle is coming in the Palladium at a guarantee of \$5,000 a week. For a long time the spot has been buying bands for just about scale, plus a share of the gate. With scale for sidemen \$110 a week; scale price plus doubling money for reeds; singers; agency cuts, etc., it is quite a nut in itself for an establishment to employ two bands. Freddy Martin's "Band of Tomorrow," numbering 13 to 14 men, will be sharing the date with Carle.

SOLID STUFF: Damita Jo, who seems to have survived the build-up she got in this column a while back, came back to town to share the Oasis billing with Count Basie sextet. Is also set to do Orpheum theater date with Basie and Sugar Chile Robinson starting Aug. 23.

DOTED NOTES: That's Betty Taylor, not Lucy Ann Polk, as the label has it, doing the vocal on Les Brown's recently-released waxing of *S'Wonderful*. Betty has been soloing with Henry Busse at the Aragon. Southern California Hot Jazz society, Floyd Levin, president, has launched a drive to raise money to purchase a marker for the grave of the late Jelly Roll Morton, whose burial spot in Calvary cemetery in east Los Angeles doesn't even carry his name.

Didn't Lena Horne depart from the MGM lot because they refused to give her the role of "Julie" in the forthcoming remake of *Showboat*? . . . Ho, hum. Mary, our office gal here, has that song writing bug. Trying to peddle something to Spike Jones titled *Minuet in G String*.



JUST A *Shadow*

The ES-140 is Gibson's newest exciting development . . . primarily for youngsters but ideal for any Electric Spanish guitarist with small fingers. An exact three-quarter size replica of the ES-175, fine tone, power and lightning action all are embodied in this latest Gibson innovation. Write Dept. 450 for more information about the ES-140.

OF THE REGULAR CUTAWAY

 **Gibson** INC.
KALAMAZOO MICHIGAN

MR. MUSICIAN

SEND FOR FREE COPY OF



ILLUSTRATED CATALOG AND NEW PRICE LIST

The Most Complete and Finest Line of Its Kind

- Manuscript Paper
- Music Blank Books
- Score Papers
- Student Pads
- Correction Tapes
- Spiral Books
- Musicals
- Loosettes
- Midgets
- Rac-Paks
- Ink-Pens
- Tronso

Ask for These Well-Known Products at Your Local Music Shop or Direct from Us

PASSANTINO BRANDS
250-B WEST 49TH STREET
N. Y. C. 19, N. Y.

DOWN BEAT

(Trademark Registered U. S. Patent Office)

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

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

BUSINESS DEPARTMENT

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

EDITORIAL DEPARTMENT

New York Staff: JOHN S. WILSON 183 W. 19th Street New York 11, N. Y. CHelsea 3-8782	Chicago Staff: JACK TRACY 293 N. Wabash Chicago 1, ILL. ANdover 3-1612	Hollywood Staff: CHARLES ENGE 6110 Santa Monica Hollywood 38, Calif. HE. 8005—GL. 7184
--	---	---

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

Eastern Advertising Representatives

BRAND & BRAND Murray Hill 7-2089
221 19th Avenue New York 17, N. Y.

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

MEMBER OF AUDIT BUREAU OF CIRCULATIONS

Printed in U.S.A. by John Mohr Printing Co.

Is The Pendulum Swinging Back?

If there weren't so much foolish hysteria in the air, even the music business would be good. As usual, the amusement industry, including the dance band activity and other phases of musical entertainment, always the first to feel the effects of recession, probably will be the last to profit by any upturn in business generally.

We are confronted by one of the greatest markets of all time. Just before the Korean fracas, all production was from a fraction of a percent up to 10 percent ahead of demand. Now department store sales are booming, manufacturers of refrigerators, radios, television sets, stoves, and similar products have cleared out warehouses that were crowded with material a few weeks ago.

People are buying like crazy, and we mean that literally. There are weird stories afloat of single sales of \$1,500 worth of nylons to individuals, and these instances are multiplied. Tires, sugar, new automobiles are being seized at any price by persons in all income brackets. Such hoarding is silly, and will only serve to increase prices in all directions.

There actually is no shortage and none is in sight, according to business men in the higher levels who should know what they are talking about. Employment is up and steadily increasing, and nothing but good could come from such a situation if the public would just recover its sanity, continue to purchase intelligently, and stop going crazy.

This is the time for all executives, whether they are manufacturers or merchants, or whether they are band leaders, bookers, club or ballroom operators, or others interested in parveying music or entertainment, to shake themselves out of their lethargy, put aside all confusion and doubt, and begin to make an all-out pitch for the better business that is here now for the taking, or will soon be so available that it will be apparent even to the pessimists who are sitting around shaking their heads.

The crop is about ready, and it will be harvested by the shrewd leader, booker, or operator who uses his head, discounts the random, hysterical war talk, applies plain, common sense business practice to his operation, goes out after the profit with the aid of plenty of promotion and advertising—and grabs it!

CHORDS AND DISCORDS

Louis Says Thank You For Birthday Greetings

Blue Note Chicago, Ill.

"Howdy Folks"

Allow me to thank my Fans and Friends from all over the whole world for making me very happy on my Birthday, by sending their best wishes for a Very Happy Birthday, which was July 4th. I received loads of telegrams, Birthday Cards, and Letters. Also want

to thank the Newspapers, the "Down Beat" and all the magazines, who wrote so many fine things. Concerning my 50th Birthday.

Also Harry James, Muggsy Spanier, Max Kaminsky, Bobby Hackett, Charlie Shavers, Billy Butterfield, all Grand Trumpet Men. And for them to lay all those fine compliments on me as they

Fireman Red



Youngstown, Ohio—Gets to be that any photo with the props displayed above automatically brings to mind another group, but Red Ingle doesn't mind. Ingle and the Natural seven played a two-day benefit for the Youngstown fire department recently, and both auditorium appearances were sellouts. Red was made an honorary fire chief, which is why he's at the wheel of that fire engine.

did. Man that makes me feel real "Grand."

Just think, people of all walks of life sent in some of the finest things. You take a great actress like Miss Tallulah Bankhead with all those whole flock of lines she has to memorize and deliver. She finds time to sit and "Dig" some of that good 'ol Jazz Music.

Also thanks to Joe Bushkin for writing such a fine tune for me like "Storyville." That tune just fits me. It reminds me so much of the good old days in Storyville.

So long my Dear Public. Thanks for Everything and God Bless you's all.

From your boy,
Louis Armstrong

It Can Happen

Glassboro, N. J.

To the Editors:

Reading your article on Hugo Winterhalter in the Aug. 11 issue reminds me of the night back in 1942 when I was talking to Count Basie. When I asked who was doing his arranging at the time he mentioned several well-known men and then added: "Oh, yeah, there's a new kid who did some arrangements for me. His name is Hugo—I forget his last name—but he's fine!"

Some time later, I noticed on several record labels: arranged by "Winter." I'm glad to see now that Hugo Winterhalter has come into his own—and with his full name, too!

Rube Cummings

Danceable Decade

Albion, Mich.

To the Editors:

Here is another reader of *Down Beat* who agrees with Bill Inchley of England (*Chords and Discords*, July 14) that the golden age of dance bands was from 1938 to 1945.

In my opinion, the way to revive that kind of music is by having disc jockeys play recordings of bands that were at the top during that period to give the teenagers of today a taste of what good dance music is. If this is done, and the teenagers like dance music as it was played then, it shouldn't be long before band leaders get wise and give them some good dance music today.

Mrs. B. J. Keyes

To Each His Own

Bedford, Ind.

To the Editors:

Just a note to say I think your magazine has improved in the last few months, especially since this "bop" situation has cleared up. It was rather disgusting to read every issue with column after column devoted to what some people think

Wax Types

by J. Lee Anderson



THE PURIST

This cutup could be Dr. Jazz himself; he's the morbid mortician who insists that the Real Stuff died way back when. His half-dozen examples of the only true jazz on wax are carefully spun on a windup gramophone as musty as his musical ideas. For our Bitter One, the pristine glory that was le hot liea buried 'neath six feet of sentiment alongside of such other once hardy perennials as Prohibition, Model T, and Happy Hooligan.



NEW NUMBERS

BRANNON—A son to Mr. and Mrs. Bruce Brannon, July 18 in Laguna Beach, Calif. Dad is drummer at KTED; mother is one of the Clark Sisters formerly with Tommy Dorsey.

DIFRANCOS—A daughter to Mr. and Mrs. Lenny DiFranco, July 14 in Philadelphia. Dad plays bass with the Chuck Gordon orchestra.

FELD—A son to Mr. and Mrs. Michael Field, July 11 in New York. Dad is pianist in the Appleton-Field team; mother is a magazine writer.

KAUFMAN—A son to Samuel Kaufman, July 18 in New York. Dad is an NBC staff; mother is legit radio actress, Dorothy Darling.

LOWENTHAL—A daughter, Dru, to Mr. and Mrs. Leon Lowenthal, July 12 in Philadelphia. Mother is former singer Darlene Graves.

RUDNICK—A son, Edward II, to Mr. and Mrs. Edward Rudnick, July 14 in Ft.

of bop and what some think of Dixie. Just so much hot air as far as I'm concerned, since time will decide and it evidently has. The demand of the public settles the arguments.

Donald Adams

Opposition?

Bechenham, Kent, England

To the Editors:

I feel I must contradict Stephen Miller's letter defending the BBC. There are times when our leading combos are on for occasional sessions, but they are all commercial programs and nearly half the broadcasting time is taken up by sports commentaries. When Jimmy McPartland and Marion Page were in England last, they were on *Jazz Club* but we only heard half of it because of sports, and this is citing only one instance.

Michael F. Wright

Down Beat covers the music news from coast to coast.

Worth, Texas. Dad plays sax, clarinet, and violin, formerly lead tenor with Ken Harris orchestra.

SEYMOUR—A daughter to Mr. and Mrs. Dan Seymour, July 15 in Brownsville, N. Y. Dad is on NBC's *We the People*.

SONLIGHTNER—A daughter to Mr. and Mrs. John P. Sonlightner, July 28 in Hollywood. Mother is Jessica Jordan, singer.

TIED NOTES

ARKIN-WINTERS—Bob Arkin, sales manager of Decca's music operations department, and Lis Winters, July 1 in New York.

GRUENBERG-ERWIN—Max Gruenberg and Marcela Erwin of Mayfair-Morris Music Co., July 22 in Las Vegas.

GLOW-PRAGER—Bernie Glow, trumpeter on WMGM staff, and Gail Prager, August 2 in NYC.

GRILL-FROHMAN—My Grill, Decca recording staff, and Eileen Frohman, a Decca secretary, July 15 in New York.

HOLLAND-HOLLAND—Jimmy Holland, tenor and baritone sax with Ivory Joe Hunter, and Dorothy Holland, July 20 in Chicago.

JENKINS-LEAHY—James Jenkins and Terry Leahy, WFAA vocalist, July 28 in Dallas.

KRAMER-WHITNEY—Alex Kramer, song writer-publisher, *For Awey Places, My Sister and I*, and Love Somebody, and Joan Whitney, his business partner and collaborator, Aug. 3 in New York.

ROTHSCHILD-SEYGO—Warren Rothschild, Decca photographer and former music trade publications' cameraman, and Kaye Seygo, July 28 in New York.

WIMP-DAVIS—Lt. Col. Edward D. Wimp Jr., commander 184th Field Artillery battalion of the Illinois National Guard, and Kay Davis, vocalist with Duke Ellington, July 31 in Chicago.

FINAL BAR

BURES—Adolph Bures, 42, violinist with Philadelphia, Indianapolis, and Minneapolis-Symphony orchestras, July 30 in Philadelphia.

BURROUGHS—Alvin Burroughs, 39, drummer with George Dixon combo, and former Keynote recording artist, Aug. 1 in Chicago.

FEJER—Joseph Fejer, 64, violinist and former orchestra leader, July 22 in New York.

IZAR—Chito Izar, vocalist and Victor recording artist, auto crash, July 25 in San Francisco.

JACKSON—Edward Grant Jackson, 35, tenor with the Charlotiers for the past 15 years, July 30 in New York.

OKIE—Jack Okie, 47, orchestra leader, July 25 in Detroit.

SIKORA—John F. Sikora, 17, member of the Stardusters, in automobile accident, July 18 in Atoot, N. J.

LOST HARMONY

WEIDLER-DAY—George W. Weidler, musician-song writer, and Doris Day, film and recording star, July 17 in Los Angeles.

Hollywood Teletopics

Bob Bahr trio shares music spot with singer Carol Blumberg on new KNBH series starring radio's Harry Von Zell and tagged *The Lazy Boners*. Lineup: Bob, guitar; Ray Sherman, piano (from Ben Pellock Beverly Cavers crew) and Ted DeWolf, bass. (Sunday, 10-10:30 p.m.)

Dick Peterson unit, one of top televisual crews here, holding forth on three shows—KNBH's *Club Celebrity* (Tuesday, 10:30-11 p.m.), KFI-TV's *Rose Room* (Wednesday, 7:30-8 p.m.), and KFI-TV's *Everybody's Show* (Saturday, 10:30-11:30 p.m.). Dick plays drums & vibes. His regulars are Moll Daniels, trumpet; Moe Dieffenbach, piano; Eddie Robertson, bass; Hayden Casey, guitar, and Jack Olson, Bob Donat, and Bob Nelson, reeds.

Andy Parker's Plainamen, rustic rhythm combo, music feature on new KLAS-TV Las Carillo starring *Dude Ranch Varieties*, featuring singer Jane Frances, Parker, vocals; Harry Simon, violin; Leroy Krall, accordion; Clem Smith, bass, and Charles Morgan, guitar. (Sunday, 9:30-10:30 p.m.)

Randy Brooks, a starlet on the series, dropped off after first two weeks.

Jello Mithum, one of Bob Mitchell's singing sisters (the other is Carol Werbe), headlining her own show on KLAS-TV (Saturday, 10:30-11 p.m.). Marty Welton, piano, handling music assignment.

THE HOT BOX

New Dixie Discs Achieve Authentic Concert Mood

By GEORGE HOEFER

Chicago—It's time to get back to fundamentals with Dixie music. It stems from the heart not the head. If you want proof, listen to the records about to be mentioned in this *Box*. What Norman Granz did for modern jazz has been done for Dixie by Sig and Roly Seymour with the help of John Schenck.

George Tibbels, piano (writer, with Benas Lewis, of *Woody Woodpecker* song), set as accompanist on KLAS-TV's new *Betty White Show* (Sunday, 7-8 p.m.). Betty, a singer, caught on with televiewers via appearances with Al Jarvis on same station.

Selby Mills, harpist, set as regular feature on new KNBH series, *Mr. Robin Noir and Robin* (Thursday, 8:30-9 p.m.).

Spade (King of Western Swing) Gentry celebrated second anniversary in TV (KTLA's *Spade Cooley Show*) with telecast from Santa Monica ballroom Aug. 6.

A bar drunk once sidled up to the late Irvin S. Cobb and said, "If you ain't never had the DT's, you ain't been nowhere yet." In the jazz world, if you haven't been to Seymour's in Chicago yet, you ain't been nowhere. It's a record store on South Wabash where things happen.

Ward Concert

There's an upstairs room where, on Saturday afternoons, a bunch of musicians gather around a piano and give. Twenty-five persons can comfortably be accommodated, but there are usually 50 there. Several Saturdays ago a tape was taken at the peak of activities and Jazz at Seymour's was born. The on-the-spot results are available on two records under the dignified looking Seymour label, a label bellying the barrelhouse jazz thereon.

The sides feature several jazz musicians little known outside of Chicago. In the Windy city, they are favorites of long standing, play most of John Schenck's jazz festa. Seymour calls them the Jimmy James Jas band, and rightly, be-

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

cause trombonist James is the star and floating power on *Royal Garden Blues* and *Sit Right Down and Write Myself a Letter*, and ably backs up George Zack's version of *Black and Blue*.

George's Armstrong-like singing is unintelligible until he praises Schenck's gin as he pulls a broken key off the board. The Zack spirit and the James trombone coupled with the crowd noises give the records an authentic feeling.

In Fall Swing

The *Letter* side is a well-edited tape. Groove one starts kicking the minute the needle is applied and sustains the drive throughout. Seymour has captured a Chicago jam session in full swing.

James, who is regularly featured with Danny Alvin's Dixie Kings, is aided by Freddie Flynn, drums; Jug Berger, clarinet; Zack, piano, and Jimmy Ilie, trumpet. Berger hails from the bayou country around New Orleans, on this session plays some fine low register clarinet.

So if you want to hear Dixie from the heart, get these sides. They are a relief from the Out-house Tens that are so prevalent on wax these days.

JAZZ MISCELLANY: Tony Parenti, during his run at Charlie's Downbeat room in Miami Beach, unveiled his own creation of Dixieland caps. Parenti's Dixie crew, made up of local musicians, appears nightly in caps made of loosely woven wool of mixed, bright, creole colors, plus gayly-colored sport shirts. They feel they are vividly set apart from the now-a-days, beret-wearing bop bands.

JAZZ ON RECORD: Good Time Jazz, west coast label owned by Lester Koenig, has now made available the Benny Strickler & The Yerba Buena Jazz band sides originally cut by Hal McIntyre off the air during a Dawn club broad-

cast in San Francisco in August, 1942 (see *Down Beat*, Aug. 25). Tunes pressed include *Dippermouth Blues*, *Kansas City Stomps*, *Jazzin' Babies Blues*, and *Fidgety Pest*.

JAZZ CLUBS: Svavar Gesta, secretary of the Jazz club of Iceland, writes that members of their club would like to correspond with members of American jazz clubs. Address is Ranargata 34, Reykjavik, Iceland.

A group in England has organized the Glenn Miller Appreciation society, 32 Woodfall avenue, Barnet, Herts, England. It is their desire to make the club a fitting and lasting memorial to Glenn Miller.

Ronald C. Lipka advises that a jazz club has been formed in Cincinnati. The Cincinnati Jazz club intends to include those interested in all good jazz whether it be Dixie, swing, or bop. Headquarters is at 3850 Spring Grove avenue.

JAZZ ON THE RADIO: Leon D. Vogel has his own traditional jazz program called *Jazz Parade* on station WFAZ, Falls Church, Va., every Saturday from 1:30-2 p.m. Tom Delaney, composer of *Jazz Me Blues*, *Log Cabin Blues*, *Down Home Blues*, and *Nobody Knows the Way I Feel This Morning*, was a recent guest. Tom is now living in Baltimore.

COLLECTORS CATALOG: Edith Rodene, P.O. Box 5165—Metro, Los Angeles, has a collection of Duke Ellington records (200-400 sides) which she is interested in selling.

Sven Erik Andersson, 3 dje Tvargatan 16, Gefle, Sweden. A Swedish jazz fan who is interested in obtaining some American recordings that are not available in Sweden. He can supply English HMV, Parlophone, Columbia, and all Swedish releases.

Wants Foreign Discs

Lorin Andrews, 129 Bloomfield road, Burlingame, Calif. Has 4,000 American jazz records and has been trying to start a collection of foreign records by progressive and bop artists.

Barrie Turton, c/o Box 127, G.P.O. Leeds, Yorkshire, England. Wishes a pen-friend who is interested in jazz of around 1930.

Helene F. Brown, 5601 N. Pulaski road, Chicago, Ill. Would like to correspond with some real jazz fans. Has been a bop fan but now feels she would like to investigate this Dixie music.

Wants Writers

Maurill Wiratunga, Park View, Gampaha, Ceylon. Interested in jazz, swing, and bop. Invites pen pals.

H. Douglas Jayasinghe, 4, Uwatte Circular Rd., Moratuwa, Ceylon. Ditto above.

"Finest Drums I Ever Owned"



New York—Gretsch Broadcasters, "Finest Drums I Ever Owned," says Jo Jones. The incomparable Jo belongs in anybody's hall of fame. And to keep pace with his solid record of top performances, Jo selects Gretsch Broadcaster drums. Jo sums up the long and happy association by saying, "Gretsch Broadcasters are the finest drums I ever owned." Here are just a few features of this outstanding drum outfit. *Tone Matched Heads* "The Unmistakable Broadcaster Tone" "Separate Tensioning Throughout. Make sure you see these drums at your Gretsch dealer. And write today for your FREE catalogue (drums and drummer accessories). The Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, N. Y.

—IT MAKES A WHOLE OF A DIFFERENCE!

ALL BECAUSE OF THE FLAT BACK*

It's vibration that makes a reed good. And it's MORE vibration that makes THINREEDS better.

*THINREEDS' Flat Back make a "vibration tunnel" under the curved ligature. Now, more sound vibrations can travel freely, easily, right under the ligature to emerge as richer, fuller tones.

YOU can FEEL the difference—so much easier to blow!

YOU can HEAR the difference—clear, powerful, steady tones!

YOU can SEE the difference—insist on the flat back!

TRY ONE NOW—ASK YOUR DEALER

FREE! Receive a sample Thinreed by sending us your dealer's name!

THINREED CO. • WHITE PLAINS, N.Y.

WORLD'S EASIEST-BLOWING REED!

THE NEW THINREED

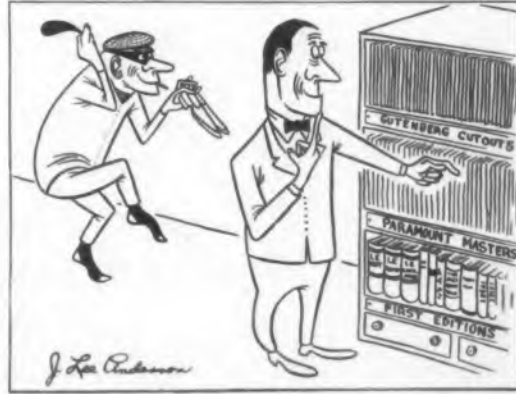
THE CANE REED with the FLAT BACK

FULL VIBRATION UNDER THE LIGATURE!

PATENTED MADE IN FRANCE

Evolution Of Jazz

by J. Lee Anderson



... the practice of buying recording dates outright ...

... Paramount had abandoned their popular artists ...

Whenever possible, all sides are taken from original masters ...

Throughout the time that Paramount was recording artists from Chicago and the New York area, they also continued to use various Wisconsin units on their label such as Young's Creole band, which included several Chicago men, and Jess Cohen's orchestra. In the late '20s Paramount established the practice of buying recording dates outright rather than using musicians on a strict royalty basis and many such sessions were purchased from Mayo Williams, later a "race" talent scout for Decca. They also exchanged masters with other record companies during this time, firms that included Regal and Gennett as well as various English labels. Paramount's peak of popularity came during 1928-29 when they were stamping out upwards to 10,000 discs a day, but with the stock market crash and the resultant depression, the bottom dropped out of the record industry practically overnight. By 1930

Paramount had virtually abandoned their popular artists and was engaged in the production of radio transcriptions. When the company decided to give up the recording business entirely, Fred Boerner, a record dealer, purchased the entire remaining stock of Paramounts and established a mail order trade, catering largely to the southern states until 1938 when the supply was at last exhausted. The company's masters were leased to Jack Kapp, who promptly moved them to Richmond, Ind., where several later turned up on his own label, Champion, the forerunner of Decca. Champion at length disappeared from the scene but Paramount items kept showing up on several other labels; the Commodore Record Co. released *China Boy/Bull Frog Blues* featuring Muggsy Spanier and Frank Teschemacher on U.H.C.A. and followed that with other

Paramount reissues. Signature brought out an early *Howdy Dook Train* by Meade (Lux) Lewis, other releases have appeared on Jam Information and American Music, and not a few dubs of the early Paramounts have been issued by various bootleg firms. In 1944, Steiner-Davis records released the first of many later reissues, *Mabel's Dream* by King Oliver's Jazz band. SD acquired the rights to the masters long-controlled by Decca and has since instituted a program that promises to reinstate all worthy jazz that has appeared on the Paramount label. Whenever possible, all sides are taken from the original masters. But where this is not feasible, a dubbing of a record in new condition is used. In 1948 SD issued 13 Paramounts on the original label, 13 more are scheduled for 1950, with LP issues of Ma Rainey, Johnny Dodds, et al to follow.

Buddy Cole Is One Of Busiest Recording Men

By Sharon A. Pease

Chicago—For another of our series of repeat columns we have chosen Buddy Cole, one of the busiest musicians in Hollywood. When his initial column appeared in *Down Beat* Jan. 1, 1943, Buddy was holding down the keyboard assignment with Alvino Rey's orchestra. Now, in addition to extensive work in both the recording and transcription departments at Capitol, Cole plays organ on *Truth or Consequences*, piano on Bing Crosby's program, and is featured, with his trio, on the new Ginny Simms show.

He is also active in the motion picture studios and is responsible for the piano work in *Young Man with a Horn*. Forthcoming pictures in which his piano stylings will be spotlighted include *Mister Music*, starring Bing Crosby. Also, two movies starring Doris Day and Gordon McRae, *Tea for Two*, and *The West Point Story*.

This column is vitally interested in the trends of modern music, especially when piano stylings are involved. The work of Buddy Cole reflects one of these healthful stabilizing trends. Cole is fortified with the talent, training, and experience that would enable him to



Buddy Cole

excel in any idiom of modern music.

However, instead of either extreme of old or new, he has chosen to develop current modern formulas within the logical discriminatory framework of proven values. The enthusiastic acceptance of his work by both the general public and contemporary musicians proves the soundness of Cole's musical theories. Here is a biographical sketch:

Born Irving, Ill., 1917 . . . Moved with parents to Los Angeles before his first birthday . . . Nick-name Buddy replaced Edwin La-

Mar during early childhood . . . (He now uses the name Eddy La-Mar for some of his transcription dates) . . . Began formal musical studies at 9 . . . When 12, he became interested in the pipe organ and a year later was working as organist at the Fox Figueroa theater . . . Held this job throughout four years in high school, during which time his solos were a regular feature.

After leaving the theater he worked with various bands, including those fronted by Jimmy Bit-tick, Gil Evans, Garwood Van, Bob Grant, and Frank Trumbauer . . . Played organ for NBC in Holly-wood and at Radio City Music Hall, New York before joining Alvino Rey's orchestra . . . In addition to previously mentioned activities, Cole does much freelance recording, including recent records with Bing Crosby and Lionel Hampton.

The accompanying style example is a portion of the jazz classic, *Stompin' at the Savoy*, as recorded by Cole (Capitol 814). This solo version is a compilation from the very clever recorded trio arrangement. Section A is the eight-measure introduction. Section B, including the first ending, is the first eight measures of the first chorus. The second ending, following section C, was taken from measures 15 and 16. Section D is the bridge. The fine ending is from the last two measures of the record. Minor alterations have been made in the connecting cadences and some bass notes added for more effective solo performance.

Section A is a completely original introduction that features a melodic and harmonic construction

Kids Beat Out Old-Time Sounds



(Photo by Bud Ebel)

Cincinnati—The Dixieland Rhythm Kings of Dayton, Ohio, moved Cincinnati way to play a date recently and knocked out correspondent Bud Ebel. Says that although they're just kids, they've made a big study of Dixie and are just as close to the real stuff as possible. They're shown here ripping off a set. Left to right: Charles Sonnastine, trombone; Carl Halem, trumpet; Jan Carroll, banjo; Jim Campbell, clarinet; Tom Hyer, drums, and Gene Mayl, tuba. Crew doesn't use a piano.

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

in contrast with the principal theme at B. (Measure five contains two significant fundamentals of modern harmonic deduction; First two counts, a broken D ninth chord skipping tones; third and fourth counts, basic harmony G seventh with chordal extensions through melodic movements — augmented fifth resolving to added sixth, back to G seventh and then added ninth.

Section H is a unique improvisation of the original tune. The rhythmic changes produce a more effective instrumental stomp characteristic. Section D is again a new melodic invention derived from the harmonic pattern of the original bridge.

Buddy Cole's renditions are always executed with a flawless technique and his composition and improvisation, as illustrated here, are in perfect musical form.

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

Bright

The musical score for 'Bright' is presented in a standard piano format with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Section markers A, B, C, D, and H are clearly indicated throughout the piece. The score concludes with a 'Fine ending' section.

57522

Copyright 1936 Robbins Music Corporation. Used by Special Permission Copyright Proprietor. Written by Benny Goodman, Chick Webb, Edgar Sampson, and Andy Razaf.

Alvin Burroughs Dies In Chicago

Chicago—Alvin Burroughs, long-time drummer with George Dixon at the Blue Heaven here, died Aug. 1 of a heart attack. He was 39.

He formerly played with Red Allen and had worked for years in this city. His record dates include those with Allen, Lionel Hampton, Bill Harris, Earl Hines, and others.

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

Meyer Mouthpieces

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



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

STUDY WITH Chicago's Finest Teachers

at the
BOBBY CHRISTIAN
School of Percussion and Modern Music

- Featuring:
- ★ **FRANK RULLO**, ABC
 - ★ **BOBBY CHRISTIAN**, CBS, on drums, vibes, marimbas, tympani, Cuban Percussion.
 - ★ **JIMMY ZITO**, ABC, famous T. Dorsey and Les Brown star on trumpet.

- Trombone..... **Mark McDunn**, CBS
- Reeds..... **Jack Cordaro**, formerly Paul Whiteman
- Piano..... **Bobby Acri**, NBC, **Hank Winston**, CBS
- Bass..... **Russell Lindgren**, formerly CBS
- Conducting..... **Whitey Berkquist**, NBC
- Orchestration..... **Earl Hoffman**, NBC
- Guitar..... **Bob Dayton**, NBC
- Voice..... **George Devron**, CBS

"The School For Your Individual Needs"
FALL SEMESTER BEGINS SEPT. 15TH!
Mail the Coupon Today. Or phone WEBster 9-2993.

BOBBY CHRISTIAN SCHOOL
(Kimball Building)
25 E. Jackson Blvd.
Chicago 4, Ill.

Please send me full details.

I am interested in _____ (Instrument)

Name.....

Address.....

City..... State.....

ds



of (hol)
moved
ident
a big
sible.
annan-
amp-
escn't

E new-
read

S

S

AN

CBS.
bas.
sion.
mous
own

inn,
aro,
'aul

NBC
ion,

gren,
S
uiel,

nan,

NBC
ron,

ment)



LOUIS ARMSTRONG

"Many believe that America has yet to produce a natural jazz musician to equal him. His clean, sure sense of line and rhythm, whether expressed through his soaring horn or his gravel-lined vocal cords, is so right that even the longest-haired musician is stunned, let alone the jazz world."

Emily Coleman in NEWSWEEK

ASSOCIATED BOOKING CORP. JOE GLASER, PRESIDENT

745 FIFTH AVENUE NEW YORK • CHICAGO • HOLLYWOOD



COMBO JAZZ

Count Basie

Two sprightly sides by the Basie combo (small) with Buddy DeFranco's perky clarinet high-lighted. (Columbia 38838.)

DANCE

Ralph Flanagan

Tzena is a perfect example of how badly a style can hamper a band. Listen to the Gorden Jenkins recording—and then see how savorless and stiff this version is, held in by the voicings and rhythm riffing of the Miller carbon treatment. Champagne is a blues like many others you've heard and will hear. (Victor 20-3847.)

Claude Thornhill

Two nice dance sides, well, but not overly-distinctively played by Thornhill. (Victor 20-3842.)

NOVELTY

Ray McKinley

The wheel turns full cycle—now Ray is back to playing the eight-beat upon which, with Will Bradley, he built his original band leading reputation. The harmonies are a little more complex, otherwise it's just the same. Washerwoman is one of the old Don Raye novelties Ray used to do, played here by a small Dixie group, including Vern Freiley's soft-toned trombone. (Victor 20-3849.)

VOCALS

Fred Astaire, Red Skelton, Ariene Dahl, Anita Ellis, Helen Kane, Gale Robbins, and Gloria DeHaven

Where Did You Get That Girl? Thinking of You I Love You So Much Thinking of You I Wanna Be Loved My Sunny Tennessee Three Little Words All Alone Monday Who's Sorry Now?

Somebody's doubling for somebody—evidently Anita Ellis is doing all Vera-Ellen's singing in this picture, since Vera-Ellen is billed, but not listed on any records—while Miss Ellis is listed on the records, but not billed. Most confusing. Helen Kane boopa-dooes her limpid imitations of 1930 Bussety-style hot trumpet on Wanna, while Astaire and Skelton give a v a d e v i l l e song-and-dance due treatment of Tennessee and Words. Astaire has aged in that the old sparkle, the personality kid treatment of a vocal doesn't come through in the same fashion. In addition, Andre Previn's backing is rather lack luster, matching the singing done by most of the other people. (MGM 53.)

Doris Day

Doris singing two songs a la

Youngster
Asbury Park, N. J.—Singer with the Guy Granado band, playing at the Rainbow room of the Albion hotel here, is young (just 18) Helen Ramsey. Pert young brunette also has sung with Lawrence Welk's crew for 2 1/2 years. Got an early start.

Symbol Key
Leonard Feather's Equinox All-Americans
Jan. 10, 11
PD6VCS020—Long, Long Journey 12" V 40-4001, HMV3546
PD6VCS021—Swag 12" V40-4001, HMV 3546

CONCERT
Morton Gould
Album Rating—J J
A very slick, commercial job, billed as hits of the golden '20s, this album uses all the tricks: mandolin playing the passing notes in the changes, Ohman and Arden

CHIRON VIBRATOR REEDS
for Saxophone and Clarinet
10 DIFFERENT STRENGTHS . . . from No. 1 Soft to No. 5 1/2 Hard
IMPORTED from France again . . . and better than ever. For that distinguished brilliancy of tone, use VIBRATORS, the reeds with the groove.

CHIRON VIBRATOR REEDS
for Saxophone and Clarinet
10 DIFFERENT STRENGTHS . . . from No. 1 Soft to No. 5 1/2 Hard
IMPORTED from France again . . . and better than ever. For that distinguished brilliancy of tone, use VIBRATORS, the reeds with the groove.

Louis Discography
By GEORGE HOEFER
Chicago—This ends the complete discography on Louis Armstrong which started in the July 14 issue of Down Beat. Send any additions or corrections to me, care of Down Beat, 203 N. Wabash avenue, Chicago, Ill. They will be published shortly.

1944
Equinox All-Stars
Jan. 30, New York
VP467—Mop Mop V Disc 152
VP468—Blues/Equinox Bonus V Disc 163
VP472—You for Two V Disc 163
VP665—Basia Street Blues V Disc 234

ARCADIE MUSIC SHOP
265 WEST 42nd STREET NEW YORK 18, N. Y.
(8th AVENUE SUBWAY ARCADE)
BANDY BROOKS
Tenderly/Lampite \$0.79
Man with Horn/More than U Know \$0.79
Marie Mon Nocturne/Nite Deucas \$0.79

ARCADIE MUSIC SHOP
265 WEST 42nd STREET NEW YORK 18, N. Y.
(8th AVENUE SUBWAY ARCADE)
LOUIS ARMSTRONGS
Confessin'/St. Louis Blues \$0.79
Laughin' Louis/Tomorrow Nite \$0.79
U're My Lucky Star/I'm in Mood for Love \$0.79

Louis Armstrong Orch.
1948
d8vb-1082—A Song Is Born V120-3064
d7vb-1083—Please Stop Playing These Blues, Boys V120-2648, HMV9743
d7vb-1084—Before Long V120-3064
Lovely Weather We're Having V120-2648

MUSIC PRINTING
Estimates for engraving and printing gladly furnished - Any publisher our reference - Highest rated in the United States
Rayner

THE PEDLER CO., ELKHART, INDIANA
SUPERIOR QUALITY CLARINETS - FLUTES OBOES - PICCOLOS
Custombuilt WOODWINDS

Jax Lucas Visits England

Says Lyttelton Group Equals Our Dixie Orks

London—British jazz lovers are no less split than the Americans. There are the hop crowds and the Dixie circles, and apparently never the twin shall meet. Though their respective forces are nearly equal in volume—size and sound—I have moved solely in the traditionalist set since my arrival and can therefore report only on the Dixieland doings.

In these, Humphrey Lyttelton, cartoonist-cornetist-clarinetist, is the big thing—the boss of British Dixielanders and the favorite of the fans.

This is only as it should be, for Lyttelton is not only the finest jazzman in England, but the equal of our own best. His present band, furthermore, is far out in front of the pack.

Outstanding Groups

There is a pack, too, for England has fully 50 Dixie and pseudo-Dixie bands. Outstanding among the amateur outlanders are the Saints' Jazz band and the Yorkshire Jazz band; among the touring professionals, Freddy Randall's band and Harry Gold's Pieces of Eight. In London the two most celebrated crews are rightly Reg Rigden's and Lyttelton's.

Of them all, as I say, Humphrey's is clearly the best. His stiffest competition has come in fact not from any English group but from Graeme Bell's, which was in England from December, 1947, to July, 1948, and is returning this November for 15 months. From what one can judge by their records, however, I suspect that even the Australians are no match for the Lyttelton outfit.

Humphrey left George Webb and organized his own band 2 1/2 years ago, when Webb still had the biggest reputation among British Dixieland band leaders. Soon it was evident that Lyttelton was going to be king. Webb consequently disbanded and joined Humphrey on piano, bringing with him clarinetist Wally Fawkes and banjoist Buddy Vallis. Rigden, Webb's first trumpeter, built his band accordingly around what was left of the original Webb group.

Two More

Meantime, two of the finest young musicians in England had made their debut with Lyttelton, the brothers Christie: Keith, trombone, and Ian, clarinet. Bassist Mickey Ashman and drummer George Hopkinson had also become part of the Lyttelton aggregation, and with the addition of blues singer Neva Raphaelo, the group was complete.

It is, as a group, easily the equal of any like it now in America. Its pattern, like that of Lu Watters, is taken from the New Orleans Negro. Its sound, unlike that of Watters, is always alive and fresh and all its own.

The front line—really the back line now because the dancers at



London—Here are four members of the Humphrey Lyttelton band, which John Lucas reviews in the adjoining story. Left to right, Keith Christie, trombone; Lyttelton, trumpet; Wally Fawkes, clarinet, and George Webb, piano.

Band Enlarged On Moore Video Opus

New York—Howard Smith has augmented his band for the Wednesday night CBS-TV Garry Moore show. Crew he is now using is made up of Yank Lausen and Bart Wallace, trumpets; Billy Pritchard, trombone; Ernie Caceres, alto; Wolfe Tanenbaum, tenor; Howard Smith, piano; Carl Kress, guitar; Trigger Alpert, bass, and Morey Feld, drums.

the London Jazz club used to get tangled in the trombone—is superior to the rhythm, but the rhythm is nevertheless more fluid and flexible than the Watters section. Humphrey plays more like Louis (1926-28) than like anyone else; Keith is very similar to Ory; Ian belongs to the Simeon-Nicholas school of clarinetists, and Wally is of the Dodds-Bechet persuasion. Indeed, these four form a formidable front line as any to be found today.

Despite the band's ensemble excellence, two individuals deserve special notice, Neva Raphaelo and Lyttelton himself. Suffice it to say of the former, who was born at Cintro in Spain, that she sings the best blues I have heard since the death of Chippie Hill. Lyttelton ranks, I think, very near Yank Lausen and Doc Evans as a leader of Dixieland ensembles. His solos—simple, forceful, and all of a piece—suffer occasionally from slight technical deficiencies, but never from a lack of imagination. Altogether, his talent is really tremendous.

—John Lucas

Britishers Ban U.S. Jazzmen

London—Kirsten Flagstad may sing and Anton Karas may play with impunity for all, but Sidney Bechet and Coleman Hawkins may not. Such is the situation in England today, or so at least it would seem.

The two events which gave rise to this ruling—not formulated or pronounced, to be sure, in these terms—took place toward the end of 1949. On Nov. 13 at the Winter Garden theater, in the initial production of the Humphrey Lyttelton show, promoters Bert and Stan Wilcox presented Bechet to London enthusiasts for the first time in 30 years.

The audience, 1,800 strong, responded by according Sidney "the most tumultuous welcome ever given to one man in the whole history of the British theater." Less than a month later, Bix Curtis and Tony Hughes offered 1,400 fans their first real shot at Hawkins. Backed by two Frenchmen and another American—pianist Jean Mingeon, bassist Pierre Micheleot, and drummer Kenny Clarke—Coleman jammed for the most exciting half-hour of an all-star concert at the Princes theater on December 11.

On Trial

For their pains, Bert Wilcox, Curtis, and Hughes were charged with and tried on two separate counts. Their first violation, according to the immigration office, involved assisting in a false declaration at the time of an alien's entry. Their second offense constituted a contravention of the aliens act of 1920, aiding and abetting an alien to work in England without the permission of the ministry of labor.

The trial itself lasted more than a month, ending in June. Curtis and Hughes, who had clearly had no hand in the affair Bechet, were found guilty on both counts with regard to Hawkins. Wilcox, who had done nothing for Hawkins except meet the plane and cover the story for his magazine, *Jazz Illustrated*, was charged nevertheless in respect not only to Bechet but also to Hawkins.

Furthermore, he was found guilty of the first charge (assisting illegal entry) with Hawkins as well as of the second charge (aiding and abetting illegal employment) with Bechet. The fine imposed upon him was fixed at 143 pounds, counting costs. That's about \$400, an amount representing a staggering sum to the average Britisher today.

Asked Permission

It is not as if brothers Bert and Stan—president and secretary respectively of the Wilcox organiza-

Things To Come

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

LEO PARKER'S BAND (Prestige, 7/20/50). Leo Parker, baritone; Al Haig, piano; Oscar Pettiford, bass, and Max Roach, drums.
Monte Lisa; Bontched; Darn That Dream; and I Cross My Fingers.

ZOOT SIMS QUARTET (Prestige, from *Motownema of Sweden*, April, 1950). Zoot Sims, tenor; Dick Hyman, piano; Charlie Short, bass, and Ed Shaughnessy, drums.
Which Way?; Gutsy Ericsson, trumpet, and Lars Gullin, baritone, added.
Yellow Duck.

PEARL BAILEY with GIL EVANS' ORCHESTRA (Columbia, 7/20/50). Chris Griffin, trumpet; Will Bradley, trombone; Hymie Schertzer, alto; Raymond Tomlin, piano; Barry Galbraith, guitar; Frank Carroll, bass, and Terry Snyder, drums.
Vegeband Blues; Down the Cellar; Some Days There Just Ain't No Fish, and He Didn't Have to Know How, Nelson.

JOE BUSHKIN TRIO (Columbia, 7/26/50). Joe Bushkin, piano; Sid Welos, bass, and Morey Feld, drums.
Hallelujah! I've Got a Crush on You; Portrait of Tallulah, and The Percy Faith Song.

BARS GONZALES QUARTET with band (London, 7/27/50). Benny Green, trombone; Budd Johnson, tenor; Bob Tucker, piano; John Collins, guitar; Bruce Lawrence, bass, and Charles Simon, drums.
Blaze Gonzales, Bruce Lawrence, Winston Kelley, and Earl Johnson, vocals.
Boogie Woogie Folia; Boppin' and Jivin'; 125th St. Prophet, and Play It Real Cool.

BILL DARNEL with SY OLIVER'S ORCHESTRA (Coral, 7/19/50). Trumpet—Red Solomon, Bernie Privin, and Paul Webster; 1st & 2nd & 3rd—Henderson Chambers; sax—Symio Schertzer and Milt Yano, alto; Al Klink, tenor; Bill Malcolm, baritone; rhythm—Billy Taylor, piano; Everett

Barkedale, guitar; Joe Benjamin, bass, and Johnny Blowers, drums.
Wall, Wall; Three Little Words, and Fish Champagne.

FRED MITCHELL'S BAND (Dorby, 7/23/50). Joe Ball, trumpet; Alton Slick Moore, trombone; Pinky Williams, alto; Fred Mitchell, tenor; Art Stevens, piano; Dutch Barrett, bass, and Jerry Smith, drums. Little Sheba, vocals.
The Man in My Life; Soft Soapin' Mama; This Is the End, and Alphabet Blues.

RALPH FLANAGAN'S ORCHESTRA (Victor, 7/24/50). Trumpet—Bill Butterfield, Andy Ferretti, and Jimmy Maxwell; trombone—Will Bradley, Billy Pritchard, John D'Agostino, and Byron Carson; alto—Tootie Mondello and Harry Tesell, alto; Al Klink and Bernie Kaufman, tenors; Hank Ross, baritone; rhythm—Bill Rowland, piano; Bob Haggart, bass, and Terry Snyder, drums. Harry Prime, vocals.
La Vie en Rose; Mona Lisa, and Singing Wind.

TONY BENNETT with MARTY MANNING'S ORCHESTRA (Columbia, 7/20/50). Trumpet—Chris Griffin, Jimmy Maxwell, and Red Solomon; trombone—Will Bradley, Buddy Morrow, and Jack Satterfield; reed—Al Klink, Russ Bauser, Willie Vercesi, Vincent Abato, and Jimmy Odeh; rhythm—Mundell Lowe, guitar; Frank Carroll, bass, and Terry Snyder, drums. Tony Bennett, vocals.
Just Say I Love You; Sing You Sinners, and La Seta.

SARAH VAUGHAN with NORMAN LEYDON'S ORCHESTRA (Columbia, 7/20/50). Trumpet—Chris Griffin, Jimmy Maxwell, and Red Solomon; trombone—Will Bradley, Buddy Morrow, and Jack Satterfield; reed—Al Klink, Russ Bauser, Willie Vercesi, Vincent Abato, and Jimmy Odeh; rhythm—Mundell Lowe, guitar; Frank Carroll, bass; Jimmy Jones, piano, and Terry Snyder, drums.
Thinking of You and I Love the Guy.

MINDY CARSON with HUGO WINTERHALTER'S ORCHESTRA (Victor, 7/13/50). Clarinet—Al Klink, Tom Freshley, Hank Ross, and Tootie Mondello; violin—Maurine Herchoff, Beoni Polihina, Max Coppoo, Arnold Eides, Sylvan Shubman, Harry Melnikoff, and Howard Kay; viola—Zully Smirnov and Isidore Zis; cello—Maurine Brown and Frank Miller; rhythm—Andy Askers, piano; Tommy Kay, guitar; Eddie Sufanski, bass, and Terry Snyder, drums.
The Touch of Your Lips and You're Not in My Arms Tonight.

Down Beat covers the music news from coast to coast.

FREE!
GUITAR CATALOG
Write Now for New 1951 Models
SUPRO & NATIONAL GUITARS
VALCO MFG. CO.

ANDY SECREST, Radio, TV, and Motion Picture Recording Artist Says

HOLTON'S been my choice for 21 years

Once you've owned a HOLTON, you'll never be satisfied with any other make band instrument.

And you'll know why—Holton gives outstanding performance, never lets you down—the choice of leading musicians everywhere.



frank HOLTON and Co.

324 CHURCH ST., ELKHORN, WISCONSIN



Makers of Quality Band Instruments

NEW 1950 EDITION
MUSICIANS' HANDBOOK
STANDARD
DANCE MUSIC GUIDE

★ A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 1,000 Titles, 100 Classifications, 300 Shows, 64 Pages.
★ A list of over 100 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including—"The Song Histories of Favorite Composers."
★ "Song Hits through the Years" . . . The outstanding songs of each year, from the Gay Nineties to the present day.

SEND FOR YOUR \$4.00 COPY TODAY
60c Edition Also Available
A RAY DE VILTA
30 East 42nd Street, New York 17, N.Y.



Why work like a horse? Get the new Danelectro triple-microphone piano pickup (pat. pending). Take it with you wherever you play. Slip it into place inside any piano in 10 seconds. Works thru any P.A. system or musical instrument amplifier. For best results we recommend a Danelectro amplifier with built in vibrator. Improves tone enormously. Excellent for home use, as well as in public places. See your dealer.

List price \$49.95
The Danelectro Corp. Red Bank, N. J.

Norvo Discography

Chicago—This is part three of a Red Norvo discography. Any additions or corrections should be sent to George Hoefler, Down Beat, 203 N. Wabash avenue, Chicago, Ill. They will be published in a future issue. Master numbers are listed first, followed by titles and American labels on which they were released.

Mildred Bailey Orch.
Nov. 3, 1941
24255—Blue Rain Wo 3277
24259—Free Gaze Of The Deep End Vn 5236
24260—I Shoulda Stood in Red Vn 5236

1942
Red Norvo Orch.
March 3, New York
32564—Jersey Bounce Co 36537
32565—Arthur Murray Taught Me Dancing Co 36537

1943
Red Norvo Group
Oct. 28
255—1-2-3-4—Jump VD 85
256—Seven Come Eleven VD 202
257—In a Melotone VD 85
258—Flying Home VD 490
Nov. 16, Red Norvo Group
275—The Sergeant on Furlough V1 110
437—N.R.C. Jump VD 143
610—Lagwood Walk VD 426

1944
Edmond Hall All-Star Quintet
Jan. 25, New York
908-2—Rompin' in 44 (12") BN 30
909—Blue Interval (12") BN 31
910-2—Smooth Sailing (12") BN 30
911—Savin' Red (12") BN 31

Red Norvo Quartet
April 5, Chicago
4544-7—Confessin' SD 5003
4544-5—Red's Stuff SD 5002
4544-6—Reckless SD 5002
4544-11—A Fats Jumped at Dawn SD 5002

Red Norvo Group
May 18, New York
1441—Downhearted Blues VD 524

Mildred Bailey Group
May 24
1203—Which of the Great Forty Eight? VD 444
1203—Just You, Just Me VD 444

Red Norvo All-Star Sextet
July 27, New York
HL49—Subtle Serology Key 1310 (12")
HL50—Blues A La Red Key 1319 (12")
HL51—The Man I Love Key 1314 (12")
HL52—Seven Come Eleven Key 1314 (12")

Red McKennis Group
Oct. 5, New York
4826—Sweet Lorraine Com 572
4827—It's the Talk of the Town Com 562
4828—Through a Veil of Indifference Com 572
4829—Wherever There's Love Com 562

Red Norvo All-Star Septet
Oct. 10, New York
HL61—Russian Lullaby (12") Key 1310
HL62—I Got Rhythm (12") Key 1319

Benny Goodman Quintet
Nov. 16
CO33816—Every Time We Say Goodbye Co 36767

Mildred Bailey Hot Sextet
Dec. 15
309—Dinah VD 656

Benny Goodman Quintet
Dec. 21
CO34051—Only Another Boy and Girl Co 36767

1945
Teddy Wilson Quintet
January, New York
5234-1—This Heart of Mine Mus 317
5235—Every Time We Say Goodbye Mus 317

Teddy Wilson Quintet
Jan. 15, New York
5238—Bugle Call Rag Mus 318
5239—Running Wild Mus 319
5240—I Surrender, Dear Mus 319
5241—Memories of You Mus 318

Teddy Wilson Sextet
Hollywood
1636—Blues VD 595
1636—Stompin' at the Savoy VD 595

Benny Goodman Sextet
Feb. 4
CO33817—After You're Gone Co 36781, VD 511
CO34263—Slipped Disc Co 36817
CO34264—Oomph Fah Fah Co 36817, VD 511
CO34265—She's Funny That Way Co 36923

Benny Goodman Orch.
April 27, New York
CO34646—Gotta Be This or That—Part I Co 36813
CO34647—Gotta Be This or That—Part II Co 36813

Benny Goodman Sextet
May 7
CO34030—Rachel's Dream Co 36925
CO34628—Just One of Those Things Co 36424

Sam Stewart Quintet
May 28, New York
W3328—Honeyuckle Rose Cont. 10003
W3329—Mood to Be Stirred Cont. 10000
W3330—The Voice of the Traffic Cont. 10001
W3331—Stammin' the Gate Cont. 10000
W3332—Jingle Bells Cont. 10003
W3333—On the Upside Looking Down Cont. 10002
W3334—Time on My Hand: Cont. 10001
W3335—A Bell for Norvo Cont. 10002

Red Norvo Sextet
June 5, New York
TR—Hallelujah Comet T6
T9—Get Happy Comet T7
Alternate mast.—Get Happy Dial 1035
T10—Slam Slam Blues Comet T6
T11—Congo Blues Comet T7
Alternate mast.—Congo Blues Dial 1035

Sam Stewart Quartet
July 10, New York
623U—Haw Haw Cont. 10004
624U—The One That Got Away Cont. 10005
625U—Talkin' Bark Cont. 10005
626U—Dozin' Cont. 10004

Timme Rosenkrantz Barrelhouse Harmon.
Aug. 22, New York
W3344—Bounce Cont. 6012
W3345—Blues at Dawn Cont. 6012

Benny Goodman Sextet
Aug. 29, New York
CO35143—Tiger Ray Co 36922, VD 656
CO35144—Shine Co 36925, VD 656

Sept. 18, Same
CO35206—Ain't Misbehavin' Co 36922
CO35207—I Got Rhythm Co 36923, VD 601
CO35208—I Got Rhythm (12") Co 55038

Sept. 24, Same
CO35235—China Boy Co 36924
Red Norvo and His Sky Painters
Nov. 13, New York
1670—Blue Skies VD 597

Mildred Bailey Orch.
Dec. 19, New York
BL10—The Man I Love Cr 105
BL11—It's Just the Gypsy in My Soul Cr 104
BL12—I'm Glad There Is You Cr 106
BL13—It's Never Too Late to Pray Cr 103

Dec. 30, Same
HL14—These Foolish Things Cr 101
BL15—I've Got the World on a String Cr 106
HL16—Can't Help Lovin' That Man Cr 105
BL17—Summertime Cr 105

1946
Equire All Americans
Jan. 10, New York
PD6VC5022—The One That Got Away (12") Vi 40-4002

Metronome All-Star Band
Jan. 13, New York
D6VC5027—Metronome All Out (12") Vi 40-1000

Woody Herman Orch.
Feb. 6, New York
CO35740—No, Don't Stop Co 37094

Feb. 7, Same
CO35824—Panacea Co 36968
CO35825—Heaven Knows Co 37094

Woody Herman Orch.
April 14, New York
CO36075—Linger in My Arms a Little Longer, Baby Co 36995

Woody Herman Orch.
April 15, New York
CO36084—Surrender Co 36995
CO36085—Mabel, Mabel Co 36995

Woody Herman Woodchopper
May 13, 16, 20, 22, Chicago
cco4541—Igor Co 37228
cco4542—Steps Co 37228
cco4543—Four Men on a Horse Co 37227
cco4544—Fan It Co 37059
cco4545—Nero's Conception Co 37228
cco4546—Lost Week-End Co 37227
cco4547—Pam Co 37229

Woody Herman Orch.
Sept. 17, 18, 19, 20, Hollywood
Hco2035—Sidewalks of Cuba Co 37197
Hco2036—Stars Fell on Alabama Co 37197
Hco2037—If It's Love You Want Co 37160
Hco2040—Romance in the Dark Co 37162
Hco2049—Unole Remus Said Co 37162
Hco2051—With Someone New Co 37228

TIPS TO TRUMPETERS

By CHARLES COLIN

New York—Last time we talked about the importance of the lead man to both the section and the band. Now let's give some attention to the rest of the team. The word itself is the tipoff: a team is a unit, a team cooperates, a team pulls together or it pulls apart. No matter how you say it, harmony remains as important among the sidemen themselves as it is in the music they play.

Need for teamwork in the band business has given rise to certain unwritten laws based on seniority, respect, and general good fellowship. Woe to the character who breaks them; woe to the band that lets him.

Take Treetop

Take the case of a trumpet student we'll call Treetop Jones. Treetop was exceptionally fortunate in mastering the upper register. He could pick a note out of the clouds on demand and he knew it. His artistry brought quick recognition. Before long he was screaming in the stratosphere for a nationally known orchestra.

Then came the big break, a chair with what was generally considered the best band in the land. But it turned out to be a third chair, and Treetop found himself playing in the lower register.

Couldn't Flash

The cellar did not flatter his ego. Neither did it allow him to flash his best wares, those pure, hard high notes.

But Treetop found a way—at the first rehearsal he began topping the lead man. Every time the first trumpeter smacked a high F as penned in the sheet, Treetop

came up out of nowhere with a sizzling third, fifth, or even an octave above.

Far from thrilling the amazed sidemen, this free show rubbed them the wrong way. Why, the bouncer had hardly been introduced!

No Handshakes

After the rehearsal, no one tried to get better acquainted. In fact, the lead man rounded up the mainstays of the band and put it to them straight—"either Jones goes or I go."

Settled on the plane back home, Treetop had time to mull over the shortness of his career in the real big money. He began to realize that each team and each section of a team must have a leader. Anyone who takes it upon himself to get out of line, even in the innocent attempt to test his stuff, can tap a barrel of trouble.

(Ed. Note: Send questions to Charles Colin, 110 W. 48th, New York, N. Y. Enclose self-addressed, stamped envelope for personal reply.)

Top Names Head Vancouver Way

Vancouver, B.C.—Top talent is traveling to this city, with Nellie Lutcher in at the Palomar nitery, Lionel Hampton at the Cave supper club, and last week's Horace Heidt talent show. Jazz at the Philharmonic will be here Nov. 4, according to Norman Granz. And Hilker Attractions is bringing in Hildgarde and "her orchestra," so says a press release.

—Marke Paize

"Finest Drums I Ever Owned"



New York, N. Y.—"Gretsch Broadkaster, Finest Drums I Ever Owned," says Shelly Manne. This startling photo of the "drummer of the year," shows Shelly Manne and his Gretsch Broadkaster just easing into second gear. Now with Woody Herman's band, Shelly has been playing Gretsch Broadkaster since he first jolted name-band ranks with his dynamic artistry. Here are just a few features of this outstanding outfit: * Self Aligning; Self-Seating Rods and Lugs * Striking Gretsch Pearl Finishes * Disappearing Drum Spurs * Guaranteed Perfect Round Shell. Make sure you see these drums at your Gretsch dealer. And write today for your FREE catalogue (drums and drummer accessories). The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn (11), N. Y.

NEW
Hand Painted
Ties with Name
of Your Band
\$250 each

Superbly styled ties in wide choice of colors.
SATISFACTION GUARANTEED OR MONEY REFUNDED.

ALSO YOUR FAVORITE INSTRUMENT HAND PAINTED ON TIE. \$5.00

Use this handy coupon:
WILFRED STUDIOS
116 Lehigh St.
Springfield, Mass.
Your Name _____
Address _____
City _____ State _____
Color of tie desired _____
Enclose copy of lettering and design.
Enclosed check _____ money order _____
(No c.o.d.'s please)

everyone's talking about the fine tone of Gibson strings

Lifton LARGER ON THE INSIDE... SMALLER ON THE OUTSIDE... IMPOSSIBLE...? BUT WE DID IT... YOUR DEALER WILL PROVE IT TO YOU.

New Streamline Cases

Chicago
Agnew, Megan, Anthony 9/4, h
Back, W
Colo., l
land of
ladium
Bankley,
Can.
Itall, L
Bell, Cur
Benedict,
h
Beneke,
Indian
Bobbie, L
Bandon,
Bandy
out 9/7
Brown,
Husse, H
Calif.,
Bera, V
Lake,
Calloway
Carle, F
Carlyn,
Spring
Dennis, J
Clifford,
out 9/7
Cugat, X
Cummings
Daulong,
gelo, T
Drake, C
Distad, V
Donahue,
Dorsey,
caso, G
Drayer, J
S. C., o
Duke, J
ne
Farley, E
Feather,
sas City
Ferguson,
Blair,
Youree
Fields, F
9/10, n
Fina, J
9/26, n
Fitzpatrick
Neu., o
Flanagan
10/15,
Fline, E
Fotina, L
N. J., o
Garber, J
Gayle, A
9/4, h
Gee, J
out 9/4
Gordon, S
out 9/4
Gorman,
Mich., o
Gray, G
S. D., o
Gray, J
Grier, J
hara, C
Harris, M
Tex., o
Harrison,
ville, K
Hayes, C
Neu., h
Hayes, S
Spring
Heckcher,
Herbeck,
Neu., h
Herbert,
N. H., o
Jensen, J
Jerome, J
out 8/26
Johnson,
Jones, Sp
in 9/21,
Jurgens,
b; (Cl
12/3, h
Kassel, A
out 9/4
Kerna, J
9/1, n
King, H
Va., out
Kruppa, G
LaViola,
Johnson
Lawrence,
9/7-13,
LeWinter,
Lewis, T
Lombardo,
tion) T
Lopes, V
Matneck, I
Masters, I
Masters,
Duluth,
McCoy, C
Louis, o
McGrath,
Mann,
McLean, J
h
Monroe, V
in 9/7,
Mooney, A
9/4-10,
Morgan, I
Moreno, B
Neighbors,
Noble, L

• Ho
PR
We main
ROM

Agnew, Charlie (Hank's) Route 41, Waukegan, Ill. r
Anthony, Ray (Peabody) Memphis, out 9/4, h

Buck, Will (Broadmoor) Colorado Springs, Colo., out 9/9, h
Band of Tomorrow, Freddy Martin's (Palladium) L.A., in 9/4, b
Binkley, Stan (Legion Club) Montreal, Can.

Buall, Louis (Chicago) Chicago, t
Bull, Curt (Sagamore) Lake George, N. Y.
Benedict, Gardner (Mayflower) Akron, O., h

Boneke, Tex (Landsdowne Park) Ottawa, Can., out 8/26, b; (Indiana State Fair) Indianapolis, 9/3-8
Buthle, Russ (Lions-Milford) Chicago, b
Brand, Henry (Blackhawk) Chicago, r
Brandywine, Nat (Mapes) Reno, Nev., out 9/13, h

Brown, Les (On Tour) OCEAN Park, Calif., out 8/31, b
Bvers, Verne (Pine Cone Inn) Grand Lake, Colo., out 9/9, h

Calloway, Cab (N.O. Swing Club) San Francisco, nc
Carle, Frankie (Palladium) L.A., in 9/5, b
Carlyn, Tommy (Oh Henry) Willow Springs, Ill., b

Callahan, Carmen (Paramount) NYC, t
Clifford, Bill (Claremont) Berkeley, Calif., out 9/10, h
Cugat, Xavier (Astor) NYC, out 9/10, h
Cummins, Bernie (New Yorker) NYC, h

Daulong, Sammy (Dixie Club) San Angelo, Tex., nc
Dennis, Pat (Del Rio) Philadelphia, nc
Dreke, Charles (Grave) Philadelphia, nc
Donahue, Al (On Tour) MCA
Dorsey, Jimmy (Edgewater Beach) Chicago, out 9/7, h

Drake, Roland (Pavilion) Orange, Texas, nr
Drayer, Roland (Pavilion) Myrtle Beach, S. C., out 9/8, h
Duke, Johnny (Bengalair) Tulsa, Okla., nc

Farley, Dub (Black) Oklahoma City, b
Featherstone, Jimmy (Muehlebach) Kansas City, out 8/29, h
Ferguson, Danny (Broadwater Beach) Biloxi, Miss., out 9/4, h; (Washington-Youree) Shreveport, La., in 9/4, h
Fields, Herbie (Silhouette) Chicago, out 9/10, nc

Finn, Jack (Bill Green's) Pittsburgh, out 9/24, h
Fitzpatrick, Eddie (Stateline) Lake Tahoe, Nev., out 9/6, nc
Flanagan, Ralph (Statler) NYC, 9/11-10/15, h

Flinke, Emil (Paradise) Chicago, b
Fotino, Larry (Palisades Park) Palisades, N. Y., 8/26-9/10, b

Garber, Jan (Statler) NYC, h
Gayle, Al (Stockmen's) Elko, Nev., out 9/4, h
Gentile, Al (Colt Park) Hartford, Conn., out 9/4, b
Gordon, Stomp (Cafe Monty) Dayton, O., out 9/4, b

Gorman, George (Pavilion) Saugatuck, Mich., out 9/4, b
Gray, Glen (Empire Fair) Sioux Falls, S. D., out 8/25
Gray, Jerry (Palladium) L.A., out 9/4, b
Grier, Jimmy (Coral Casino) Santa Barbara, Calif., nc

Harris, Ken (St. Anthony) San Antonio, Tex., out 9/8, h
Harrison, Cass (Iroquois Gardens) Louisville, Ky., b
Hayes, Carlton (Desert Inn) Las Vegas, Nev., b
Hayes, Sherman (Oh Henry) Willow Springs, Ill., in 9/13, b

Heckacher, Ernie (Ambassador) L.A., h
Herbeck, Ray (Last Frontier) Las Vegas, Nev., h
Herbert, Ted (Casino) Hampton Beach, N. H., out 9/16, b

Jensen, Jens (Dixie) Wayland, Mich., b
Jerome, Henry (Bill Green's) Pittsburgh, out 8/28, nc
Johnson, Buddy (Savoy) NYC, out 8/31, b
Jones, Spike (Flamingo) Las Vegas, Nev., in 9/21, b

Jurgens, Dick (Elite's) Denver, out 9/4, b; (Claremont) Berkeley, Calif., 9/12-12/8, h

Kassel, Art (Troadero) Henderson, Ky., out 9/4, nc
Kerna, Jack (Elmo) Billings, Mont., out 9/1, nc
King, Henry (Cavalier) Virginia Beach, Va., out 9/4, h
Krupp, Gene (Capitol) NYC, out 9/7, t

LaViola, Larry (George F. Pavilion) Johnson City, N. Y., b
Lawrence, Elliot (Circle) Indianapolis, 9/7-13, t
LeWintz, Dave (Ambassador) Chicago, b
Lewis, Ted
Lombardo, Guy (Canadian Nat'l. Exposition) Toronto, out 9/2, b
Lopes, Vincent (Taft) NYC, h

Malneck, Matty (Flamingo) Las Vegas, h
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (Green's Crystal Terrace) Duluth, Minn., nc
McCoy, Clyde (Forest Park Highlands) St. Louis, out 9/4, b
McGrath, Paul (Ten Acres) Wayland, Mass., h
McLean, Jack (Hilton Manor) San Diego, b
Monroe, Vaughn (Waldorf-Astoria) NYC, in 9/7, h
Money, Art (Steel Pier) Atlantic City, 9/4-10, b
Morgan, Russ (Biltmore) L.A., in 9/16, h
Moreno, Buddy (Chase) St. Louis, h

Neighbors, Paul (Biltmore) L.A., out 9/14, h
Noble, Leighton (Ambassador) L.A., h



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; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; BS—Billy Shaw, 1259 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., 851 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Mos Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 6471 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

Ohman, Phil (Beverly Hills) L.A., h
O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Skyline) Billings, Mont., nc

Pastor, Tony (Paramount) NYC, in 9/27, h
Phillips, Teddy (Kennywood Park) Pittsburgh, out 9/4, h
Pollack, Ben (Devery Cavern) L.A., nc
Powell, Teddy (Roosevelt) NYC, h

Ruhl, Warner (Rice) Houston, Tex., out 9/7, h
Ryan, Tommy (Rainbow Terrace) Stamford, Pa., b

Sands, Carl (Oriental) Chicago, t
Saunders, Red (De Lisa) Chicago, nc
Selby, Chuck (Deahler-Wallick) Columbus, O., out 9/30, h

Stabile, Dick (Ciro's) H'wd., nc
Stern, Hal (Beverly Hills) L.A., h
Stevens, Roy (Rosedale) NYC, out 9-17, b
Stier, Jimmy (Cold Springs) Hamilton Lake Ind., out 9/4, b
Still, Jack (Pleasure Beach) Bridgeport, Conn., out 9/9, b

Sundy, Will (Pere Marquette) Peoria, Ill., out 9/4, h; (Tutwyler) Birmingham, Ala., in 9/8, h
Travis, Gene (Casino of Tomorrow) Chicago, nc
Tucker, Orrin (State Fair) Duquoin, Ill., 8/27-9/3

Van, Arthur (Colonial) L.A., b
Van, Garwood (Roosevelt) H'wd., h

Waples, Buddy (President) Kansas City, h
Walk, Lawrence (Trionan) Chicago, out 9/10, h
Widmer, Bus (Lakeview) Manitowish, Mich., out 9/4, b
Wilson, Marty (Laurel Park) Fallsburgh, N. Y., out 9/3, h

Yankovich, Frank (Aragon) L.A., b
Zarnow, Ralph (Riverview) Des Moines, out 9/3, h

Compos

Abbey, Leon (Harry's) Chicago, cl
Alley, Vernon (Pack's) San Francisco, nc
Alonzo, Lisa and the Tropicaires (Blue Mirror) Baltimore, cl
Alvin, Danny (Normandy) Chicago, r
Ammons-Stitt combo (Blue Note) Chicago, 9/6-21, nc

Bal Blue 3 (Cadillac) Whitefish, Mont., b
Barlow, Dick (Drake) Chicago, h
Bassie, Count (Orpheum) L.A., 8/25-31, t; (Brass) Rialto) Chicago, in 9/8, cl
Big 3 trio (Fairway) Bloomington, Ill., cl
Boss trio, Les (Devabar) Baraboo, Wisc., out 9/3, cl
Bushman, Joe (Cafe Society) NYC
Byrn, Johnny (Commando) Henderson, Ky., out 8/2, nc

Cavanaugh, Paste (Encore Room) Beverly Hills, Calif., cl
Collins, Lee (Bee Hive) Chicago, cl
Comopolitans (Zebra) Chicago, cl
Cromwell trio (Forno's) Birmingham, N. Y., out 9/3, cl

D'Amico, Hank (Hickory Log) NYC, nc
Downs, trio, Evelyn (Park Terrace) Brooklyn, r
Duchena and her Men of Note (5th Ave.) Duluth, Minn., h

Evans, Doc (Jazz Ltd.) Chicago, nc
Felle, Ernie (Sarnes) L.A., r
Four Knights of Rhythm (Wolf's) Oakland, Calif., cl

Gallian, Geri (Ciro's) H'wd., nc
Garner, Erroll (Onias) L.A., nc; (Cafe Society) NYC, in 9-4, nc
Gee Gee trio (Hickory House) NYC, r
Georgians, The (Beck's) Richmond, Va., nc
Gomez, Eddie (Roosevelt) L.A., h
Gonzales Leon (Crown Propeller) Chicago, cl

Grubbs trio, Babe (Wagon Wheel) St. Cloud, Minn., nc
Hackett, Bobby (Grand View Inn) Columbus, O., out 8/29, r
Henderson, Horace (Grove Circle) Chicago, cl

Henderson trio, Ken (Jul's) Moline, Ill., r
Herman, Lennie (Traymore) Atlantic City, out 9/9, h
Herrington, Bob (Lake Shore) Chicago, out 9/2, cl
Herr, Milt (Catalina) Catalina Island, Calif., b
Hodes, Art (Rupneck's) Chicago, r

Hunter, Pee Wee (Deahler-Wallick) Columbus, O., out 8/31, h

Jasen trio, Stan (Allen's) Spokane, Wash., out 9/13, nc; Buddy Baer's) Sacramento, Calif., 9/16-10/7, nc
Jenkins trio, Howard (Continental) Kansas City, h

Kaye trio, Mary (Eddy's) Kansas City, 9/1-14, r
King, Pee Wee (Riverside Rancho) L.A., nc
Kral-Cain combo (Hi-Note) Chicago, nc
Krazy Kats, Rick Fay's (Balboa) Coco Bay, Ore., nc
Kuanna, Danny (Roosevelt) L.A., h

Latinaires (Mocambo) H'wd., nc
Lamare, Nappy (Palladium) L.A., h

McCune, Bill (Neil House) Columbus, O., 9/14-10/25, h
Melo-Jesters (Klein's Hillside) Parkersville, N. Y., nc
Metro-Tones (Pickwick) Syracuse, Ind., out 9/2, cl
Miles, Denny (Northern Airport Inn) Lake George, N. Y., nc
Miles, Wilma (George's) Hobbs, N. M., cl
Miller, Max (New Apex) Chicago, nc
Monchio, Ramon (Breezy Point) Braintree, Mont., out 9/3, h
Musso, Vido. (Melody) San Jose, Calif., nc

Napoleon, Phil (Cafe Society) NYC, in 9/4, nc
Nichols, Red (Sardinia) L.A., nc
Nite-Caps, Jimmy Dood's (Sapphire Room) L.A., nc
O'Brien and Edwards (Wm. Penn) New Alexandria, Pa., cl
Ory, Kid (Lyman's Hollywood Grill) L.A., r
Otis, Hal (Sherman) Chicago, h
Parker, Charlie (Blue Note) Chicago, 9/22-10/5, nc
Paika, Tommy (Mardi Gras) Oakland, Calif., nc
Perry trio, Frank (Showbar) Boston, nc
Phipps, Lew (Jamhore) Oklahoma City, nc
Powell trio, Emil (New Empire) Yonkers, N. Y., nc
Pringle, Gene (LaSalle) Chicago, h
Proctor, Ralph (Champlain) Bluff Point, N. Y., h

Quintones, The (Dragon Grill) Corpus Christi, Tex., out 9/11, r
Richards, George (C.O.D.) Butte, Mont., nc
Rocco, Buddy (Dewitt Clinton) Albany, N. Y., h
Rollin, Adrian (Blue Note) Chicago, out 9/2, nc
Ronalds Brothers trio (Grange) Hamilton, Ont., Can., cl
Rogers, Rnph (Ambassador) Chicago, h
Ross, Bill (Airliner) Chicago, nc

Shewring, George (Onias) L.A., 9/1-13, nc
Schenk, Frankie (Lotus Club) Birmingham, Ala., out 9/4, nc
Skylighters (New Palm Garden) Still Valley, N. J., nc
Smith trio, Floyd (Strode) Chicago, h
Softwinds (Windsor) Hamilton, Ont., Can., 8/28-9/17, h
Spanner, Muggsy (Hangover) San Francisco, nc
Starlighters trio, Bill Bickel's (Pines) Pittsburgh, nc
Stillwell Ray (Club 30) Chester, W. Va.

Hunt, Pee Wee (Deahler-Wallick) Columbus, O., out 8/31, h

Jasen trio, Stan (Allen's) Spokane, Wash., out 9/13, nc; Buddy Baer's) Sacramento, Calif., 9/16-10/7, nc
Jenkins trio, Howard (Continental) Kansas City, h

Kaye trio, Mary (Eddy's) Kansas City, 9/1-14, r
King, Pee Wee (Riverside Rancho) L.A., nc
Kral-Cain combo (Hi-Note) Chicago, nc
Krazy Kats, Rick Fay's (Balboa) Coco Bay, Ore., nc
Kuanna, Danny (Roosevelt) L.A., h

Latinaires (Mocambo) H'wd., nc
Lamare, Nappy (Palladium) L.A., h

McCune, Bill (Neil House) Columbus, O., 9/14-10/25, h
Melo-Jesters (Klein's Hillside) Parkersville, N. Y., nc
Metro-Tones (Pickwick) Syracuse, Ind., out 9/2, cl
Miles, Denny (Northern Airport Inn) Lake George, N. Y., nc
Miles, Wilma (George's) Hobbs, N. M., cl
Miller, Max (New Apex) Chicago, nc
Monchio, Ramon (Breezy Point) Braintree, Mont., out 9/3, h
Musso, Vido. (Melody) San Jose, Calif., nc

Napoleon, Phil (Cafe Society) NYC, in 9/4, nc
Nichols, Red (Sardinia) L.A., nc
Nite-Caps, Jimmy Dood's (Sapphire Room) L.A., nc
O'Brien and Edwards (Wm. Penn) New Alexandria, Pa., cl
Ory, Kid (Lyman's Hollywood Grill) L.A., r
Otis, Hal (Sherman) Chicago, h

Parker, Charlie (Blue Note) Chicago, 9/22-10/5, nc
Paika, Tommy (Mardi Gras) Oakland, Calif., nc
Perry trio, Frank (Showbar) Boston, nc
Phipps, Lew (Jamhore) Oklahoma City, nc
Powell trio, Emil (New Empire) Yonkers, N. Y., nc
Pringle, Gene (LaSalle) Chicago, h
Proctor, Ralph (Champlain) Bluff Point, N. Y., h

Quintones, The (Dragon Grill) Corpus Christi, Tex., out 9/11, r
Richards, George (C.O.D.) Butte, Mont., nc
Rocco, Buddy (Dewitt Clinton) Albany, N. Y., h
Rollin, Adrian (Blue Note) Chicago, out 9/2, nc
Ronalds Brothers trio (Grange) Hamilton, Ont., Can., cl
Rogers, Rnph (Ambassador) Chicago, h
Ross, Bill (Airliner) Chicago, nc

Shewring, George (Onias) L.A., 9/1-13, nc
Schenk, Frankie (Lotus Club) Birmingham, Ala., out 9/4, nc
Skylighters (New Palm Garden) Still Valley, N. J., nc
Smith trio, Floyd (Strode) Chicago, h
Softwinds (Windsor) Hamilton, Ont., Can., 8/28-9/17, h
Spanner, Muggsy (Hangover) San Francisco, nc
Starlighters trio, Bill Bickel's (Pines) Pittsburgh, nc
Stillwell Ray (Club 30) Chester, W. Va.

Thompson trio, Bill (Colonial) Hagerstown, Md., h
Three Angels, Slim Slaughter's (Elks Club) Oakland, Calif., out 9/14
Three Brown Buddies (Moderne) Chicago, cl
Three Jays (Boat Club) Terre Haute, Ind., out 9/2, nc
Three Seasons (Buck Horn Ranch House) Taft, Calif., r
Three Tones (Northern) Stevens Point, Wis., h
Tune Mixers (Lakeshore Inn) Clear Lake Highlands, Calif., out 9/3, h

Venuti, Joe (Del Mar) Del Mar, Calif., out 9/9, nc

Wald, Jerry (Studio Club) L.A., nc
Walker, T-Bone (Down Beat) H'wd., nc

Warner trio, Don (Village Barn) NYC, nc
White Horse trio (White Horse Inn) Craig, Colo., nc
Windhurst, Johnny (Grandview Inn) Columbus, O., in 9/5, nc
Wood trio, Mary (Music Box) Palm Beach, Fla., nc

Yaged trio, Sol (3 Deuces) NYC, nc
Young, Lee (Onias) H'wd., nc
Zarin, Michael (Waldorf Astoria) NYC, h

Singles

Bailey, Mildred (Blue Note) Chicago, out 9/4, nc
Barton, Eileen (Ciro's) H'wd., 9/8-22, nc
Durstun, Gigi (Cafe Society) NYC, out 9/14, nc
Haymes, Bob (Chubby's) Philadelphia, out 8/27, nc
Heller, Jackie (Pastime) Des Moines, nr
Heywood, Eddie (Epicure) L.A., r
Hutton, June (Mocambo) H'wd., out 9/4, nc
Knight, Evelyn (Palmer House) Chicago, out 8/30, h
Laine, Frankie (Radio City) Minneapolis, 8/25-31, t; (Chez Parve) Chicago, in 9/8, nc
Oakes, Hank (Sandra's) Chicago, cl
Page, Patti (Radio City) Minneapolis, 8/25-31, t
Read, Kemp (Picadilly) Providence, R. I., out 9/3, cl
Robb, Chet (Helsings) Chicago, nc
Southern, Jeri (Hi-Note) Chicago, nc
Thompson, Tommy (Carlton) Rochester, Minn., h
Warren, Fran (Casino) Toronto, Ont., Can., 8/31-9/6, t

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York — Since we've started the column, we've been meaning to get this off our chests. And we're going to be as frank and blunt about it as we possibly can. Many of you are going too wild in the stuff you're using in your scores.

Now, you're probably saying, "What do these guys want us to do? Write like Lombardo?" Our answer is, "Positively not! What we're after is the 'happy medium.'"

It MUST be realized that to make a real buck in this arranging business, you must be commercial to an extent. Believe us, we like bop and progressive jazz just as much as you do. However, the basic fact must be taken into consideration that the prime purpose of the dance band is to provide music for dancing and entertainment.

The Right Place

The person who wants progressive jazz will go to a Kenton concert where his every wish will be fulfilled. But the guy who takes his gal out for dancing and romancing purposes wants to hear some dancing and romancing music.

The question is this: Can this happy medium be achieved without our becoming musical prostitutes? We think so. It is our firm opinion that that good, musically arrangements can be turned out that still fill the public need. For a prime example of this, let's look at Les Brown's I've Got My Love to Keep Me Warm. It was certainly appreciated by the musicians and still turned out to be one of the biggest commercial records of the year.

Boils Down

Of course, the whole thing boils down to a matter of taste in arranging. Remember this: Most of the highest paid musicians and arrangers are the radio and movie guys. Guys who never win any polls, but who draw down the heavy loot year after year. Which way are you going?

If any of you have opinions on the subject, shoot them along and we'll air your views.

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

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

New Angle



Chicago—Here's a switch. An artist press-agenting for a press agent and manager. This is Jack Ruel, manager of Patti Page, who has been nominated by Patti for the "Manager of the Year" award. And she's also started a fan club, of which she is president, to show her appreciation. Like we said, it's a switch.

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.

Louis Prima The Man Who Plays Pretty For the People NOW—Paramount Theatre, N. Y. City, N. Y. August 2 'til —? Louis' new Mercury Recordings: "BUONA SERA" "MY PRETTY KITTY" Be Happy



How About PRESS CLIPPINGS We maintain a special Entertainment and Radio Department... Inquiries Solicited... NEW YORK CITY ROMEIKE 228 W. 19th STREET

ATTRACTIVE BRIGHT SNAPPY AMERICA'S FINEST ORCHESTRA ADVERTISING POSTERS AND CARDS AN IDEA FOR YOUR NEW CARD 113 reproductions of billings created by us for America's leading bands. Write NOW for data book list, sample. CENTRAL SHOW PRINTING CO., INC. WASHINGTON, D.C.

THE MUSICAL DRUMMER

By LOUIE BELLSON

(Ed. Note: This is the second in a series of articles on the "finger method" of drumming by Louie Bellson, Tommy Dorsey drummer.)

Chicago—When executing the right and left hands, make sure you use the finger position. That is, no arm or wrist. We are interested primarily in fingers now. Remember that the first finger is the controlling agent for the left hand, the second finger is the controlling agent for the right hand. It is very important to practice this slowly at first.

We now take up a new phase of the finger method, the "squeeze and release system." In order to make a strong beat or accent naturally, enough power must be used to get the appropriate sound. Instead of using the wrist or arm for the accent in a slow tempo, for example, use just the fingers to get relaxation and speed.

Playing certain figures at a very fast tempo requires relaxation and no lost motion. So by using fingers at a fast tempo, you get excellent results because of the decrease in motion.

Left Hand Squeeze: In order to make an accent squeeze the fingers against the stick and the palm of the hand as the stick touches the drumhead. It's the same as squeezing a rubber ball.

Remember that the first finger never leaves the stick. Play Example I.

Left Hand Release: After execution of the accent, loosen the stick by releasing the pressure from fingers. The fingers naturally assume their original positions on the stick. Play Example II.

Right Hand Squeeze: In order to make an accent, squeeze the second, third and fourth fingers against the stick and the palm of the hand as the stick touches the drumhead. Second finger never leaves the stick. A whiplike motion is to be used here. Repeat Example I, using right hand.

Right Hand Release: After execution of the accent, loosen stick by releasing pressure from fingers. There is hardly any change in movement of the fingers on stick. Just squeeze, then release the pressure. Repeat Example II, using right hand.

Now, combine both hands and play the figures in Example III.

I have had many requests to write out the half paradiddles I use myself during a practice session, so here they are, 1 1/2, 2 1/2, and 3 1/2, with a couple of variations. (Examples IV and V). On the variations, make sure that the two rights and two lefts in each example are played as a bounce, one hand motion only.

Left Hand Squeeze: In order to make an accent squeeze the fingers against the stick and the palm of the hand as the stick touches the drumhead. It's the same as squeezing a rubber ball.

Remember that the first finger never leaves the stick. Play Example I.

Left Hand Release: After execution of the accent, loosen the stick by releasing the pressure from fingers. The fingers naturally assume their original positions on the stick. Play Example II.

Right Hand Squeeze: In order to make an accent, squeeze the second, third and fourth fingers against the stick and the palm of the hand as the stick touches the drumhead. Second finger never leaves the stick. A whiplike motion is to be used here. Repeat Example I, using right hand.

Right Hand Release: After execution of the accent, loosen stick by releasing pressure from fingers. There is hardly any change in movement of the fingers on stick. Just squeeze, then release the pressure. Repeat Example II, using right hand.

EX. I
Musical notation for Example I: A single line of music with a 4/4 time signature. The notes are quarter notes with stems pointing up. The rhythm is L L L L. Below the staff, the letters 'L L L L' are written.

KEEP REPEATING

EX. II
Musical notation for Example II: A single line of music with a 4/4 time signature. The notes are quarter notes with stems pointing up. The rhythm is L L L L. Below the staff, the letters 'L L L L' are written.

KEEP REPEATING

EX. III
Musical notation for Example III: A single line of music with a 4/4 time signature. The notes are quarter notes with stems pointing up. The rhythm is R L R R L L L R L L. Below the staff, the letters 'R L R R L L L R L L' are written.

EX. IV
Musical notation for Example IV: A single line of music with a 4/4 time signature. The notes are quarter notes with stems pointing up. The rhythm is R L R L L L L R L R R. Below the staff, the letters 'R L R L L L L R L R R' are written.

1 1/2 PARADIDDLE

EX. V
Musical notation for Example V: A single line of music with a 4/4 time signature. The notes are quarter notes with stems pointing up. The rhythm is R L R L L L L R L R R. Below the staff, the letters 'R L R L L L L R L R R' are written.

2 1/2 PARADIDDLE

EX. VI
Musical notation for Example VI: A single line of music with a 4/4 time signature. The notes are quarter notes with stems pointing up. The rhythm is R L R L L L L R L R R. Below the staff, the letters 'R L R L L L L R L R R' are written.

3 1/2 PARADIDDLE

EX. VII
Musical notation for Example VII: A single line of music with a 4/4 time signature. The notes are quarter notes with stems pointing up. The rhythm is R L R L L L L R L R R. Below the staff, the letters 'R L R L L L L R L R R' are written.

New York—Tallulah Bankhead, great and good friend of Louis Armstrong and the New York Giants, turned chanteuse in July, cutting two sides for Columbia records. One side was *One for the Road*, the other an old and rarely heard Irving Berlin tune, the title of which is being given the hush-hush treatment by the waxers.

Crew backing Tallulah was headed by Joe Bushkin and included Billy Butterfield, Peanuts Hucko, Stan Getz, Morey Feld, Jack Lesberg and Ernie Caceres.

Orchestration Reviews

By Phil Broyles

CLOUDY MORNING

Published by Fred Fisher
Arr. by Jack Mason

A pop tune of this caliber has long been awaited, and the credit goes to Joe McCarthy Jr., who wrote the words, and Marvin Fisher, who set them to music. Fisher's concept of linear construction is displayed with wonderful taste, and the sequential development will be a valuable asset in regard to public appreciation. Muted brass soli the first eight, while saxes furnish a counter-melody. Saxes are pretty much alone during the next eight, brass return at the half. A tutti comprising the last eight leaves the repeat open for saxes, which is in reverse of the usual. A trombone and trumpet solo share the special, and are supported with sustained harmony from clarinets. The finale is for ensemble. Nice, danceable arrangement.



Phil

WHISPERING RAIN

Published by Mills
Arr. by Johnny Warrington

Rain contains an abundance of triplet phrases in repetition, but, due to the tonal span, they do not become monotonous. The tune is

easily remembered. Trumpet, with saxes in support, introduces the first of the split choruses, with the rest of the brass falling in to form ensemble work on a four-bar sequence repeated. Saxes soli the release and brass fill in. This returns to the first and saxes pick up the repeat of this 24-measure tune. A piano solo and a unison soli by reeds share the special, while muted brass furnish added color. The triplets are broken up in the finale and saxes soli over a plunger effect. A climax leads to a fully voiced ending.

I'LL ALWAYS LOVE YOU

Published by Paramount
Arr. by Johnny Warrington

Love You is from the Hal Wallis production, *My Friend Irma Goes West*, and is one of the better tunes of the score furnished by Livingston and Evans. It is scored here as a medium slow fox-trot with a rumba background. While ensemble forms an organ effect, an alto and trumpet furnish melodic material for a suitable introduction. The split choruses are divided equally between the two main sections and the counterparts are worked in nicely. A clarinet leads the saxes for the first eight of the special, falling into a soft background for trombone. Brass pick up the lead for the neatly scored finale.

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

(Ed. Note: Send questions to Louie Bellson at 1713 8th Avenue, Melrose, Ill. They will be forwarded. Please enclose self-addressed, stamped envelope for personal reply.)

VETERANS! Let Us Help Prepare YOU for a Professional Career in Music

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

SCHILLINGER
System of Arranging & Composition

Bobby Byrne
America's foremost Trombone Stylist and Harpist

APPROVED FOR VETS — One or two hours weekly of private individual instruction or 12 and 25 hours weekly regular courses.

REGISTER NOW FOR FALL SEMESTER

OUR 32nd YEAR WRITE FOR CATALOG D

HARTNETT MUSIC STUDIOS

Strand Theater Building, 1585 Broadway (No. 48th St.), N. Y. C. Circle 6-5370

Double-cup MOUTHPIECE

used by . . . Harry James, "The Nation's No. 1 Trumpet Player," including the entire brass section of his famous orchestra . . . Made for all brass instruments . . . higher tones . . . double endurance . . . for complete particulars write . . .

TRADE MARK

Pat. No. 2018738

JOHN PARDUBA & SON

Sole Manufacturers 140 West 49th St., New York City 19

Have you tried the . . .

NEW Simpson MOUTHPIECES

for Sax and Clarinet

"Choice of West Coast Artists" order yours today

Lockle Music Exchange
1521 N. Vine • Hollywood

When in DETROIT . . .

Bring Your Instrument Troubles to

IVAN C. KAY

DETROIT HOME OF SELMER and BACH

Our Repair Department Can't Be Beat

COMPLETE LINE OF REEDS AND ACCESSORIES

Cherry 4288-Detroit-112 John R

Really Terrific!

Says Josh Jones with Cab Calloway

Naturally he is talking about the

CAUFFMAN HYPERBOLIC

trumpet and cornet mouthpieces

Editor of Gold or 9 and 10 dollars • The J. W. Cauffman Co. 1910 Shelby Ave. Elkhart, Indiana

Holton ELECTRIC OIL

The Largest Selling Instrument Oil on the Market

Most musicians use Holton Electric Oil because they know Holton's Oil gives their instruments top-notch action . . . prevents corrosion . . . and reduces wear. They know it's made by means of quality food ingredients. When you buy by amount of oil for Holton Electric Oil!

1/2 Pint 25c
1 Quart 50c

FRANK HOLTON & CO. HARTMAN, ILLINOIS

ZIMMERMAN

MUSIC ENGRAVING and LITHOGRAPHING

ESTIMATES GLADLY FURNISHED

THE OTTO ZIMMERMAN & SON CO.,
CINCINNATI Established 1876 OHIO

RECORD COLLECTORS!

Solve your record needs from the most complete stock of records in the world. Everything in Bop—Dixieland—Rhythm and Blues—Reissues—Swing—Vocalists—LP's and 45's—Big Bands

If it's a record we have it. Send for our FREE catalog now.

JAZZ RECORD CORNER • 754 10th Ave., NYC 19

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

Remittance must accompany copy (Count Name, Address, City and State)

Classified Deadline—One Month Prior to date of Publication

FOR SALE

ELMER Alto Saxophone: \$290; Selmer Clarinet—Series 18: \$220; "Pensumular Brilliant" oboe—full conservatory system: \$300. All practically new horns. For details write: R. E. Stevenson, 737 E. Northern Ave., Springfield, Ohio.

ARRANGEMENTS

2 FEATURE TRUMPET CHORUSES. Standards. \$2.00. Melodies, lyrics, all type professional arrangements to order. **RENSMA MUSIC**, 720—16th St., No. St. Petersburg, Fla.

JAZZ PRINTED, arrangements made. Write: "SONGS" 931-C White, Dubuque, Iowa.

SPECIAL ARRANGEMENTS—Any size combo or dance band. \$1.25 part. Piano-vocal from your melody: \$6.00. Don Trefelner, R.D. #1, Freeport, Pa.

"RHYTHM CLASSICS" Trumpet, alto, tenor, rhythm, trombone. Sample 75c. Lists. Write Louis De Paola, 8 E. Fayette St., Uniontown, Pa.

MIELAND ARRANGEMENTS—Four to eight men. 75c per arrangement. Zep Meisner, 6015 Biloxi, North Hollywood, Calif.

REEL—Combo arrangement. Johnny Bennett, 1947 Auburn, Cincinnati 19, Ohio.

SPECIALS Voiced 8-way for alto, tenor, trumpet, rhythm. Also, trombone, tenor, trumpet arrangements. Free list. Arranging Service, 334 Monroe Ave., Rochester, N. Y.

VIANO-VOCAL arranged from your melody, sent "on approval," \$6.00 if satisfied. Malcolm Lee, 344 Primrose, Syracuse 8, N. Y.

SPECIAL ARRANGEMENTS individually orchestrated. Original manuscript. Professional quality. Professional fees. Box 481, Down Beat, Chicago 1.

THE NEW MUSIC FOR COMBOS. Danceable, listenable, reasonable. Any 3 instruments and piano. ALL STAR ARRANGEMENTS, Box 603, Sharpville, Pa.

HELP WANTED

DANCE MUSICIANS. Organizing band September 1st. Don Strickland, Mankato, Minnesota.

PHONOGRAPH RECORDS

IF IT'S BEEN RECORDED, We Have It! Lewin Record Paradise, 6600 Hollywood Blvd., Los Angeles 28, Calif. We buy entire collections.

AT LIBERTY

TROMBONIST-ARRANGER. Age 26. Seven yrs. experience. Union. Dependable. Write: Musician, 912 W. 9th Sioux Falls, S. D.—3086-R.

DRUMMER—thoroughly experienced. Cut or no notice. No bad habits. Own transportation. Locations only. All offers considered. Bill Lange, 3 McKinley St., Rowayton, Conn.

MISCELLANEOUS

MODERN HUMOR PARODIES. Gags, wit. A. Melo, 104 Central St., Springfield, Mass.

UNION COPYIST—Arrangements, orchestra scores copied, transposed. Prompt, efficient service. P. Ammerman, 335 E. 2nd St., Plainfield, N. J.

DISTINCTIVE SONG PARODIES. List free. Ed Hanley, 852 Second Ave., New York City.

PARODIES SONGS! Catalog free. Kleinman, 6146-P Strohm, No. Hollywood, California.

These Commuters Really Commute



Chicago—Here is a group that commutes 180 miles a day to make a 15-minute television appearance. It's the Wagners, who go to Milwaukee nightly to play a WTMJ show, then rush back here to appear at the Graemere hotel's Glass House. They've been at the Graemere 26 weeks and are still going strong. Vi Wagner is at the Hammond, Jerry Wagner at the piano, and drummer is Tony Picardi. Group is handled by Gus Edwards.

The Horn To Hit The Road Again

Hollywood—Harry James, who has been one-niting the west coast circuits since his return from the east, and hanging up good grosses, leaves Sept. 13 for a six-week tour that will take the band into the midwest.

Dick Shanahan has been holding down the drummer's chair since departure of Jackie Mills, who remained in New York for family reasons.

Down Beat covers the music news from coast to coast.

Seattle Roundup

Seattle—The Elmer Gill-Bob Braxton group closed at the Spinning Wheel after 28 months. It seems that the new owner, from Tennessee, wants to put in a western band. Braxton quartet went to Parkwood Hotel, Great Falls, Mont.

Rainy City Jazz band playing for Friday series of teenage dances at Club New Orleans . . . Lionel Hampton, starts a week at the Palomar theater Aug. 21.

Vernon Brown is venturing a 14-piece modern band, although job for that many are hard to find . . . Local 493 sponsoring Sunday night dances, with music by deserving members who are out of

Sacramento Gets Kicks From Dixie

Sacramento—Dixie fans got a couple of fine attractions at Al Oxman's Clayton club when he brought in both Wingy Manone and Ralph Sutton on one-nights in the same week. Regular attraction is the Ken Kennedy band, with singer Terry Pollack.

Gene Meigs, local pianist, broke up his trio to join the Silhouettes at Gus Stevens' Drive-Inn club at Biloxi, Miss. . . . Bob Mosely's trio, with singer Florence House, cut two tunes, *No Company* and *Can You Tell Me Why?* for Mars records. He has also snagged a weekly air show with singer Junell Cardell on KCRA. . . . Bobby Nichols and his Hawaiian Revue at the North Star.

Johnny Walker's still features The Tonemen . . . Dick Tony at the Cellar . . . Matt Goorbian's trio at the Melodee, which is the only club in town doing direct air shots (six nights a week).

Charlie Briggs is rehearsing a Miller-type band for fall debut, using 10 men . . . Billy Mac Donald's Royal Highlanders are at the El Rancho . . . Jazz fans in for a treat at the Mo-Mo club, with the fine Gene Morris quartet. Gene formerly blew with Lionel Hampton.

The only out-and-out Dixie outfit in town, the Capitol City Jazz band, with Joe Miller and Jim Herrillson, is doing only casual out is keeping plenty busy and causing much good comment.

—Orlin Hammit

work . . . Seattle Seafair imported Ben Barnett's orchestra and the Aqua Folies from Minneapolis, as well as using Gustav Stern, Jackie Souders, Rainy City Jazz band, and other local outfits for the week-long festival. —Phyllis Richards

Study SCHILLINGER SYSTEM
of COMPOSITION and ARRANGING
Fall Term begins September 25, 1950
ORCHESTRAL WORKSHOPS, RHYTHM TRAINING,
STYLE-ANALYSIS, HAMMOND ORGAN, PIANO
under direction of RUDOLF SCHRAMM
WRITE OR PHONE FOR BULLETIN 4X
Division of General Education
NEW YORK UNIVERSITY
One Washington Square, New York 3, N.Y. Spring 7-2000, Ext. 735

WOULD YOU PAY... \$1.00
• TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PART.
• TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL Eb, Bb & C INSTRUMENTS AT THE SAME TIME.
THE LIGHTNING ARRANGER
Is the only musical device in the world that will DO ALL THIS!
8500 Worth of Musical Knowledge—and You Can Carry It in Your Vest Pocket
DON'T DELAY to get our New Method
Inquire at your local music dealer or send only \$1.00 now to
or for \$1.50 we will send you our
Lightning Arranger Co.
1803 Alton Street
Allentown, Pa.
"LIFETIME" CELLULOID MODEL
Money Refunded If Not Satisfied

DRUMMERS
ARE YOU BEAT CONSCIOUS?
Learn to Play Progressively With All Styles Of Bands
DRUMS VIBRAHARP TYMPANI
Be-Bop Analyzed To Play With Taste And a Beat
CLARENCE CARLSON
Cosmopolitan School of Music
G. I. Bill Approved
1625 Kimball Building, Chicago 4
Harrison 7-4868

Phil Saltman
SCHOOL OF MODERN MUSIC
Full-time 3-year Diploma Courses Concentrating in the Popular Field with Classical Background: Piano, Voice, Instruments, Arranging, Musical Theatre, Workshops in Song Writing, Radio and Television Production, School Orchestra, Theatrical Productions, Broadcasts, Chorus Guidance, Individual Guidance, Co-ed. Veteran approved. 17th Year begins Sept. 11.
Write Admissions Director for Catalog
284 Commonwealth Ave., Boston 15, Mass.

PIANO-BREAKS!
Adaptable to Violin, Clarinet, Sax, etc. Our Monthly Break Bulletin is full of hot breaks, figures and boogie effects so you can improvise extra choruses of Hit-parade tunes. Send 20c for a copy or \$5 for 10 months. Mention if teacher.
"THE AXEL CHRISTENSEN METHOD"
Studio D, 861 N. Signal St., Olat, Cal.

LEARN HOT PLAYING
Quick course to players of all instruments—makes your own arrangements of "Hot" breaks, choruses, obbligato, embellishments, etc. Duets, trios, quartets and ensembles—special choruses—modulation to other keys—suspensions—anticipations—organ points—color effects.
ELMER B. PUCHS
335 E. 19th St. Brooklyn 36, N. Y.

INSTRUCTIONS IN SAXOPHONE CLARINET & BASS CLARINET
Send for 40-110 books I & II. Price \$1.00
117 W. 48th St. New York 20

SWING PIANO — BY MAIL
30 SELF-TEACHING LESSONS \$3.00
Over 50 publications, classical and popular. Half price offer now! Write for free list. Order "Rhythymology" new pop piano solo, \$1.00.
PHIL BRETON PUBLICATIONS
P.O. Box 1402
Omaha 8, Neb., U.S.A.

BOPTIE made of silk-rayon in all colors
\$1 SCULDS or POLKA-GOTS special attention to Combs.
ROP GLASSES MENS and LADIES
\$2.25 pr. Heavy horned rimmed BLACK or BROWN Frames Clear or Tinted Lenses
Cash, Check or money order SEETON SALES CO., Dept. D 1165 E. 14th St. C.O.D.s accepted. Brooklyn 30, N. Y.

NOW! the new IMCEE magazine
Contains original material. Monologues, Parodies, Bad Novelties, Skits, Dialogues, Songs, Patter, Gags, Jokes, Subscriptions, \$2. Add \$1 for 4 packaged back issues.
IMCEE — Desk 2
P.O. Box 983
Chicago 90, Ill.

LEARN TO ARRANGE
by studying the SY OLIVER-DICK JACOBS system of MODERN APPLIED ARRANGING. Step by step, you learn all the devices used by leading arrangers. Instruction available through personal lessons or by mail.
Call, write or phone for full information and free chord chart.
DICK JACOBS — SY OLIVER
(11th Floor)
1019A Broadway—N. Y. 10—Circle 7-2804

Exclusive Photos! BANDS IN ACTION
Action pictures of all name leaders, musicians, vocalists. Exclusive candid Close, 8x10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each \$ for \$1.
ARSENÉ STUDIOS
1888-D BROADWAY, N. Y., N. Y.

REHARMONIZATION DIAL
FOR ARRANGERS and COMPOSERS
A twist of the dial automatically selects all possible substitute high tension chords for any given portions of melody. Thousands of possibilities for rich, modern harmonic treatment.
Developed at:
SCHILLINGER HOUSE School of Music
\$1.00 POSTPAID Money Back Guarantee
BURROWS MUSIC CO., INC.
STUDIO D
43 GLOUCESTER ST., BOSTON, MASS.

ORCHESTRATIONS
Band Music • Supplies
Method Books
Our FREE Catalogs list thousands of Orchs. Be Bops. Books, Band Music, Dixielands and Supplies
EVERYTHING FOR THE MUSICIAN
Need orchestrations in a hurry? Try our latest service—Send \$1.00 deposit, and we'll ship C.O.D. same hour.
TERMINAL MUSICAL SUPPLY, Inc.
113A W. 48 Street, New York 19, N.Y.

SONGWRITERS
Your Song Professionally arranged, played and sung on 10" 45-45-45 Records. \$7.95
SONGWRITERS SERVICE
• ARRANGEMENTS
• MELODIES
• PRINTING
• PROMOTION
Write for Catalog "DB"—Full Details
113 W. 42nd Street
New York 18, N.Y., CH. 4-7971

HENRY ADLER System
Authored Instructor
PHILADELPHIA'S DRUM SPECIALISTS
Individual Instruction by Well Known Name Band Drummers
A COMPLETE DRUM SERVICE
TOLLIN & WELCH DRUM STUDIO
1011 CHESTNUT ST., PHILADELPHIA, PA. PHONE WALNUT 2-2331

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

Top arrangers recommend—**OTTO CESANA**
Available Now!
Course in Modern Harmony \$3.00
Course in Modern Dance \$2.00
Course in Modern Counterpoint \$3.00
Voicing the Modern Dance Orchestra \$4.00
American Symphony No. 2 (score) 4.00
Reminiscing (score with concert sketch) 1.00
29 West 57th St., New York 19, N. Y. Plaza 5-1250

Increase your income by studying **ARRANGING**
You can't learn arranging from books—but you can learn arranging at home. Enroll now for our famous "Modern HOME STUDY Arranging Course" which teaches you duet, trio, and four-way writing; how to orchestrate passing tones; arrangement routine; and scores of unusual modern effects.
Check the courses that interest you, and send the coupon today for free catalog and sample lessons. No obligation.
UNIVERSITY EXTENSION CONSERVATORY
Dept. B-225, 26 E. Jackson Blvd., Chicago 4, Illinois
 Piano, Teacher's Normal Course
 Piano, Student's Course
 Public School Mus.—Beginner's
 Public School Mus.—Supervisor's
 Advanced Composition
 Ear Training & Sight Singing
 Choral Conducting
 DANCE BAND ARRANGING
 History & Analysis of Music
 Cornet-Trumpet Harmonium
 Professional Cornet-Trumpet
 Double Counterpoint
Name _____ Age _____
Street No. _____ City _____ State _____
Music experience _____
Would you like to earn the Bachelor of Music Degree? _____

TOP PERFORMANCE DEMANDS
the NEWLY IMPROVED

My Masterpiece
REED

Yes, they have been further improved—the balance, pitch, brilliancy and power that combine to make Masterpiece reeds the all-time favorite. Manufactured in a modern, air-conditioned, humidity-controlled factory on *exclusive, patented* machines by skilled craftsmen, the entire process is under the personal supervision of Mario Maccaferri. Masterpiece reeds are available in two distinct cuts and a full range of strengths.



SOLD BY ALL LEADING DEALERS

Get a supply of Masterpiece reeds from your dealer today, or send us the coupon below.

**FINEST
IMPORTED
FRENCH
CANE**



Shown here as it cures in the south of France, only the cream of first grade, properly seasoned, imported French cane goes into making My Masterpiece reeds.



Please send me the following Masterpiece reeds:

QUANTITY	INSTRUMENT	
CUT: Professional	2 2½	Artist 3 3½ 4
STRENGTH	1½	2 2½ 3 3½ 4
Remittance enclosed <input type="checkbox"/>		Ship C.O.D. <input type="checkbox"/>
Send illustrated literature <input type="checkbox"/>		

	BOX OF 12	BOX OF 25
PRICES	B♭ CLARINET — \$2.94	— \$6.00
	ALTO SAX. — \$4.08	— \$8.25
	TENOR SAX. — \$5.28	— \$10.74

NAME

ADDRESS

CITY STATE

YOUR DEALER

ADDRESS: FARMCO, 3030 Webster Ave., New York 47, N. Y.

OUTPLAYS and OUTLASTS ANY OTHER REED

MUSIC & DRAMA

Bop Just About Dead: Dizzy

DOWN BEAT



Gray Boosts Dance Biz On Coast

(See Page 3)

Chicago Jumping!

(See Page 4)

Ventura Dance Ork A Success

(See Page 1)

On The Cover
Peggy, Dave

OUTPLAYS and OUTLASTS ANY OTHER REED