

# Indies Losing Out In Wax Race

## Big 4 Controls Industry, 300 Indies May Soon Be Holding Collective Bag

By BILL GOTTLIES

New York—Recent record company financial statements, underscored by a congressional monopoly investigation of the disc industry, has vividly shown that the platter business is following the inevitable course of American business at large: the giants are getting more gigantic and the little fellows are wishing they had invested their gold in those nice little chicken farms.

Despite general recession in the music business, Columbia, even with its hold-the-price-line policy, made eight times the net profit in 1946 that it had made in 1945! Decca, Capitol and Victor had nets two to four times better than the previous year. Profits ranged from \$800,000 to nearly \$3 millions.

### MGM Has Gimmicks

Newcomer MGM, with the most fabulous resources of all, has so many super-gimmicks lined up, like the sales of records in theater lobbies and the pre-empting of outside record talent who'd like to crack the movies, that it, too, will soon be in the gold disc class. With the good fortune that follows them that's got, MGM, on its second release, has managed to corner one of the biggest things since *Open the Door, Richard*: Art Lund's *Mam'selle*.

Meantime, the 300 independentents you're always reading about have had rough sledding. I.R.A., Pan American and Belstone, to list three from Hollywood alone, folded in the past half year. Cosmo is, for all practical purposes, in the same grave, with the Securities and Exchange commission investigating why. Muscraft, despite a fine roster of talent, has been wobbling. Keynote, Signature, Four Star, and a dozen others have been forced to refinance.

Some of the very small companies that specialize in New Orleans jazz or ice-skating discs have been doing okay. But most the owners do something else for a living, too, or operate on a low level with the boss man also being recording director, publicity manager and wrapper.

### Handful Doing Okay

Only a handful of indie like Apollo, Mercury, National, Sonora, Black & White, Exclusive and possibly Majestic have their heads above water and that's mostly because of either a lot of dough in the background or a lucky hit.

The congressional Anti-Monopoly Subcommittee, under Senator William Langer, subpoenaed

execs of the major record firms to appear at a series of hearings that began April 5. The investigation is primarily aimed at determining whether or not the record manufacturers or distributors are conspiring to keep veterans from entering the retail field. Many vets wrote congressmen that they were being barred despite proper qualifications.

At the same time, Sen. Langer intends to check company books to see if there is monopoly at the manufacturing level, with the majors working together to regulate prices and exclude serious threats from newcomers.

During the first hearing, it was revealed that RCA Victor was the top dog, with up to 30 per cent of the business while Victor, Columbia, Decca and Capitol accounted for nearly 90 per cent.

## Dizzy Plays For Dance Recital

New York—Tie-in between jazz and the dance has become pronounced in these parts. On May 7, Dizzy Gillespie will accompany Asadata Dafora in a dance recital sponsored by the African Academy of Arts and Research. Affair will be held at the Hotel Diplomat.

On April 16, dancer Mura Dehn used Art Hodes orchestra for support. The reviews, incidentally, aimed all their raves at the musical accompanists.

## Four Star Files Bankruptcy

Hollywood—Four Star platter firm, latest independent to face bankruptcy suit filed by creditors, will continue operations.

One of largest creditors is the Music Publishers Protective Association (collection pool for royalties on copyrighted material) which holds Four Star's I.O.U. to extent of several thousand dollars.

The company is also indebted to musicians for recording services, according to Local 47 sources.

# Morrow Band In Bus Wreck

New York—Members of the Buddy Morrow orchestra narrowly escaped death at 2:15 p. m., April 6, when their chartered bus was smashed head-on by another vehicle and sent hurtling to the edge of a thousand foot Blue Ridge mountain cliff. A small wooden guard post booked the bus and arrested its fall after the bumper had demolished another such post and protruded several inches over the precipice.

The accident took place high in the West Virginia mountains. According to manager Al Herman, who was riding in the front seat, the driver of an oncoming Cadillac became panicky at the sight of the big bus on the narrow mountain road. He hit his brakes, swerved and connected head on. The Cadillac was completely wrecked. The bus ended up far enough out over the severe drop that the musicians were unable to walk out the regular exit step and had to clamber



Buddy Morrow

across the hood to the other side. There were no trees on the steep hillside that might have stopped the heavy carrier.

The Morrow orchestra had finished a date at Welsh, West Virginia, and was on its way to the University of Detroit, Michigan. The accident caused a four hour delay; but since the band had the day off, it made its next engagement in time.

The driver of the other vehicle was unhurt.

## Kay Starr Out Of Retirement

Hollywood—Kay Starr, who went into retirement last year to keep an engagement with the stork, is doing a stint at Charley Foy's Supper Club. Abbey Browne's orchestra supplies musical backing. The singer is the wife of Roy Davis, trumpet man.

# DOWN BEAT

CHICAGO, MAY 7, 1947

VOL. 14—No. 10

(Copyright, 1947, Down Beat Publishing Co.)

## Sinatra Takes Up Knitting



Hollywood—While the Hearst press was still screaming because Sinatra took a pop at one of its columnists, Lee (Rigger) Mortimer, Frankie calmly picked up his knitting and received a few pointers on purl from 16-year-old Jane Powell, who is featured on his CBS radio show each Wednesday until June 4 when it leaves the air.

## Freddie Webster Dies In Chi

Chicago—Freddie Webster, 30, trumpet player with several name bands, died here suddenly April 1. He had arrived in town a couple of days previously to fulfill several dates. Freddie, born in Cleveland, Ohio, joined Earl Hines as his first name band here in the 30's, then migrated to New York in 1940 to play for two years with the Lucky Millinder band. He played with Eddie Durham and then joined Jimmie Lunceford. It was with Lunceford that Webster played and scored his best. Then, in 1945, he joined Cab Calloway at the New York Zanzibar. Later he toured with the "Jazz at the Philharmonic" unit.

He was staying with altoist Sonny Stitt at the Strode hotel when he was stricken.

Pianist-arranger Tad Dameron, also a Clevelandan, credits Webster with starting him on his arranging career.

## Usher Joins Barnett

New York—Ex-Gene Krupa vocalist Billy Usher left NYC last month to join Charlie Barnett's band.

## Beneke, Carle Split Radio Show

New York—The Tex Beneke and Frankie Carlo orks will share the Chesterfield summer spot, replacing the regular stars Perry Como and Jo Stafford and the Lloyd Shaffer band. The bands take over from June 9 to Sept. 15, with Carlo broadcasting Tuesdays and Thursdays from the west coast and Beneke on Mondays, Wednesdays and Fridays from the east. Tex's Friday stint will be wired in from location, whenever the band is on tour.

Beneke's placement with Chesterfield marks the return of the Miller ork to the sponsor that was so closely identified with the original Glenn Miller orchestra.

## Welk Renewed At Roosevelt

New York—Lawrence Welk, sweet-styled ork here, has been renewed at the Roosevelt Grill, famed Guy Lombardo hat-hook.

## J. Dorsey's Men Form Own Trio

Buffalo—The John Carlis trio opened at the Stuyvesant hotel here April 30. Refugees from the Jimmy Dorsey rhythm section, the outfit numbered Johnny Frigo's bass, Lou Carter's piano and Herb Kille's guitar. Dorsey is taking a rest for health reasons.

## Elisse And Gabe In North Dakota

New York—The Red Maddock trio, comprising Gabe Gellinas, sax; Sid Horowitz, piano, and Red on drums, is currently playing the Waldorf cafe, Fargo, N. D.

Elisse Cooper handles the vocals with the group.

## June Christy Set For Bocage

Hollywood—June Christy, making her first appearance as a solo star, will open at the Bocage, May 13, getting the slot originally scheduled for Sarah Vaughan. She remains until the opening of the King Cole Trio, now set for June 2.

A small musical group, not selected at writing, will support the ex-Kenton vocal star, whose career as a single will be handled by Carlos Gastel, also manager of Kenton, the King Cole Trio and Peggy Lee.

## Jazzmen Buy Hwd. Club

Hollywood—Nappy Lamare, Noni Bernardi and Doc Rando, all onetime Bob Crosbyites, have purchased Earl Handson's niter in Studio City. They intend to have a small combo, themselves included, with food and drinks served.

## Lynn Warren Joins McKinley

New York—Lynn Warren, formerly with Jerry Wald, replaced Chris Adams as birdie with the Ray McKinley band, now out chugging the highways.

## 'Mam'selle' Sets Lund For Roxy

New York—It took a dame to get Art Lund into the Roxy theater here as a single. Impressed by Lund's sales of the record *Mam'selle*, the theater slated him for a June 7 walk-on. His bookers, the William Morris agency, are whispering about possible film contracts.

## Bill Burton To Marry Actress

Hollywood—Bill Burton, onetime manager of Jimmy Dorsey and now a leading Hollywood talent merchant (Dick Haymes and others) is to be married sometime in June to Margo Woodie, young motion picture actress and one of Burton's clients. It will be Miss Woodie's first marriage. Burton has been married previously.

## Nat (King) Cole On The Cover

Nat, short for Nathaniel "King" Cole, pianist and vocalist extraordinaire, returns to Hollywood this month with his trio for theater and Bocage niter dates. One of the hottest attractions in show business, the Cole touch has spelled a renaissance for small instrumental groups, with a multitude of trio and Cole-styled vocal imitators.

# Stan Throws In Towel, Busts Ork Kenton Too Ill To Go On, Plans Up In Air

Chicago—Unable to continue further, a weary and ill Stan Kenton suddenly broke up his band last month while on a one-night tour of the south.

With pressure on him from all sources to fulfill his band commitments, Kenton had previously ignored doctor's warning to quit or face prospects of a complete nervous breakdown. The leader had electrified the trade two weeks earlier with an announcement that he was taking a long vacation, then following a couple of days later with a complete about face. As the *Beat* went to press last issue Stan assured us he was continuing on, at least until the end of his tour.

After a date April 16 at the University of Alabama in Tuscaloosa, Kenton told his band he couldn't continue, then wired

Tom Rockwell of GAC (see cut) to that effect. In so doing, it is estimated he lost nearly \$150,000 in guarantees of dates already set for the band.

## Band in Best Condition

Also ill and out of the band four days before was singer June Christy. She lost her voice completely on a job in Mobile and had to leave the band. Most of the other members in the band were in none too good condition. In many cases, the band had not only been working four hour dance dates, but had doubled those with two hour jazz concerts.

Kenton, supposedly driving back to the west coast, left his entire future up in the air. He left the band insisting on no good-byes, giving everyone a month's salary. Most of his sidemen are certain the band will be reformed sometime before their Palladium date in September, probably in late August.

## No Financial Troubles

Despite the usual razzberries, the band broke up entirely because of the leader's health, not because of any financial troubles. Despite a tremendous payroll—over \$5,000 weekly—the band was constantly hitting top box office.

Dates cancelled included the Meadowbrook; the Howard (Washington) and Earle (Philadelphia) theaters; Eastwood Gardens, Detroit; and two weeks

WESTERN UNION

FDC      GENERAL ARTISTS CORP      WUX NEW YORK NY      APRIL 17

COPY

REA 6 TO TUSCALOOSA ALA 737 A

TOM ROCKWELL

GEN ARTIST CORP BAO BLD. NY

HAS TO BREAK UP TONIGHT. COULDN'T GO FURTHER. AM TERRIBLY SICK. PLEASE NOTIFY EVERYONE IN THE OFFICE. AS EVER

STAN

PLEASE WRITE OR TYPE MESSAGE PLAINLY WITHIN THE BORDER—USE BLACK INK OR PENCIL—DO NOT FOLD

at the Steel Pier, Atlantic City and many one-niters.

Capitol records has several unreleased masters, and the release of these is expected to keep the Kenton name alive until he reforms.

## Members Scattered

Members of the band scattered every which way. Vocalist June Christy and her husband, saxist Bob Cooper, left for her home in Decatur, Ill.

Trumpeter Buddy Childers is vacationing in St. Louis. Trumpeter Ray Wetzel and his wife returned to his home in Parkersburg, W. V. Tenorist Bob Gloga and his wife, Dorothy, who was secretary for the band, went to their home in Hollywood.

Trombonist Milt Bernhart took off for Chicago; Ken Hanna, trumpeter, for Baltimore; Johnny Anderson for Arkansas; Boots Mussulli for Boston; Skip Leyton for Utica, N. Y.

## May Form Combo

Kal Winding, Shelly Manne and Eddie Safranek are in New York. All figure they'll either join another big band or form small groups to work the street or club dates.

Saxist Vido Musso, who recently came east to join the Kenton band, returned to Hollywood where he'll vacation and later probably reform his own band.

Stan's vocal group, the Pastels, had left the band in California and are currently in New York. Arranger Pete Rugolo also had dropped from the band before they left the coast.

## Phone Strike Delays Choice

New York—The WOV jazz piano scholarship finals was postponed from April 24 to some future, undetermined date. Inability to install lines from the site of the finals, due to the phone strike, was given as the reason.

## Decca To Sell Commodore Jazz

New York—Under its new deal for distributing Commodore records, Decca has announced the monthly publication of one 12 inch record, three 10 inch records and one album from the present Commodore catalogue. This will continue until Decca dealers have been offered all existing Commodore jazz sides. Concentration will then shift to newly waxed material.

Some new platters will be included in the earlier releases.

First offering will have a three disc Holiday album (including the sensational *Strange Fruit* once turned down by Decca), Chu Berry's *Sittin' In* (made the same time as his *Body and Soul*), Eddie Heywood's *Begin the Beguine* (yes, again!) and platters by Sidney de Paris and Georg Brunis.

## Anita O'Day Asks Divorce

Los Angeles—Long rumored parting of Anita O'Day and her husband, golf pro Carl Hoff, was confirmed as the singer filed suit for divorce.

Both must go to trial here June 4 on a marijuana possession charge. During their court appearances since the arrest there has been no sign of unfriendliness between them.

"Just one of those things," said Anita. "Sometimes marriage just doesn't work out. Our other troubles have nothing to do with it."

## Wax Firm Rings Bell On 1st Side

Chicago—Vitacoustic, new platter entry headquartered here, started out with a bang with their first release, the Harmonicats' *Peg O' My Heart*. Side has been a tremendous seller here since first brought out two months ago.

The new firm is headed by Lloyd G. Garrett, a steel executive. Other officers are George Tasker, artists and repertoire; Bill Putman (president of the Universal Recording Corp.), manufacturing; and J. D. Buckley, sales.

Besides the Harmonicats, Vitacoustic has inked the Freddy Nagel band, the Mel Henke unit featuring guitarist George Barnes and the Honeydreamers, vocal group.

*Peg O' My Heart* side was originally brought out on a Universal label, and when sales zoomed, the new firm was formed to handle sales. The Harmonicats are a harmonica trio, fronted by Jerry Murad. Group is currently at the Panther Room, Hotel Sherman here.

Washington—Ella Fitzgerald goes into the Club Ball here Friday, May 9 for three weeks.

## Local 47 Kills Casino Gardens 5-Yr. Ork Pact

Hollywood—Local 47's board of directors, in a move of far-reaching significance, has nixed a contract between Ike Carpenter, up-and-coming bandleader, and the Casino Gardens which would have called for Carpenter to play the Casino 13 weeks per year for five years.

Hal Gordon, Carpenter's manager said that the proposed pact not only met all union requirements as to scale for sidemen but also guaranteed to meet increases in the band's payroll and operating costs during the period plus a fixed fee of \$250 per week for Carpenter and the 10 percent agency commission due the Wm. Morris office.

Union officials admitted that the contract contained nothing ordinarily construed as a violation of union requirements. Only reason for the turn-down, it was said, was that the contract was "not in the best interests of musicians" due to the length of time involved.

## Thornhill To Add 4 Men

New York—Bucking the current trend towards curtailing band personnel, Claude Thornhill plans to add three men to his reed section. Each man to play flute, piccolo and clarinet. He is also adding a tuba player. Thornhill had previously disbanded and reorganized at lower salary figures. His current *Sunday Kind Of Love* vocaled by Fran Warren is a hot Columbia seller.

## Miff Quits Nick's

New York—Miff Mole left Nick's April 21 for a few months vacation. On his return, he'll concentrate on teaching. Muggsy Spanier has taken over leadership of the unit and Freddie Ohms has moved into the tram chair.

## To Wed



Hollywood—Helen Forrest, former James Cagney and Shaw chair, confirms reports she will marry Paul Hollahan, local business man, in the near future. Helen is featured on the Dick Haymes show currently.



New York—Here's three men on a bass—Siddle, that is. They are Jack Leberg, who owns the instrument; Max Kaminsky, who merely has a trumpet to

tote around, and Peanuts Hucko, who gets off even lighter than that, with a clarinet.

(Staff Photo by Get)

## REEDS

DART ISSUE  
WAS IN A LO  
STORE FROM  
DART WHEN T  
HAGS ENTERED  
HE STUMBLED  
BY BANGING T  
BOOTH DOOR  
INTO HIM. T  
OTHER FIRE  
SHOT JUST MU  
REEDS' H  
BY AN INCH.  
MEANWHILE, T  
ONLY OTHER PL  
IN THE STORE  
STUCKED BLOW  
SALESCLER, SW  
INTO THE SPR  
OF BANGS...  
BUT GOOD.

## Ke

New Yo  
stamped a  
Hammond  
months ar  
under some  
sola. Joe  
Earl Hines,  
ay Guaraldi  
album will  
cently waxed

Some of t  
Hines and l  
years ago,  
granted fr  
holders to

Fazola's  
Orleans jazz  
Edridge pa  
trumpet alb

Hammond  
sold his Din  
ters to Mer  
ing to Han  
firm's bigge  
ters were r  
cause Dina  
cally in the  
mond says  
category. F  
under contr

Igor St.  
classical pr  
Concerto fo  
kick off th  
catalogue.

## Abe Heac

New Yor  
Les Brown  
bearing a  
Ponti, acco  
guitar; an  
Ponti prev  
Most in 19  
here.

## We

New Yor  
years ago,  
a guest ap  
of retireme  
vocalist.



## REEDS GILBERT

by Eddie Ronan



## Keynote To Press Old Jazz

New York—Keynote's backlog of jazz matrices will be stamped and issued in album form, according to prexy John Hammond. Slated to be distributed over the next several months are sets by Willie Smith (mostly sides previously cut under someone else's name), Fats, Joe Thomas-Roy Eldridge, Earl Hines, Count Basie and Johnnie Guarnieri. A Lennie Tristano album will also be built from recently waxed sides.

Some of the sides, like those of Hines and Basie, were cut many years ago. Permission has been granted from other contract holders to use Basie's name.

Fatsola's set will feature New Orleans jazz, while the Thomas-Eldridge pairing will make up a trumpet album.

Hammond told the *Beat* he'd sold his Dinah Washington masters to Mercury. Dinah, according to Hammond, has been the firm's biggest seller. The platters were released, however, because Dinah's material is basically in the race field and Hammond says he won't push this category. Furthermore, she's now under contract to Mercury.

Igor Stravinsky, Keynote's classical prize, has recorded his *Concerto for Dumbarton Oaks* to kick off the firm's long-haired catalogue.

## Abe Most To Head Quartet

New York—Abe Most, former Les Brown star clarinetist, is rehearsing a quartet with Pete Pont, accordion; Jimmy Norton, guitar; and Sid Jacobs, bass. Pont previously worked with Most in 1935 at Kelly's Stables here.

## Ventura Biz Up At Deuces

New York—Surprising business at the Three Deuces on 52nd St. has delayed the scheduled May 5 opening of the Charlie Ventura unit at the Continental, Milwaukee. Ventura was slated to remain at the Deuces an extra month, taking over at the Continental June 2. In the meantime, George Auld took the date.

When the westward trek finally takes place, Buddy Stewart will be added to the present set-up as vocalist and "human trombone." He'll scat behind soloists, ala Leo Watson.

Lennie Tristano, who replaced pianist Ralph Burns when Ralph returned to the coast, will in turn be replaced by Lou Stein for the Milwaukee engagement.

Don Palmer, manager of the group, told the *Beat* that Bill Harris will shortly join Ventura as a full partner. The band will eventually be known as the Charlie Ventura-Bill Harris sextet. Rumor has it that the entire package will leave the Harry Moss booking office.

Sidlight of the current Deuces engagement is that on Friday and sometimes Saturday nights, either Charlie or Bill or both have been working concerts or with big bands. Charlie has even fronted his big band, then returned to the Deuces at 1:30 a. m. to finish the night with his small combo.

## McEachern And Paul Page Set New Coast Orks

Hollywood—Paul Page, NBC pianist, and Murray McEachern, the man of many instruments, are among the most recent to embark on new band ventures here.

Page has opened at Larry Potter's club in North Hollywood with a 10-piece unit flavored with Island atmosphere. Complete set-up consists of three saxes and a trumpet, each doubling fiddle, four rhythm and steel guitar. Page fronts and plays celeste.

McEachern's new band, which was doing the Tuesday (off night) sessions at the Morocco at press time, is packaged with singer Nick Delano. McEachern, who handled the music on Delano's Black & White platters, is using three strings, two reed men, and three rhythm. The leader plays trombone, trumpet, sax and violin. Art Whiting holds the managerial reins.

## BBC Execs Took Plenty Of Loot But Were Not Dishonest, Probe Reveals

London—The long awaited report on charges of bribery within the BBC, government broadcasting monopoly, was published by Sir Valentine Holmes a month ago with a finding of some indiscreet conduct, but no dishonesty. Holmes.

Several hundred cigars  
Several thousand cigarettes  
Cigarette case (gold)  
Coff links (gold)  
Brandy flask (silver)  
Wallet  
Handkerchiefs  
Mirror  
Fishes  
Desk telephone

He added however that the practice of "plug money" (publishers paying money to bands or singers doing their tunes on the air) must be stopped.

Cets Fox Furs  
In the course of the hearings it was revealed that band-leader "AB," later identified as Harry Roy, had given Mrs. Neilson \$200 worth of fox fur skins. Also that one member of BBC had received at one Yuletide the following gifts:

16 bottles of whiskey

Mrs. Neilson further testified that 40 out of 74 band-leaders had given her gifts, received no better air time than those who hadn't got in the merry-go-round of freebie giving. The presents ranged in value from \$50 to \$200.

Ban Against Gifts  
Concrete results were that BBC concurred in the criticism of Mrs. Neilson, made permanent the ban against Christmas gifts, and set up a committee to study a rule preventing "plug money," more commonly known if more secretly paid, in the States as "the payola."

## Garry Trio Musical—And Commercial

Reviewed at Dixon's, NYC

Vivien Garry—bass, vocals and leader  
Art Garrison—guitar and arranger  
Teddy Kaye—piano and vocals

New York—This outfit, led by of all things, a lush-figured bass player, demonstrates that the art of playing with a beat is not yet lost. Everything they do swings, both for dancing and listening, and never falls into the sterile, pushed rhythm routines too many small groups affect these days.

La Garry herself takes vocals in the Holiday tradition with joinings in by the other two in the same fashion Page Cavanaugh and Joe Mooney have been using. Her own playing has that light two-beat rock which keeps things moving without noise, while her intonation is far better than most gals achieve on the instrument.

Garrison is one of the country's better guitar men. Only faults noted were tendencies to play so much he would get himself all tied up in noted knots, and keeping his amplifier up too high.

Pianist Teddy Kaye is vastly improved since last getting a

going-over in these columns, using an Errol Garner attack combined with running, well-phrased ideas that make his box stand out.

Mrs. Garrison, who incidentally did those wonderful street cries on the Herb Jeffries record of *Basin Street Blues*, says that coast critics find her unit too commercial.

Perhaps the group's solo excellence isn't used enough for a unitary wallop. There aren't enough of the three way ad libbings and trio buildups to rhythmic and idea climaxes for the sort of flexible jazz you expect from a small outfit.

The trio may be commercial because of its rhythmic infectiousness and the trick three-way vocals it uses. But stacked against the solid musicianship also displayed, is that bad?

—mix

## DOWN BEAT'S DECISION:

Very, very tasty singing and playing in a style of which there should be a lot more. No reason Vivien shouldn't fulfill ambition of being "well liked and making good gold."

## VIVIEN GARRY REPLIES:

The criticisms are very truthful but we resent the slight insinuation that the trio copies any group. There is a natural tendency to sound like groups with the same instrumentation. We feel each group should have a sound of their own, the same as with personalities. We are working very hard to obtain the final goal: originality and polish in presentation.

## Welcome Home Kiss For Ruth



New York—Ruth Eting, who was the Chesterfield singing star 14 years ago, gets a welcome home kiss from Perry Como as she makes a guest appearance on the Supper Club broadcast. Ruth came out of retirement recently and is duplicating her original triumphs as vocalist.

## David Allyn Goes To Vets Hospital

New York—David Allyn, former vocalist with Jack Teagarden and Boyd Raeburn, has been admitted to the Veterans Hospital in the Bronx.



## Posin'

by Bill Gottlieb  
THE POSER

What's wrong with most of the music played by studio bands?

### THE POSERS

ARC studio staff men on Hank D'Amico's Tuesday night show, *Museum of Modern Music*.

Fell into rehearsal of D'Amico show, a rare network shot with good swing (though off the air till the end of May). Cornered Hank taking five.



Hank

"The best musicians these days are in radio; so the state of radio music isn't the fault of the side-men's ability. The big trouble is that the men on typical programs are made to play as if each number sounds like a Hollywood production. Instead, the producers should ask for music that's natural and warm. As it is, it's a tough job trying to be relaxed in a cold studio. Why make it harder by playing pompous music."

"To tell you the truth," was pianist Buddy Wood's reply, "I've gotten so I don't listen to radio music any more, except to turn in on classical record programs over WQXR or WNYC or sometimes to catch a disc jockey."



Buddy

Buddy, who leads his own trio on ABC at 11:15 a.m. EST, Saturdays, and 10:15 p.m. EST, Mondays, continued: "I hear too few programs to be able to recall specific criticisms, though I will say that I got out of the habit of listening because most of it was so uniformly bad."

Trombonist Vernon Brown let loose:



Vernon

"Studio bands don't play enough of the right music and don't play together enough, as a unit, to get the proper feel... Instead of the stereotyped stuff on most commercials and sustainers, we should be asked to play good dance music. I think the audience would prefer it. We should then rehearse this dance music long enough to get rid of all stiffness."

Got the beat from drummer George Wetling:

"Radio music is generally over arranged. Nothing happens. Tempos are almost always wrong. When the average conductor wants something bright and flashy, he figures he can do it by playing fast and loud... forgetting, in the meantime, all about a beat. On ballads, he leads so slowly, the music drags. Meantime, a much mouth singer breaks the tempos and kills what little feeling (if left in the music.)"



George

## Mihelich Really Gets Around



Hollywood—Ed Mihelich, bass, is shown in this photo of Jimmy Zito and part of his new 11-man crew, but more recent stories spot him in Charlie Barnet's new rhythm section. Maybe Ed intends to double between the two bands, since both share the stand at the Meadowbrook in Culver City. Zito, former Les Brown sideman, has Stumpy Brown, brother of Les, on trombone. Altoist Walt Weidler, brother of film star Virginia, is shown at the right above, while Alex Gerahoff, alto; Ollie Wilson, trombone, and Davis Coleman, drums, also are visible.

## Jimmy Zito And Barnet Share Stand And Billing

Los Angeles—The heavy money which was slated to stake Count Berna Vici and his all-girl orchestra and revue to a shot at the Culver City Meadowbrook disappeared at the last minute and new support came into the picture in the form of Frank D'Amore, restaurant owner, and the Lane Brothers, vaude performers.

## Sarah Wows Chicago Cats

Chicago—Sarah Vaughan, held over at the Rhythmboogie four additional weeks at double her original salary, at press time was considering a five-week theater tour with Louis Jordan.

The singer, who has been doing terrific business at the south side club, has also been featured in two sell-out concerts and on two King Cole Trio Wildroot airers while here. Her platters have also suddenly become top sellers.

She closes at the Rhythmboogie May 15.

Chicago—Another new local diskery will hit the market shortly. Aristocrat is the label, and Sherman Hayes' band has been linked to a contract.

D'Amore and the Lane Brothers have put in with the Zucca Brothers and were set to re-open the niter with a big splash on a six-nites-per-week basis starting May 2, with two bands, Charlie Barnet and Jimmy Zito, sharing the musical assignment. There will also be a show, with several acts and a line of girls. D'Amore, once a big time vaude act himself, and the Lane Brothers will appear in the show.

Barnet and Zito are getting equal billing. The bandstand has been divided into two parts so that each band will have a separate set-up.

## Rank Opens In Cincy

Cincinnati—Bill Rank, former Whiteman tramist, opens at the Lookout House here tonight (May 7) with a new 10-piece local crew. Date will be for three months, with options.

## IT MAGNIFIES YOUR PERFORMANCE

Brilliant Response

Eye Appealing

Inspires Confidence

### THE TURNER 34X

Semi-Directional Crystal Microphone



The modern interpretation of beauty and performance in microphones. Add personality plus to your sound system installations with the Turner 34X. Streamlined case is finished in rich satin chrome. Advanced engineering with full 90 degree tilting head permits adjusting to most advantageous position to reduce audience noise and background disturbances. Voice and music come through with sparkling, life-like clarity to thrill the most discriminating ear. Ideal for quality recording.

You can use the Turner 34X indoors or out. Its high quality crystal circuit is humidity sealed, blast proofed, and protected against changes in barometric pressure. Available now at your dealer. Investigate and have your sound man install a Turner—the microphone for star performance.

Write for Free Microphone Literature

## THE TURNER COMPANY

916 17th STREET, N. E. • • • CEDAR RAPIDS, IOWA



Microphones BY TURNER

Microphones licensed under U. S. patents of the American Telephone and Telegraph Company, and Western Electric Company, Incorporated. Crystals licensed under patents of the Brush Development Company.





Russ Facchine is raiding the staff of his alma mater, MCA, to strengthen his own organization. Latest to join is Tom Polk, affiliated with MCA for 12 years, who will book one-nighters for attractions handled by Russ. . . . Sonny Greer, drummer, one of the original members of the Duke Ellington crew, has had a tough bout with pneumonia. Ed McConney, formerly with Erskine Hawkins, was pinch hitter.

Linda Keene, who thought she merely had a sprained ankle, discovered that one of the bones was fractured and is still hobbling. . . . Woody Herman ain't a disc jockey no more. . . . Tony Nichols, pianist formerly with

Spivak, joined Casa Loma. . . . Alec Templeton will be the summer replacement for Charlie McCarthy. . . . Soon after the Jimmy Dorsey crew reorganizes, vocalist Dee Parker will cut out and go back to her hubby in Detroit.

Arnold Ross, former on the Harry James keyboard, accompanies Lena Horne now and is telling friends it's the best musical kick he ever had. . . . Sam Kaplan left the Vaughn Monroe fiddle section and returned to New York with plans for a small combo. . . . Skitch Henderson is rehearsing a big band in Manhattan with four French horns.

Appearance of Jimmy Petrillo before the House labor committee, ordered by Rep. Fred Hartley

of New Jersey, has been postponed until the supreme court hands down its decision on the Lea act. . . . Frances Wayne is now the regular vocalist on the California Melodies program emanating from Hollywood each Sunday over

the Mutual network. . . . Kermit



Blerkamp resigned managership of TD's Casino Gardens ballroom and was replaced by Dave Jacobs.

Sal Rosa and his Fulton Fish Market orchestra, featured on another page this issue, will record for Metrotone. . . . Lou Fromm, former Harry James tubman, has sold his equipment down to the last stick and says he won't beat them any more. . . . Joe Davis states that he has no intention of quitting the recording field, and that the report he sold 700 masters is not true.

Capitol records will soon issue a harmonica record by famed oldster Sonny Terry, backed by Baby Dodds on drums and Skip McGee, guitar. . . . Apparently Mel Tormé is going to stick with Musicraft. He did another date there early this month. . . . How's-that-again Dept. - From a Doug Watt record review in the New York Daily News: "Edward (Kid) Ory, who plays the trombone, has had a long and honorable career as a jazz man, during which he put in 17 years with Duke Ellington's orchestra."

New York-Bobby Hackett has been added to the Monday night crew at Nick's replacing Phil Napoleon, who finds that night the tops of the week for jobbing.

## Pennsy Theater Jumps, And So Does Boxoffice

By DON LARRABEE

Reading, Pa.—In this beer and pretzel town, name bands have been doing an amazing champagne and caviar biz for the last six months at a local theater—the Rajah. It all began when three lads decided to outsmart their dad, who had been

in show business all his life. He had put his authoritative foot down every time they'd mentioned "Rajah shows." But, C. G. (Dad) Keeney took sick-leave one week last November and left the Rajah in the hands of his eldest son, Bernie.

Assisted by his two brothers, Willis and C. G., Jr., Bernie inaugurated a parade of name bands that Dad finally had to admit was a "successful operation." They've been playing bands ever since—Jimmie Lunceford, Raymond Scott, Boyd Raeburn, Bob Chester, Elliot Lawrence, Johnny Long, Les Elgart, coupled with acts like the Modernaires, Bob Eberly, Dolly Dawn and Ella Fitzgerald.

Hal McIntyre, on a recent

warm week-end, outdrew *The Best Years of Our Lives* at a competing playhouse. And that's a rough idea of how well the band policy has paid off at the Rajah.

This could be an object lesson in what bands can do for movie palaces, and, conversely, what cinema spots can do for bands in these troubled times for big bandom.

### Weems To Mercury

Chicago—Ted Weems, bid for by several platter firms, has signed a contract with Mercury. Del Courtney has also inked with that firm.

Weems' first record? *Heart-aches, natch!*

THERE IS NO SUBSTITUTE

FOR

*Woodwind*

STEEL EBONITE

"THE PERFECT MOUTHPIECE RUBBER"

## The Heart of Tone...

The heart of tone is in the strings of your instrument, and only with the proper strings can its true brilliance be revealed. The wide variety of Gibson Strings, in the famous orange box, provides the perfect choice for each musician—and the assurance of finer, richer tone.

**Gibson**

### ★ INSTRUMENTAL SOLOS BY

HARRY JAMES  
BENNY GOODMAN  
ARTIE SHAW  
TEX BENEKE  
JOHNNY HODGES

Presenting their favorite solos in their own sensational arrangements! (All with piano accompaniment.)

#### HARRY JAMES

RHYTHM HITS FOR TRUMPET

Contents: St. Louis Blues, H I Had You, Sleepy Time Gal, That Old Feeling, Autumn Serenade, Just You, Just Me, Sweet and Lovely, I Don't Care Who Knows It, The Young Man with a Horn, I'm Always Chasing Rainbows.

A 1.00

#### BENNY GOODMAN

RHYTHM HITS FOR CLARINET

Contents: Stompin' at the Savoy, One O'Clock Jump, Tiger Rag, Don't Be That Way, The Darktown Strutters' Ball, Whispering, The Wang Wang Blues, Taking a Chance on Love, Vibraphone Blues, Sing, Sing, Sing.

B 1.00

#### BENNY GOODMAN

SWING CLASSICS CLARINET SOLOS

Contents: Air Mail Special, Grand Slam, Gone With What Draft, Flying Home, Mission to Moscow, Benny's Bugle.

C 1.00

#### ARTIE SHAW

RHYTHM HITS FOR CLARINET

Contents: H I Had You, I Never Knew, I Cried for You, Just You, Just Me, My Blue Heaven, Whispering, I'm Coming Virginia, At Sundown, Rose Room, Rock Bay Shuffle.

D 1.00

#### TEX BENEKE

FAVORITE TENOR SAXOPHONE SOLOS

Contents: Sentimental Journey, Prisoner of Love, After You've Gone, Angry, I Ain't Got Nobody, Milenberg Joys, Rosetta, S'posin', Keepin' Out of Mischief Now, and three others.

E 1.00

#### JOHNNY HODGES

SAX ORIGINALS

Hot originals for alto sax by the star saxophone soloist with Duke Ellington's famous orchestra: Spruce and Juice, Two Buffen Sult, Butterfly Bounce, Parachute Jump, Uptown Blues.

F .60

**TIMES SQUARE MUSIC COMPANY**  
117 West 48th St., New York 19, N. Y.

Enclosed find \$\_\_\_\_\_ for which please send the Instrumental Solo  
Folio checked: \_\_\_\_\_

A \_\_\_\_\_ B \_\_\_\_\_ C \_\_\_\_\_ D \_\_\_\_\_ E \_\_\_\_\_ F \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

## CHICAGO BAND BRIEFS

## Chi's South Side Combats Slump With Jazz Names

By DON C. HAYNES

Chicago—The south side, though hard hit by bad business—most sepi spots do only week-end trade now—is trying desperately to combat the slump with some top music attractions.

Colissimo's, originally owned by Chicago's first vice lord, lately in bad financial condition, takes a last fling at keeping creditors away by switching to a name colored policy. Billie Holiday and the Red Allen-J. C. Higginbotham combo and show opened there April 26. It is understood Louis Armstrong will soon come in.

Sarah Vaughan, becoming the talk of the town, was held over at the Rhythmboogie for four weeks at double her original salary. She closes May 15. It will be interesting, to say the least, to compare two of the top jazz vocalists in the country.

## Hines At El Grotto

Earl Hines a short time ago bought out the El Grotto and is trying something different with shows featuring his band in concert. Reaction has been pretty favorable and his has picked up.

Other spots are using names sporadically. The Delia recently had Cozy Cole's "drum dancers". Fletcher Henderson's band continues. Small spots are using more local groups; Stuff Smith and others are being booked somewhat more than before in the cocktail lounges.

Local remotes are being hyped with entertainers being added to the bands at the various spots. The Harmonicats, Jayne Walton are on Panther Room remotes with Herbie Fields, with talk that Rudy Vallee and Lena Horne will be on others. Rozelle Gayle will be featured on all airers from the Sky Club with Bernie Cummins.

## Want Jazz Combo

Dottie Dotson is in the new Latin Quarter show that replaced Ted Lewis. . . . Correy Lynn at the Band Box. Not that we're against good sweet music—but the Box's small jumb combo policy could have been a click if they would have taken advantage of the names available—Charley Ventura, Bill Harris, Georgie Auld, etc. The town's asking for good jazz, boys.

Dorothy Donegan switched from Frederick Bros. management to that of Kay Jarrett. . . . Mill Brothers, Chicago theater, June 6 for two weeks. . . . Savannah Churchill with a local band at the Pershing May 17. Her I Want To Be Loved platter a big seller here.

Rhythm Chicks, with Alice White on drums, at the Zebra Lounge. . . . Nick Vlas quartet at the Chicago Casino. . . . Vic Angle, drummer-manager with Harry Cool, now with World Music here. . . . Mel Henke is out of ABC, which is too bad all around. . . . Aristocrats, Tony Smith, drums; Bill Casimir, sax; Lynn Sherrill, guitar; and Curly Jackson, piano, continue at Ada's on 55th street. . . . Danny Cassella in his 16th month at the Capitol lounge. . . . Russ Bothie and Matt Wagner bands at the Casino Moderne ballroom.

## Changes Around Town

Teddy Phillips, on a much more commercial kick than when he played the Rainbow a year ago, opens at the Aragon ballroom May 13 for five weeks. A deserving break for the personable leader. Bea Herold and Bill Howard are his vocalists.

George Davis quartet and Jackie Cain are now at the Bee Hive, on 55th st., with Tay Vaye moving downtown again, into the Hollywood. . . . Jump Town comes up with the Warren Pesch quartet, with Frankie Lyberio, tenor; Warren Pesch, bass; Ralph Hemminger, piano; and Red Lamberg, drums. Susie Ryan, who Johnson expects much from, will be featured vocalist. But will Jump Town ever be the same without Jackie Cain?

Jimmy McPartland will stay at the Brass Rail for at least another

month. Then the cornetist hopes to snare a soft summer spot job—where he and his wife can relax harder than they work. Jimmy, incidentally, has high hopes of landing a role, maybe the leading one, in the film version of *Young Man With A Horn*. He's enough of a ham—and is certainly playing wonderful cornet again.

Lonnie Simmons moved up to

Howard street's Club Silhouette, where pianist Bob Crum was doing great as this was typed. . . . Rozelle Gayle took a needed month's vacation, and is set to open at the Sky Club May 12 as top attraction. . . . Herbie Fields' 8-piece group held over four more weeks at the Hotel Sherman, until May 29. He then moves into the Sky Club for at least a month. . . . Tex Beneke looking for a gal chirp while at the Oriental.

## Regal Bookings

The Regal pops up with a string of excellent sepi shows, currently featuring Ella Fitzgerald, Illinois Jacquet's group and Cootie Williams. What more do you want?

Una Mae Carlisle, Luis Russell's band with much-talked-about-singer Lee Richardson set for week of May 16; Dinah Washington, The Ravens and Jay McShann's band week of May 30; and Louis Jordan and the George Hudson band, July 4.

Monica Lewis cancelled out of

## Rey Uses New Ideas In Band

Hollywood—Alvino Rey, who re-organized his band here prior to his opening (April 25) at the Aragon, Ocean Park beach dancery, has come up with a new feature in an all-valve brass section. All of the four trombone players play the valve

manipulated type of instruments, including a bass trombone. Also adding a new tone color to the band is the fact that each of the trumpet men doubles on bass trumpet.

Full line-up of the new Rey band is as follows: Herbie Steward, Lebon Yardum, John Gruet, Bud Estes, saxes; Russ Granger, Frank Nelson, Dick Cathcart, trumpets; Elmer Schneider, Tasso Harris, Roger Thorndyke, Ed Kiefer, trombones; Maurice Diefenbach, piano; Don Lamond, drums; Chick Parnell, bass.

Leader, of course, holds down the guitar department. Vocalists are Jimmie Joyce and Jo Anne Ryan.

## Buddy Hughes With Gene Krupa Band

New York—Buddy Hughes, who recently dropped from the Claude Thornhill band and was replaced by Gene Williams, worked a week last month with the Gene Krupa band and, at press time, was slated to stick with the drummer.

There's more  
Spring  
in the tip  
that's why...

Maier Reeds Play Better

CLARINET 25c  
ALTO SAX 35c  
TENOR SAX 45c

Now Available for  
All Woodwinds

E♭ Clarinet 25c Baritone Sax 60c  
Soprano Sax 35c Alto Clarinet 35c  
C-Melody Sax 45c Bass Clarinet 45c

Now Available in  
8 Strengths

1, 1½, 2, 2½, 3, 3½, 4, 5

Try the new 1½ and 3½ strengths.  
Packed in silver boxes of 25.

DISTRIBUTED BY

Selmer

ELKHART, INDIANA

## Make This Test Yourself



Take a No. 2 Maier Reed and a No. 2 reed made by ordinary manufacturing methods. Compare them by pressing the tips. Notice the extra "spring" in the tip of the Maier Reed.

## Here's The Secret!



It's the special cut and finish that puts this strength and "spring back" quality in Maier Reeds. Every reed is cut to give the greatest possible volume of wood in each strength. This additional wood in the blade near the tip is the real heart of the reed.

Though I've had over twenty years' experience in fine reed making, it was only a few years ago I arrived at a cut and finish that put this strength in the heart. It was a cut and finish so near perfection that I was proud to mark it with my own signature.

SOLD BY LEADING MUSIC DEALERS EVERYWHERE



# New Platter Firm Goes On Jazz Kick

New York—Vox, record company formed by Detroit moneybags Henry Reichold to import foreign masters, is now up to its ears in American jazz. Under its new Spotlight label, Vox will bring out albums by Alec Wilder, Charlie Christians and Louis Armstrong later this month. The Wilder records, made by his original octet, include several items he previously did for Columbia, while the Louis album is made up of sides issued on French Brunswick and never previously available in this country.

Christians' sides were cut by Jerry Newman in 1940 at some sessions at Minton's here and were sold by him to Vox.

Repertoire director Bill Simon, formerly with Gotham, is also involved in album plans for WNEW's *Saturday Night Swing Session*. With a format designed to buck the Norman Granz *Jazz At The Philharmonic* albums, but more varied types of jazz, these

are slated for early summer issue. First group includes Chubby Jackson, Buddy Rich, Bill Harris, Charlie Ventura, Allan Eager, Fats Navarro and Ralph Burns on six sides of *Sweet Georgia Brown* and *Happy Monster*. Bobby Hackett and Jack Teagarden will be showcased in a later issue along with Davie Tough and Hank D'Amico. Albums will be annotated by Bob Bach, jazz aficionado, who emcees the programs.

New York—Vocalist Gene Williams has replaced Buddy Hughes in the chanting department of the Claude Thornhill band. Claude bought up Buddy's

## Buddy Stewart And Siday Wax

New York—A band led by Eric Siday and featuring vocalist Buddy Stewart and the Swanton-tones cut a pair of sides recently for Victor.

Faces were *Messin' Around With A Square Dance* showcasing Buddy's pipings and *Bye Bye Blackbird* featuring the Swanton-tones without Buddy.

In the band on the date were Siday, violin; Louis Mucci, trumpet; Freddy Ohms, trombone; Peanut Hucko, tenor; Hank D'Amico, clarinet; Trigger Alpert, bass; Morey Feld, drums, and Danny Hurd, piano.

contract, which had until November to run.

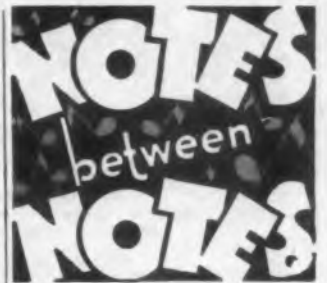
## Village Hears Sunday Jam

New York—Sol Yaged and Sinclair Brooks have begun a series of weekly Sunday sessions at The Place in the Village.

Musicians featured to date have been Bill Shine, alto; Jimmy Wright, tenor; Walter Buchanan, bass; Nat Ray, drums; Sherman Edwards, piano; Bobby Pratt, trombone, and Dick Stien, piano. Also spotted was the Jimmy Willis vocal quartet.

## Lena Set For N.Y.C.

Chicago—Lena Horne continues at the swank Chez Paree niter here until the end of the month, follows with a NYC Capitol theater stint with George Paxton's band, and then is set to slave at the Copacabana at a reported \$6,500 weekly.



By Michael Levin

New York—Here's an item from Sid Skolsky's Hollywood column of several weeks ago: "Peggy Lee became so interested in the expression *Roll 'Em* that she has written a jump tune with that title, and her husband, Dave Barbour, will do the lyrics."

The tune of course was written, arranged and played by Mary Lou Williams.

The Beat has been running Wayward Press items for some months now, and Louis Sobol has been telling people that we are far too rough on poor working columnists.

To help out Mr. Sobol and other even less-informed fourth

estates, the Beat had been considering running a two week cram school, on the Army style, giving them the rudiments of a basic musical vocabulary. Thus equipped with info that every good high school sopho-

more knows, the gentlemen could make their music reporting at least a little better organized if still misinformed.

On the other hand almost any columnist worth his salt has a basic part of his item either turned in or written for him by press agents. So we have revised the original idea. Sobol, Skolsky, Mortimer, Lyons, and the rest will just have to stay as unhip as they are. But their press agents will be invited to attend the school, thus making sure that the columnists will be able to carry on their cheerful calumny from accurate news.

On the other hand, maybe they wouldn't know what to do with news!

Evelyn Knight is quoted in a last month's *Time* mag as saying, "I sometimes wonder why I studied singing. I became such a huge success when I stopped using my voice."

Outside of the usual quota of smart cracks that would make adequate answers to this fluffily bit of foolishness, there remains the important point for young singers and musicians: you study to acquire technique. You may never use more than ten percent of that technique afterwards. But the mere knowledge that it is there if necessary gives you the easy assurance that distinguishes a fine artist from a talented performer.

Any pianist knows that if he is going to play simple passages with good tone and light phrasing, he must be able to do the same with much more difficult exercises. The same is true for voice. The June Christy and Anita O'Days of this world would be far more useful singers if, in addition to their own styles, they had the added flexibility and technique to do other things.

Miss Knight's success is no proof of the fact that training isn't necessary. It just proves that luck, good gowning, looks and a record occasionally can do it in spite of all other drawbacks.

Ask Decca's Paul Cohen about the time he went to Chicago to do a hill-billy date with Ernest Tubbs, and before the session started, passed out five copies of 160 Acres, and told the boys to run it down for recording. Each of the four men and finally Tubbs himself confessed they didn't read music, likewise Cohen. Final result was they went out and bought a record done by a competing company, listened to it, and then made their own recording!

BY  
*Roy J. Maier*  
HOLLYWOOD, CALIFORNIA

# and Last Longer!

You'll notice the "spring back" quality of Maier Reeds the first time you try one. Even the softer strengths spring right back when you press the tip of the reed.

That's one big reason Maier Reeds give you livelier tone and snappier response.

### Specially Selected Cane

Look at the long fibres in my reeds. I pick my cane from the biggest crop of top quality cane available today. My graders and I go over this crop with a "fine tooth comb". We pick out only those pieces that have the long, live fibres that hold up longer and give zip-pier response.

### Diamond-Sharp Cutters

We cut this beautiful cane on my specially designed machines. Diamond-sharp cutters carve out the reed shapes so quickly and gently that the delicate fibres retain every bit of their original flexibility to add new beauty and glamour to your tone.

### Thousands of Tests

My Roy J. Maier Reeds are the result of thousands of tests to determine the one best combination of measurements for each size and strength reed. I believe my cut patterns, my cane, and my method of making reeds will make it possible for you to get the maximum power, the ideal tone color, and the snappiest response possible from your sax or clarinet.

### Look for the Reeds

in the  
Silver Box  
at your  
MUSIC  
DEALER'S



### Sold By Leading Dealers

My reeds are sold only through established music dealers who handle quality merchandise. See your dealer today. Ask for Maier Reeds—the reeds packed in the silver box. Give my reeds a fair trial and I know you'll never go back to reeds of ordinary quality.



Clarinet, \$10, Alto Sax, \$12, Tenor Sax, \$14

All the power you want—when you want it—is yours with a Roy J. Maier Mouthpiece. These mouthpieces incorporate new sound production principles discovered in years of real research. The interior curvatures and designs are built for the maximum power requirements needed for modern playing. You have complete tone control—from ppp to ff—with accurately centered pitch and smooth brilliancy of tone. Five accurate facings—from medium close to super open.



TRY THE NEW  
ROY J. MAIER  
SIGNATURE  
MOUTHPIECE



MAIER REEDS COST 5 CENTS MORE AND DELIVER DOLLARS WORTH OF EXTRA SATISFACTION

# DOWN BEAT

GLENN BURRS, Publisher NED E. WILLIAMS, Managing Ed.

203 NORTH WABASH, CHICAGO (1), ILL.—ANDOVER 1612

BUSINESS DEPARTMENT  
ED. W. PARO, Advertising Manager ROBERTA V. PETERS, Auditor  
FRANK W. MILES, Circulation Manager

EDITORIAL DEPARTMENT  
Chicago Staff: DON C. HAYNES, SHARON PEASE, GEORGE HOFER

New York Staff: MICHAEL LEVIN, BILL GOTTlieb, EDDIE RONAN, DOROTHY BROWN, 2415 EKO Bldg., Rockefeller Center, New York 20, N. Y.—Circle 7-4131

Los Angeles Staff: CHARLIE EMGE, 1103 N. El Centro Ave., Hollywood 38, Cal.

Subscription Rates: \$5 per year in advance. Same price to all parts of the world. Special Military Rate, \$4 per year.

MEMBER OF AUDIT BUREAU OF CIRCULATIONS

## Things Are Getting Tough Everywhere!

Let's face it—business stinks. It isn't quite the panic it was around the first of the year, but plenty of good bands and musicians are only working two and three days a week, and the biggest of them are watching the booking charts uneasily.

We've gone over many of the reasons too many times. Reduced to simplest terms, people don't have the loot they did. They therefore have to pick and choose for their entertainment more carefully. Too many bands during the war forgot how to play dance music. They got aced in front.

Most of the other units have specialized books requiring either good enough or simply enough sidemen to keep their costs up near the top-rankers. They don't draw enough people to make up the difference to the promoter, who therefore won't buy them. A perfect example: when Stan Kenton's dates were being changed, many of the promoters told GAC they would not operate that night rather than use a good second-rank band.

Result: a business in crying need of new names and ideas to give it a box-office push is moldering along in the dumps of 10 year old labels and styles. Dancedom has always done well when there were two or three bands fighting it out for top honors. The boys aren't even bothering to put the gloves on these days.

Something has to be done and done fast if the young bands are going to get the break they and the business need.

Costs must be lowered somehow, otherwise they can offer no competition to the present big names. By cutting men this can be partially accomplished.

But to crack the circle completely, band payrolls must be lowered. In most cases these days that would mean lowering scales since the great majority of sidemen are working for little over scale.

The AFM quite properly would scream about lowering scales anywhere in the country. Cost of living is high enough without talking about salary cuts.

But what the AFM can do to help leaders, the business and the musicians themselves is to persuade the individual locals throughout the country to examine each spot and ballroom within their jurisdiction and classify scales according to the traffic that each spot will bear—within reasonable limits—rather than setting up flat classifications for groups. This would permit bands to elect to work at minimums—permitting them to stay organized, rather than lose all possibilities of work.

The wage difference to musicians must be made up in cost of living benefits. Thus we are right back at our old stand that it is the duty of the AFM to assist traveling units by helping organize a system of nation-wide accommodations so that musicians can work throughout the country without spending every penny for eating and sleeping.

In other words, lower payrolls so that bands can work. Lower costs so musicians can live. This is radical thinking for the AFM. But then again the situation is rough enough to call to mind that adage: put up or shut up!

## CHORDS AND DISCORDS

### Dick Kane's Trio

Los Angeles, Calif.

To the Editors:

I think the Beat dropped the ball in the caption accompanying the pic of Woody Herman

and boys. (Page 19, April 9.) The "pick-up" group shown with Herman includes a long established and well known trio here in Los Angeles, the Dick Kane trio. Both Kane, the pianist, and Sargent, bassist, are former Herman sidemen.

Alex Glade

## That's What We Said

West Englewood, N. J.

To the Editors:

In the *Dippin' the Discs* article in the April 9 *Down Beat*, Mix

## Young Jockey



New York—If Wayne Edward Baruch, who will be a year old on June 27, doesn't grow up to be a disc jockey, it won't be because he hasn't been surrounded with platters by his famous parents, Bea Wain and Andre Baruch. Note the broken record in the foreground—probably an old Dinah Shore biscuit on which Wayne Edward has been teething.

## Cheers Shut-In



Philadelphia—Ray Eberle, singing maestro, pays a call on bed-ridden Peggy Dunne, who shows him the more than 1,500 letters she received as a result of a radio plea by disc jockey Stuart Wayne over station KYW.

credits Eddie Finckel with the scoring of Boyd Raeburn's *Boyd's Nest*. I think you will find that it was written not by Finckel, not by Raeburn (as on the label) but by a soldier named Milton Kleb, while he was at Fort Knox.

My source? *Down Beat*, July 15, 1946.

Dwight Massey

Johnny Rothwell, in the July 15 article, gave Boyd's *Nest* credit to Kleb.

## A F M Should Record?

Eugene, Ore.

To the Editors: Ever since the combined forces of radio, records and the motion pictures put popular music on a paying basis, the AFM has developed ingrown ulcers worrying about somebody making a profit other than "card" men.

Eliminate those forces though, and you go back to playing one-nighters and hotel room engagements in your own little ballroom, because the guy that pays the bills on the west coast doesn't know "Johnny Eastern" and his band from third base. You may be able to blow 'em so high that only the dogs can hear 'em, but unless "Joe Gleebe" has heard you blow he isn't going to be paying your union dues on a regular basis.

Suppose the three industries reproducing music (movies records and radio) followed a policy

of not playing any music unless the band or orchestra involved played off for the plug. Don't snicker in your sleeve, if they were as closely organized as the musicians they would probably be making those demands right now.

Under the circumstances there seems to be only one solution. This is not sarcasm. . . . I mean it seriously. Why doesn't the AFM organize its own recording company? They have the capital required, they have the organization, they have the musicians.

Caesar should issue an edict that at the culmination of present contractual obligations every union recording musician would sign with AFM recordings. Soon he would have all the musicians and all the other diskers would fold. Then Caesar could buy up their pressing plants for peanuts. That's all! The AFM has all the artists and the manufacturing facilities. . . . AND all the records. Now it can charge what it pleases for its wax. The sidemen get all the profit and further, they can control the use of their products and charge all the various playing taxes they want.

Austin B. Chaney, Jr.  
KUGN

You miss the basic issue. We are not campaigning against disc jockeys, with the exception of the small handful of thieves practicing their trade on the air. We are against the STATIONS using a musical medium to make a mint of gold of which musicians are certainly entitled to a hunk. If ASCAP can get it, so should the AFM—far more justifiably. In *The Mood* by Joe Garland didn't mean a thing; the Millerizing of it did. We agree that the jockeys are a tremendous building force, but we feel somebody besides the stations should get all the moo; the jockeys and musicians should split it.

## Interesting, At Least

Haddensfield, N. J.

To the Editors:

Whatever the criticisms of your newspaper may be, that it lacks interest cannot be one of them. D. Leon Wolf's article and Michael Levin's reply, providing that no one is infallible on this earth, were of great interest. It is interesting to notice just how the various critics take criticism.

Glenn Bauscher

John "Joe" Lucas, who gave the horns of Mr. Wolf's article in the April 9 issue, answers the writer in this issue in no uncertain terms. Next issue we'll give Robert Mantler space to continue the attack.

## Leinsdorf Named Rochester Leader

New York—Erich Leinsdorf, young conductor who won first fame in this country at the Metropolitan Opera here, has been appointed conductor of the Rochester Symphony. Mr. Leinsdorf was the center of controversy last year in Cleveland when his contract with the Cleveland symphony was not renewed.

## RAGTIME MARCHES ON

### NEW NUMBERS

CASTLE—A son to Mr. and Mrs. Freddy Castle, March 28 in Pittsburgh. Dad is bandleader.

COYLE—A daughter to Mr. and Mrs. Johnny Coyle, March 31 in Pittsburgh. Dad is with the Herman Middleman band.

BREESKIN—A son, David Thomas, to Mr. and Mrs. Barnes Breeskin, recently, in Washington, D. C. Dad has been bandleader at Shoreham hotel for last 17 years.

DEXTER—A son to Mr. and Mrs. Dave Dexter Jr., April 17 in Hollywood. Dad is editor of the *Capital News*. Mother was formerly singer Mickey Roy.

GROSS—A daughter, Bonni, to Mr. and Mrs. Al Gross, April 8, in Brooklyn. Dad is member of Beachcombers, vocal group with Johnny Long band.

LANGE—A daughter to Bill and Charlene Lange, April 8 in Toledo, Ohio. Dad is leader, mom sang with Milt Britton and Anson Weeks.

LYNCH—A son, Jefferson Martin, to Mr. and Mrs. George Lynch, April 11 in New York. Dad was half-owner of burned-out Kelly's Stable; mother an entertainer.

WHITE—A son, Alan Edward, to Mr. and Mrs. Ry White, April 4 in New York. Dad is guitarist formerly with Les Brown and Woody Herman, now in radio.

### TIED NOTES

AGLORA-DeACOSTA—Joe Aglora, sax, let with the Dave Dennis band, and Lola DeAcosta, this week in New York.

BLAKE-CORTESE—Whitney Blake and Lydia Cortese, lyric-coloratura soprano, Jan. 9 in New York.

DONLEY-HAWKINS—Roger Donley, Spike Jones bassist, and Brunilda Hawkins, Detroit symphony bassist, this week in Baltimore.

GRODE-FIELD—Howard Grode, composer, and Virginia Field, screen actress, April 5 in Carmel, Calif.

GROSSMAN-GREISE—Howard Grossman, baritone man with Sonny Dunham ork, and Lorraine Greise, April 1 in St. Louis.

MENGER-HUBBARD—Steve Menger and Mary Hubbard, music library head at KYFM, March 27 in San Antonio.

STEINER-BLAIR—Max Steiner, musical director, and Lee Blair, vocalist, April 3 in Las Vegas.

### FINAL BAR

BAKER—Lorraine Baker, singer and pianist, April 8 in Los Angeles.

DANDERS—Eddie Danders, Chicago pianist and cornetist, April 12, in Hollywood, where he was making a picture.

GORODETZKY—Meyer Gorodetzky, 62, music teacher and former conductor, April 5 in Philadelphia.

FRANZELL—Gregory A. Franzell, 50, pianist at the Henry Hudson hotel and ork leader at the New York athletic club, April 20, in New York.

KEMPF—Paul Kempf, 64, former publisher of *The Musician*, April 19 in New York.

LANG—Frank Lang, 91, an elder member of Chicago local of AFM and former clarinetist with John Philip Sousa, April 4 in Chicago.

WEBSTER—Freddie Webster, 30, trumpeter with Cab Calloway, Jimmie Lunceford, Lucky Millinder and Earl Hines, April 1 in Chicago.

WOOD—Donna Wood, 38, former vocalist with Horace Heidt and Kay Kyser, April 9 in Hollywood.

### LOST HARMONY

HAMANN—Vic Hamann, trombonist with Harry James, and Kathy Summers, singer, known professionally as Penny Parker, in Los Angeles.

## Ray Anthony Works Hard



New York—Ray Anthony and band, with vocalists Dee Keating, are currently keeping busy on a one-nite tour that takes them into Lakeside Park in Denver for two weeks, opening the 16th. Band then comes back east for a summer resort tour. Anthony, who recently switched booking affiliations from MCA to GAC, will record several more platters for Sonora in Chicago next month.









# Quality



*For* CLARINET - ALTO - TENOR

## THE NEW BRILHART CAP *and* LIGATURE SET

Special form fitting cap is precision built to fit ligature. Sold only in sets.

- No more broken reeds.
- No more nicks in end of mouthpiece.
- Utmost vibration of reed.
- Cannot pinch reed or mouthpiece.
- No more unsanitary metal caps.
- Full view, right hand adjustment on top

*See your dealer or write direct ...*

ARNOLD

**Brilhart**  
LTD.

BOX 31 • MINEOLA • NEW YORK

R. CRAM & CO., New York City — exclusive export agents for all other foreign countries. • PEATE MUSICAL CO. of Montreal, Canada — exclusive export agents for Canada.

## Proposed Law Curbing Unions Upsets Coast

Hollywood—Movie studio and radio musicians were among those eyeing congress, about to act on its labor-curbing measure at press time, with considerable anxiety.

Provisions in the measure as it stood, and as it appeared it would be passed, can have a devastating effect on employment practices of the musicians' union everywhere and particularly here in the film and radio capital.

### Ban Closed Shop

Banning of the "closed shop" has been interpreted to mean that an employer can hire anyone he pleases regardless of the union or non-union status of the employee (it was believed "union shop" under which an employee may be forced to join a union after employment would be permitted under the new law).

It seems more than possible that this section of the measure could knock into a cocked hat Local 47's restriction which pre-

vents musicians from working in the motion picture studios until they have "resided" in this jurisdiction for a year or more.

### Gillette Not Worried

J. W. Gillette, the AFM's international studio representative, told *Down Beat* that the effect of the pending legislation "will probably be very serious for musicians" but that he did not believe movie producers would attempt to take full advantage of the proposed law "unless forced by extremist factions here."

"Fortunately," said Gillette, "every musician who is worth hiring at any price is a member of the union; otherwise we might

be facing a very serious condition with the passage of this law."

Gillette's observation is unquestionably true as far as recording work is concerned, but it might not hold true where "sideline" (non-recording, visual musicians) are concerned.

There is more concern among musicians about the effect of the pending congressional action on the radio field than on any other. The entire employment structure could be upset by passage of the union-curbing act, which contains clauses aimed at "featherbedding" tactics of some unions, the practice of forcing the employment of unnecessary workers. This might well strike at the

## Butch Stone Heads Own Combo

Hollywood—Butch Stone, long-time feature of the Les Brown band, was signed to open at Billy Berg's April 30 at the head of his own band, which it appeared would contain three other members of the Brown troupe. Slated to go with Butch

were Jimmy Rowles, piano; Tony Rizzi, guitar; and Ted Nash, Brown's star tenor man.

Others expected to be with Stone's new band included Arnold Fishkin, bass; Jackie Mills, drums; Shorty Rogers, trumpet; Gus Bivona, clarinet. Stone will play baritone sax.

Van Alexander is doing the library.

# BUDDY RICH

TOP STAR OF THE DRUM WORLD

## PLAYS WFL DRUMS



As Buddy steps out with his new band, he stands out as the recognized KING OF THE DRUM WORLD. He's a drummer's drummer, fast as lightning. He has a flair for showmanship that's sensational. He has energy, drive, speed and power that leaves you breathless. He is *Esquire's* 1946 Gold Award winner and *Metronome's* "Showman of the Year". He plays *WFL Drums* exclusively!



### LIONEL HAMPTON

PLAYS

**WFL**  
*Drums*

Whirlwind of rhythm, tornado of action, Lionel Hampton is acclaimed by many as among the fastest drummers ever seen. Featuring "Flying Home" and "Hey-Bo-Bo-Bo-Bop" he heads one of the most successful and terrific bands in the land! "The Hamp" plays *WFL Drums* exclusively!



### JACK MILLER

PLAYS

**WFL**  
*Drums*

Jack Miller is that young, up-and-coming drummer with that very successful Russ Carlyle Orchestra. Whether sweet or swing, dance or show, Jack cuts everything in the books. With a fine rhythmic sense and capable musicianship, he's among the top men of the drum world and, like so many other top men, Jack plays *WFL Drums* exclusively!

Keep Your Eye on  
**BUDDY RICH**  
AND HIS  
**ORCHESTRA**

... they're terrific!

TOP DRUMMERS EVERYWHERE  
PLAY **WFL** DRUMS

Buddy Rich, Ray Bandue, Dick Farrell, Lionel Hampton, Jack Miller, Cozy Cole, Red Saunders, Buzz Bridgeford, Paul Whiteman, Jr., Ray Dieneeman and Tommy White—these are just a few of the top men who feel that 1947 performance calls for 1947 drums—the completely new 1947 WFL Drums designed by drum master Wm. F. Ludwig.

Send 10c for handsome photograph of your favorite WFL star. Write for free handsome 2-color brochure.



# WFL DRUM CO.

1722-23 NORTH DAWSON AVENUE • CHICAGO 47, ILLINOIS



By Charles Emge

As an old Krupa fan who doesn't feel called upon to apologize to George Frazier or anyone else about it I am happy to report that there is some mighty fine Krupa, if little else, in the current RKO release *Beat the Band*.

One of the best in the "shadow sequence" in which Gene was photographed as a shadow cast upon a screen, if not new to the movies, excellently handled in this case.

The "boiler room sequence" in which Gene performs on the plumbing is just the old Hollywood hokum but Krupa somehow makes it interesting. There are also several conventional routines built around the drummer which show Krupa at his best. The Krupa band is mainly background.

One of the interesting features in the extraordinarily accurate synchronization of the scenes featuring Krupa, especially remarkable in that practically all of these shots, except the shadow sequences, were photographed to play-backs.

Under a tricky method worked out by RKO musical advisor Norman Bennett, Krupa did the boiler room shots to a pre-recorded rhythm track as a guide but his actual sound was picked up during the shooting.

### Sound Stage Siftings

Dave Barbour, who heads the orchestra supporting Peggy Lee in a musical short she is making at Paramount, insisted on bringing in members of his Capitol recording unit (including Ray Linn, trumpet; Buddy Cole, piano; Herbie Haymer, tenor) but Paramount music tops held out for the installation of one man from the studio staff—Mahlon Clark, clarinet solo star.

Billy Williams, formerly featured singer with Sammy Kaye's orchestra, is the latest band vocalist to be tagged by Hollywood. Columbia has spotted him as singing lead in *Smoky River Serenade*, rustic rhythm piece.

### HEAR

BOB HOLME . . . one of Minneapolis' top accordion stars . . . with his new

### DALLAPE

. . . Satisfaction to last a lifetime . . . Stage bar and dance musicians are saying more and more . . . DALLAPE . . . everywhere . . .

EXCLUSIVE MINNEAPOLIS DEALER

GROTH MUSIC COMPANY

919 Marquette Avenue  
Minneapolis

fallen  
to rate  
tion on  
and as  
served  
is a sex  
gers. I  
then six  
fair. Bu  
or anyone  
read six  
shorter.

The  
over is  
It consi  
him her  
tric gui  
drums.  
of how  
those n  
tures, l  
Alvie, y  
the mus  
those pl  
sons he  
vey all  
records.

What  
comes o  
of old  
The sec  
which  
form an  
instrume  
puts it, "he is do  
time."

Of va  
ested in  
litol seen  
aware o  
hoping  
along.

Sarah  
schedules  
at the  
Lee, will  
until at  
plays the  
2).

A bit  
Tiny Br  
ture with  
joined S  
still hol  
House (S  
his sojou  
bling, sh  
Connie J  
Moore, t  
here bef  
take on  
in a high  
boys dow  
the new

Roy M  
of some  
bandsme  
with sev  
band. . .  
at Billy  
solo stir  
the new

Baron  
business  
studying  
license.  
flying ac  
Negro fl  
instruct  
charge  
20th-Fox  
ballroom  
back. Ho  
his studi

Los A  
Trio dat  
here is M

S  
TE

AND TH  
IN TH  
"M  
USE  
HEA  
AN



LOS ANGELES BAND BRIEFS

# Holly Hails Weisfeld Sextet As Big Find

By HAL HOLLY

Hollywood—I have just discovered, or maybe I should say fallen over, a combo here in my own hang-out which ought to rate six pages of copy in our mag. I am basing that assertion on my recollecting that the Joe Mooney Quartet got four, and as far as I am concerned, deserved them. But since my outfit is a sextet, which by using my fingers, I figure means two more men, then six pages for this group is only fair. But as I doubt that the editor, or anyone else, would find time to read six pages, I'll make it much shorter.

The group I am falling over is the Alvin Weisfeld Sextet. It consists of Alvie, as we call him here, on alto; trumpet, electric guitar, accordion, bass and drums. You can get some idea of how it sounds by listening to those new Anita O'Day Signatures, if they are released yet. Alvie, you may recall, supplied the musical backing for Anita on those platters. But for good reasons he did not attempt to convey all of his ideas on those records.

What Alvie can do with this group comes out best in his own treatment of old Jewish folk song themes. The secret lies in his arrangements, which embody the contrapuntal form and his ability to make each instrument "sing his part." As Alvie puts it, "each voice" has to feel that he is doing a solo part all of the time.

Of various platter firms interested in Alvie at this typing Capitol seemed to be the one most aware of his possibilities. Here's hoping this will hurry things along.

### Jive Jottings

Sarah Vaughan, who was scheduled to fill the featured spot at the Bodge following Peggy Lee, will not come to Hollywood until after the King Cole Trio plays the Bodge (they open June 2).

A bit late perhaps is the news that Tiny Brown has given up his venture with his own trio and has rejoined Slim Gaillard. They were still holding forth at the Toddle House (Slim having returned from his sojourn at Ciro's) at this scribbling, sharing the assignment with Connie Jordan's jumpsters. . . . Bill Moore, the tenor man I have cited here before as ready and willing to take on Illinois Jacquet any time in a high altitude contest, took his boys down to Santa Monica to open the new Marimba.

Roy Milton, following a revolt of some kind by his erstwhile bandsmen, is at the Club Cobra with several new faces in the band. . . . Mabel Scott held-over at Billy Berg's to continue her solo stint with the opening of the new Butch Stone unit.

### Notings Today

Baron Morehead, Local 787 business rep, who has been studying aviation, won his pilot's license. He plans to establish a flying school here with foremost Negro flyers of World War II as instructors. . . . Cally Holden, in charge of sideline musicians at 20th-Fox, purchased the La Loma ballroom in Albuquerque a while back. He does not plan to leave his studio post.

Los Angeles—The King Cole Trio date at the Lincoln theater here is May 20 to 26.

SEE AND HEAR  
**TEX BENEKE**

AND THE GLENN MILLER BAND  
IN THAT NEW RKO PICTURE

"MELODY TIME"

USING AMERICA'S FINEST  
NEW STONE LINED MUTES  
AND 1/2 GOLD STANDS

Write for Catalog

HUMPHREY & BERG, MUSIC CO., INC.  
100 WEST 10TH STREET, CHICAGO 20, ILL.

# Curtis Mosby Gets 3 Years

Los Angeles—The long and interesting career of Curtis Mosby, once a bandleader of some note (the "Kansas City Blue Blowers"), for years co-owner of the Club Alabam, once this city's leading sepiat spot; and erstwhile "Mayor of Central Avenue", has come to a halt, for about three years, anyway.

Three years in federal prison, probably McNeil, is what Mosby drew from Judge Ben Harrison here following his conviction on charges of concealing assets said to have amounted to \$17,000 while he was standing off his creditors with a bankruptcy stunt.

Judge Harrison also denied a petition for probation. Mosby's attorney said that he did not expect to file an appeal.

# Barnet Sets New Band Signs Apollo Contract

Hollywood—Charlie Barnet has picked up a new girl vocalist here who was slated to make her debut in the big time band business with Charlie's opening at the Meadowbrook. Chirp's name is Carol Mann but it was planned to tag her with a new professional label. She was brought to Barnet's attention by Art Whiting, local agent, to whom she will remain under contract. Billy Usher, who appeared with Barnet in the east, has the male vocal spot.

Personnel of the new Barnet band as lined up at this writing:

New York—Bassist Sandy Bloch, formerly with Tommy Dorsey, dropped out of the Abe Most quartet to join the Dardennelle trio. Sid Jacobs replaced him.

Irving Lewis, Neil Heftl, Everett McDonald, Jack Hanson, trumpets; Phil Washburn, Tex Satterwhite, Bert Johnson, trombones; George Weidner, Bob Dawes (has given up his own band temporarily), Kurt Bloom, Don Raffael, saxes (one sax not set at writing); Dick Shanahan, drums; Ed Mihelich, bass; Bill Miller, piano.

Barnet has signed a one-year pact with Apollo records. His first releases will be from masters which Barnet is turning over to the label.

FAMOUS BUESCHER  
ARTISTS



# Griff Williams

ALL-BUESCHER SAX SECTION  
AT STARLIGHT ROOF

ROBERT  
KIRK

FRANK  
DIESI

ROBERT  
LIPSKY

EMIL  
VANTOFF

Fresh from new triumphs at the Empire Room in Chicago's Palmer House, Griff Williams—"Creator of America's Most Danceable Music"—opens May 15th in the fabulous Starlight Roof of New York's Waldorf-Astoria.

Since his college days at Stanford, Griff has played his way right to the top, smashing attendance records from coast to coast in smart supper rooms and night clubs.

Backing Griff's flashing fingers is his brilliant, all-Buescher sax section—Bob Kirk, also featured as baritone vocalist, Frank Diesi, Bob Lipsky, and Emil Vantoff.

When next you hear the familiar "Dream Music" theme, take note of these saxes. With flawless technique and perfect teamwork, these four Buescher artists give you "True Tone" at its finest.

STARLIGHT ROOF  
of the  
WALDORF-ASTORIA

Wonderland of  
saxophone and music...  
open spaces...  
superb...  
serene...  
of Manhattan  
Park Avenue

New Williams' "There is No Breeze" backed by "Do It Again"  
Sonora Recordings "Bless You" backed by "Among my Souvenirs"

# BUESCHER

True Tone  
400's

MADE BY  
MASTERS

PLAYED BY  
ARTISTS

**BUESCHER BAND INSTRUMENT CO.**  
ELKHART, INDIANA

# Sharon Pease Marks 10 Years!

## Piano Analyst With 'Beat' Since April, 1937

Congratulations to Sharon Pease. This is the tenth anniversary of his *Down Beat* piano column—a decade of devotion to the development of piano stylings. Through his long experience as a teacher Pease recognized the instructional value of analyzing the works of outstanding contemporary performers. He knew that the creative pianist is seldom able to break through the complex mass of influences and experiences which account for a person's creations and therefore prepared himself for the important job of analyzing and interpreting modern trends in piano literature.

Today, after ten years of hard work on this project, Sharon Pease occupies the unique position of having furnished both the inspiration and instruction that have contributed, in no small measure, to the success of many present-day top flight pianists. Too, his writing and observations have helped many artists by prodding them to greater achievements because they knew their work was subject to the scrutiny of an expert analyst. *Down Beat* joins a host of friends in saluting Sharon Pease for his serious purpose and willing co-operation. We look forward to many more years of his valuable contributions.

### Active In Many Phases

Our industrious columnist, in addition to fulfilling the ambitious objectives of this column, has become an important figure in many other phases of the music business. He has made numerous radio network appearances, including two guest shots on the *Chamber Music Society of Lower Basin Street*.

He compiled and edited the important collection of solo style examples and biographical sketches used in the books, *Down Beat's 88 Keys to Fame* and *Down Beat's Styles of Famous 88's*. (The latter volume is scheduled for release within the next few weeks.) He has also written a series of instruction books, including *Boogie Woogie Fundamentals* and *Boogie Woogie Piano Styles* (Volume 1 and 2) as well as several published and recorded compositions.

### Pease Porridge

The accompanying musical example is the last chorus from *Pease Porridge*, an original which

Sharon composed especially for this tenth anniversary. In response to a query regarding this composition he said, "Pease Porridge employs a different application of walking bass. It is definitely not boogie woogie as the beat is in four and it follows the usual form of popular music—eight measure periods, bridge, and 32 measure choruses. The treble riffs are particularly effective with the counter melodic bass when played very fast with an even steady beat. The chord symbols are a guide for a rhythm section accompaniment and require care in voicing (chord positions) to furnish the most effective background."

## Logan In Or Out Of 'Rainbow'?

New York—Ella Logan's indecision as to whether or not she'll bow out of the *Finian's Rainbow* cast has left the lead gal vocalist role of the popular Broadway show in much of a muddle with Kitty Kallen quitting as understudy and Dorothy Claire stepping in.

Dorothy, who has been working as a single, had played the role for one night and is set for the Chicago company of the show should the inexplicable Miss Logan decide to remain with the New York cast. The Chicago company is scheduled to open the Windy City in September after a series of August break-in dates.

Should Ella drop out by June 1, which seems to be the deadline for the settlement, Dorothy will take over the lead role in the Broadway troupe.

Kitty dropped out—as understudy because, she said, "Ella couldn't make up her mind and I had some other commitments to consider in case I didn't take the role—like a date at the Waldorf-Astoria and a possible Paramount picture." Kitty is in Florida.



Chicago—Celebrating Sharon Pease's 10th anniversary as *Down Beat* piano columnist in his studio last month were (left to right) pianists Mel Henke,

Dave LeWinter, Floyd Bean, Two Ton Baker, Lionel Fronting, Nat Cole, Jan August, Robert Crum and (seated) Dorothy Donegan and Pease.

**Very fast**

F F7 Bb6 Bbm6 F F7 Bb6 Bbm6

Last time to Coda Bb6 Bbm6 F G#dim C7 F

D9

G7 C9 D.C. at Coda

CODA F G#dim Gm7 F G#dim Bb6 Gb9 F

Gb9 (plus C) F9

**ANNOUNCING**

**TWO GREAT NEW OILS**

BY **BUESCHER**

FOR **VALVES and SLIDES**

Made by one of the largest oil companies... musician-tested for two years... here is the perfect oil. IT IS PURE—refined exactly right for its job.

IT WILL NOT GUM to slow motion. HAS A REFRESHINGLY CLEAN AROMA. No more of that old "burnt oil" smell up the band stand.

Keeps your instrument in perfect playing condition. Buries have brush-type applicators. Only 35¢ at your dealer. Try it today.

**BUESCHER** True Tone

**VALVE OIL SLIDE OIL**

## Melchior Laments Future Of Music

Lancaster, Pa.—Lauritz Melchior, famed Met Opera warbler, foresees America's best singers becoming crooners and its finest composers pouring their genius into such arias as *Open the Door, Richard*, unless Uncle Sam does something about it.

"Unless America does something to help young musical talent music will gradually become a lost art," he said. "If Congress doesn't take cognizance of the situation and act, we'll have a nation of crooners and nothing else."

Melchior suggested that there be government subsidy for all

youngsters with musical ability. "Who would compose an opera if it would never get performed?" he asked. "A composer would rather turn out an *Open the Door, Richard* and make himself a million dollars."

Save money with a year's subscription to *Down Beat*. See page 23.

## Bass Resigns B. & W. Post

Hollywood—Ralph Bass, recording director and talent chief for Black & White records, went coast plant, turned in his resignation from the post effective April 26.

Bass readily admitted that he was leaving because of differences with B. & W.'s president, Paul Reiner, but declined to go into detail. Bass takes credit for turning out B. & W.'s biggest hit, Jack McVea's *Open the Door*.

Chicago  
bad Wo  
He sets  
growl, b  
return an  
grimace  
pressed

Eschew  
I prefer  
benefit of  
to take  
earnest—  
and ration  
or refute  
vigorously  
and unusu  
head of m  
viously it  
it certain  
doing I o  
answer fo  
know of u  
me as a sp

Wolf  
rather th  
has a qu  
nothing c  
aging or  
neverthe  
Instead  
questiona  
more than  
but not a  
Such por  
critical e  
of fairnes  
justice. T  
more diff  
renders i  
greater cl  
and impo  
response.

I shall  
ances to  
approve  
capes his  
and poss  
device ne  
no less a  
than those  
by some  
whom Wo

Likewis  
with his  
my motiv  
have no  
had, and  
Wolf is n  
trulistic  
paratively  
lom, he re  
So much  
for the m

Pr  
Wolf as  
of "inflex  
that I am  
of Dixiel  
the "most  
that I gl  
treme bla  
accusatio  
ly object  
tion assu  
cate nua  
subtle for  
idea with  
tive.) I c  
why my  
that of e  
camp, ind  
I know

Yes

New Yo  
here told  
while AF  
trick, has  
the order  
ing of th  
fore and  
tacitly ac  
measure,  
locals in  
the man  
whether a  
to be pla

SE  
TEX

AND THE  
IN THA  
"M  
USING  
NEW  
AND  
X  
HUMIL  
IT WED



# Somebody's Gotta Catch That Cat

By John Lucas

Chicago—It were rather sheepish not to reply to the big bad Wolff, nor am I a mouse to be intimidated by D. Leon. He sets up a horrendous howl, or modulates to a gruesome growl, but his bark is worse than his bite. One can always return snarl for snarl, grimace for grimace, and snap back when pressed too closely.

Eschewing such primitive tactics, I prefer to give master Wolff the benefit of a very grave doubt, that is to take his latest lucubrations in earnest—to consider them soberly and rationally, ultimately to accept or refute the charges he has so vigorously levelled at my averted and unsuspecting head. (If this head of mine was turned, which obviously it should never have been, it certainly is no longer.) In so doing I shall make no attempt to answer for anyone else; indeed I know of none who would welcome me as a spokesman.

Wolff has vitriol in his vial rather than poison: his attack has a quantum of acidity, but nothing of a quality more damaging or devastating. (He is, nevertheless, largely destructive instead of constructive.) Unquestionably his diatribe contains more than a grain of truth. Much but not all of it can be supported. Such portions as deal with my critical efforts have an element of fairness as well as one of injustice. This makes it as a whole more difficult to controvert, but renders it at the same time a greater challenge, a more worthy and important provocation to response. So I proceed.

I shall disregard Wolff's references to critics of whom he disapproves—and practically none escapes his censure—as adolescents and posers. This imputation is a device no less capacious and caustic, no less arbitrary and groundless, than those employed so flagrantly by some of the very men against whom Wolff directs his reproach.

Likewise I will dispense at once with his implication that even my motives are suspect. I simply have no ax to grind, never have had, and I'm convinced that Wolff is neither more nor less altruistic than I. Also I feel comparatively certain that, at bottom, he recognizes this to be true. So much for the sheer gall: now for the more significant matters.

## Pride and Prejudice

Wolff assails my position as one of "inflexible prejudices," saying that I am "nutty on the subject of Dixieland," that I rank with the "most violent of extremists," that I glory in a "total and extreme bias." I cannot deny this accusation, although I strenuously object to the cast his expression assumes. (Delicious, delicate nuances are shades too subtle for Wolff: he invests each idea with the utmost of invective.) I can't deny it, but I ask why my position is worse than that of extremists in the other camp, indeed why it is bad at all? I know only two jazz writers who

sue is at stake: all of us know it, and all of us perforce line up along one front or the other.

## The Real Jazz

Therefore I have my inflexible prejudice, my bias is total and extreme, my pet subject is Dixieland. What I support I call jazz, the real jazz, and this is to my mind nothing but collective improvisation. I fear the day is at hand when the ability to improvise coherently as a group will disappear altogether, yet this very ability is what always set our native American music apart from all other forms and types. I hate to see it become a lost art, and that is why I battle as I do.

It is useless to argue that Armstrong, Teagarden, and Goodman haven't added tremendously to the scope and potentialities of their re-

spective instruments. They are remarkable soloists, but they can no longer perform quite properly in wholly improvised ensembles. Once they could. Their disciples however—the younger musicians of today—never mastered that faculty at all.

Consequently that kind of music which I call jazz stands in imminent danger of dying out. Yet this need not happen, it isn't too late now, and I do what little I can to prevent it. If sometimes I seem violent, as Wolff suggests, I'm actually doing my cause a great disservice. I'll try to temper my tone, but I'll never change my tune. Somebody's gotta catch that cat!

(Incidentally Wolff's allusion to Bach fugues and classical music is particularly inept. There might

seem to be an analogy, for instance, between the relationship of string quartet to symphony orchestra and that of jazzband to swing orchestra. Even this analogy breaks down, however, under a moment's scrutiny. While the string quartet and symphony orchestra derive from the same principle, the jazzband and swing orchestra do not. Dixieland, and Dixieland alone, has collective improvisation as its distinguishing feature.)

## A Critic's Dilemma

Wolff condemns me for bringing a "limited technique" to bear in my reviews for *The Record Changer*. I submit that it isn't limited enough. My original purpose was to discuss only such records as by nature interest me profoundly, those which represent the sort of music I consistently endorse, what I consider jazz.

This appeared to me the only fair and honest method—a continuing (Modulate to Page 16)

## If it's a GRETSCH Synchronomatic ... it's a pleasure to play

Only a Gretsch can give you such easy and effortless playing qualities, such superior tone, second to none, and such distinguished beauty—because only Gretsch offers you the 7 features of Synchronomatic Supremacy—exclusive features found in no other guitar. Try a Gretsch Synchronomatic Guitar and you, too, will say "It's a Pleasure to Play".

Here are shown three types of Gretsch Synchronomatic Guitars. They vary in style and price but each embodies all the Synchronomatic features described above and each instrument is a superb piece of craftsmanship.



**GRETSCH "X75F" Synchronomatic**

Here is a honey to play—very popular with cowboy and other singing artists. A sweet toned, flat top model with center sound hole. Its big 16-inch body gives it marvelous depth and resonance of tone. Finished in rich dark lacquer with top in sunburst shading, and highly polished. Compare this with any other guitar at the price.

Only \$79—Utility Style Case, \$9 extra, or Deluxe Veneer Shell Case, \$42 extra.



**GRETSCH "100" Synchronomatic**

A big, full-powered, favorite orchestra model in full arched construction. Richly finished in dark brown lacquer with sunburst shading on top, sides and back. In its design and fittings are embodied all the exclusive Synchronomatic features that contribute so notably to easy, effortless playing. This is a guitar for the practical professional artist and an outstanding value at its very modest price of \$100.

With Utility Style Case, \$109. With Deluxe Veneer Shell Case, \$142.



**GRETSCH "160" Synchronomatic**

A Super-Auditorium instrument and a leader in beauty of design, with superior playing qualities. The "160" has been readily accepted by famous artists for professional use. Construction and fittings include all the popular "Synchronomatic" features—Synchronised Bridge, the compensating Chromatic Tail Piece, the Non-pressure Neck and the Gretsch Synchronomatic Tear Drop Sound Holes. All metal parts are heavily gold-plated.

Price with Deluxe Veneer Shell Case, \$202.

The Gretsch "Lentone" Pick-Up (fitting all models), \$27.50.

## GRETSCH SEVEN POINTS OF SYNCHROMATIC SUPREMACY

- 1 Non-pressure steel reinforced neck eases playing, adds fingering speed.
- 2 Synchronised bridge enriches tones of treble and bass.
- 3 Compensating Chromatic tail piece produces perfect tuning with reduced string tension.
- 4 Extra large body gives added power.
- 5 Gretsch Synchronomatic tear drop sound holes add both to beauty of appearance and tonal quality.
- 6 A perfect finish in heavy lacquer eliminates dampness, dust and finger marks.
- 7 The Gretsch Guarantee protects your investment.

Visit your GRETSCH dealer today and see these wonderful values with their exclusive Synchronomatic features

## Yes, And No

New York—AFM headquarters here told the *Beat* last week that while AFM proxy James C. Petrillo had not specifically lifted the order pertaining to the playing of the national anthem before and after each job, he had tacitly assumed it to be a war measure, and was informing all locals inquiring that it was up to the management at each job whether or not the anthem were to be played.

## SEE AND HEAR TEX BENEKE

AND THE GLENN MILLER BAND  
IN THAT NEW RKO PICTURE  
"MELODY TIME"  
USING AMERICA'S FINEST  
NEW STONE LINED MUTES  
AND E-Z FOLD STANDS

Write for Catalog  
HUMPHREY & BERG MFG. CO. INC.  
101 WEST 100TH STREET, CHICAGO 20, ILL.

60 Broadway, Brooklyn 11, N.Y.

The FRED. GRETSCH Mfg. Co.  
Musical Instrument Makers Since 1883

218 So. Wabash Ave., Chicago 4, ILL.

# Few Understand Tax Deductions

## Musicians Are Suckers Not To Keep Accurate Tabs Of Expenditures

By EDDIE RONAN

New York—Now that income tax day—March 15—is safely tucked into the book, many musicians are settling back, breathing a sigh of relief, and fatuously dismissing the problems of taxation from their minds until next year.

Those who do are suckers—every last one of them!

In an effort to keep its readers posted in front, *Down Beat* questioned Lewis C. Lebish, C.P.A., one of the top financial management consultants in the biz, who laid a bundle of facts open for anyone smart enough to take advantage of them.

He explained that there are a number of occupational expenses allowed as deductible over and above such general items as charitable contributions under a certain percent, medical and dental expenses more than 5 percent of a taxpayer's adjusted gross income, and the like. The general items for the most part are understood and listed on income tax forms, but occupational deductions peculiar to the music business usually are unknown even to those in the trade, Lebish, who is also an attorney, emphasized.

### Must Keep Records

As a result, occupational deductions allowable often are overlooked. And, although the treasury department allows estimated expenses in an amount which they consider reasonable, an accurate record of such allowable expenditures should be kept by every musician who wants to take full advantage of the occupational deductions peculiar to his trade.

In view of the fact that a substantial portion of estimated expenses may be disallowed by the treasury department, and that many expenses incurred during the year may be forgotten, Lebish points out the importance of

### two facts:

First, the ability to recognize occupational deductions.

Second, the need to keep a daily, weekly or monthly record of expenditures allowed as occupational deductions so that they may be tallied and kept as recorded proof in substantiation of the expenses claimed.

Due to the natural limits of this story, *Down Beat* will make no attempt to include all occupational items deductible, but will cover the important ones affecting the most people.

### These Are Deductible

The following expenditures peculiar to musicians are deductible:

Union dues, arrangements, rehearsal expenses, instrument repairs, rental of equipment, standbys, uniforms and professional make-up, laundry, valet and maid service.

Others are management costs, agents' commissions, postage and stationery for business and answering fan mail, rent of a business office, secretarial service, business trip transportation (doesn't include traveling between personal residence and local place of employment), salaries paid in conducting business, dues in professional societies, business gifts, and depreciation of property used for production of income, entertainment for business purposes, hotels, meals, etc., while away from home conducting business and miscellaneous expenses incurred in earning

### a taxable income.

Also included are publicity, photographs and reproduction, advertising and clipping service. Still, throat treatments for vocalists are non-deductible.

### Should Keep Budgets

Jobbing musicians and vocalists who do not have taxes withheld should make a special effort to keep accurate account of these deductible items. Also, musicians who have taxes withheld and who believe such withholdings will cover their total tax must realize that withholding rates are only 19 percent, and those with substantial earnings will be in a much higher bracket and therefore will have a substantial tax liability in addition

to their withholdings at the end of the year.

If you make more than \$5,000 a year, plus \$500 for each claimable surtax exemption, the government requires that an estimated income tax return be filed supplementing the withholdings.

Lebish, who handles finances and tax problems of Phil Brito, Count Basie and Benny Goodman, among others, suggests that musicians to be foresighted should budget their earnings and deposit to a special tax account an estimated amount each week so that their estimated tax liability more than withholding can be met at the end of the year.

Make it easy on yourself next March. Keep a record.

New York—Trumpeter Johnny Costello has switched from Jose Curbelo to Noro Morales' Cuban band at the Havana Madrid.

## Wife Of Musician Slain At Doorstep

Philadelphia—While Edward Matthews, local saxist and vocalist, slumbered in a bedroom of their North Philadelphia home last month, his wife, Clara, was slain at the doorstep by an assailant who hacked her about the face and head, then dragged her into an alley where he stripped a stocking from her leg, drew it about her neck and knotted it tight.

Matthews told police that he had not seen his wife since before he had left earlier that evening for an engagement. And, that she was not home when he returned at 3 a.m.

Couple have two children Carol, 5, and Edward Jr., 4.

## Rene Dumont CLARINETS

Made in France by craftsmen whose skill and expertise is traditional. Rene Dumont Clarinets have long been famous for tonal qualities and flawless action.

As your favorite music dealer we will be

ST. LOUIS MUSIC SUPPLY CO.  
4400 Delmar Blvd. St. Louis 8, Mo.

## PIANISTS IMPROVE YOUR PLAYING BY BROADWELL TECHNIQUE

Learn how the Broadwell Principles of Mental-Muscular Coordination and the Keyboard Patterns Method to gain proper keyboard habits can greatly improve your Accuracy, Technique, Memorizing, Sightreading and Playing.

### REDUCE PRACTICE EFFORT—10 TO 1

Your piano practice can be scientifically applied to eliminate Waste Effort and Time. Learn how one practice repetition can do the work of ten; how memorizing and sightreading are reduced to logical practice principles. The Broadwell System makes memorizing automatic. Makes sightreading a natural, rapid and accurate process.

### GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved quality of playing, but also the speed with which improvements in technique, accuracy, sightreading and memorizing, etc. become noticed. Improved master of skills such as trills, arpeggios, runs, octave passages, chord skips, is unmistakably evident after the first ten days.

### ADOPTED BY FAMOUS TEACHER-PIANISTS

The Broadwell Methods are used by famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the student who has had but 6 months of previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical pianist. The Broadwell Methods have been successfully used for over twenty years by thousands of pianists.

## BROADWELL PIANO TECHNIQUE

Mail Coupon — No obligation for  
FREE BOOK—"TECHNIQUE"

BROADWELL STUDIOS, Dept. 87-E  
Covina, California

### Gentlemen:

Send me your FREE Book "Technique" showing how I may quickly improve my Technique, Accuracy, Memorizing, Sightreading and Playing. I understand there is no obligation.

NAME .....

ADDRESS .....

CITY .....

STATE .....

**UFIP Cymbals**

"MY FAVORITES FOR RADIO WORK"

*Says*  
**WILLIE RODRIGUEZ**  
Staff Drummer at WHN - N.Y.

Versatile Willie Rodriguez cuts a show or a dance arrangement with equal facility... is as deft with tympani as he is with timbales. This former Paul Whiteman percussionist, now with Joel Herron at WHN-New York, is one of the many artist users of UFIP Cymbals.

Music stores everywhere have UFIP Cymbals. See your dealer and add UFIPs to your outfit today.

**UFIP Cymbals**

2-7-9 Union Square, New York 3, N. Y.  
(In Canada: 480 University Ave., Toronto)

Please send me a copy of "Cymbal Magic" with class and prices of UFIP Cymbals.

Name .....

Address .....

City .....

I play (photo instrument) Dept. A-57



## Cool Set For Chase June 25

Chicago—The Harry Cool band, recently at Bill Green's Casino in Pittsburgh and now on one-nights, will open at the Chase hotel in St. Louis June 25 for six weeks with a six week option.

Lester Lees, formerly with Mutual Music, has joined the band as manager. Band now carries five saxes, three trumpets and one trombone, three rhythm and vocalist Evelyn Stallings.

Cool recorded four sides for Mercury here in late April, doing the novelty *Mah-zel*, backed by *I Won't Be Home Anymore When You Call*, Sonny Skylar's *I'm a Rollin'* and a revival of *Forgive Me*. All sides have vocals by Cool. Band is booked by William Morris.

# Concert Trend May End In Ash Can

New York—The current trend to the concert halls as a stopgap for musicians large and small, who are feeling the pinch of the business today, may end up in the ash can unless more constructive planning and fruitful action go into the promotion end.

Concerts from coast to coast have been laying great big eggs! And, with top names and good music featured! Why?

It's a pretty simple answer. Promotion. Just plain bad promotion.

At a recent Carnegie concert featuring such names as Charlie Ventura, Bill Harris, Dave Tough, Charlie Shavers, Ralph Burns, Sid Catlett, Mildred Bailey, Mary Lou Williams, Marjorie Hyams, there weren't enough people to bother about seat reservations. Musically it was impressive; financially, well, hardly in the black.

Norman Granz' recent flop in

Los Angeles was due entirely to the lack of adequate promotion. And, Granz, as well as his associates, will tell you so.

Granz has had successful concerts both before and after the Los Angeles egg-layer. A recent success was one held in Detroit's Music Hall. The concert packed the 2,000 seats in the hall, rang up a \$3,800 net even after some \$250 had been lost in free passes.

How was it done?

Credit to Martha Glaser

Martha Glaser, who has been a right hand to the Jazz at the Philharmonic and who until the Detroit date had never handled the promotion end of a concert, went into Detroit a few days before the scheduled date. With her, she took a limited experimental budget.

First, and at virtually no cost, she devoted a goodly amount of effort to radio and the disc jockeys. She set personal appearances for both Norm and men in the group. They appeared either singly or in groups on Jack the Bellboy's WJBK disc show, on the Inter-racial Goodwill hour, on WJLB's Record Rangle show and on Bill Randle's platter stint.

In addition to the personal

shots, Martha spread the latest Jazz at the Philharmonic albums to all other stations. The records got good plugs. This operation covered WEXL, WJR, CKLW and WXYZ as well as the aforementioned WJBK and WJLB.

Community Press Coverage

Her press coverage was a bit unorthodox. Most of her efforts were devoted to the 12 community papers, the Negro and Jewish press. Nevertheless, she did not neglect the dailies and their columnists.

In an effort to familiarize all press representatives with what Jazz at the Philharmonic was doing, Miss Glaser held a press showing of Granz' *Jammin' the Blues* film. This as well as the concert itself got a good deal of play especially in the daily papers. Paid advertising was held to a minimum and its concentration was largely with the community and specialized press.

The concert received the benefit of a number of large and profitable tie-in ads taken by record stores. Despite the fact that college and high school papers were not running due to vacation, the above press coverage is far above

that given the average local or traveling concert.

Records Not Slighted

The third concentration was on the record stores and distributors. An important effort was a lecture given members of the disc departments of the major Detroit department stores. The meaning of jazz and what such a concert meant to record sales were thoroughly explained to those attending. Four record store autograph sessions were set for members of the concert to fulfill. And, a date was set for Granz to meet with the local record outlet heads and disc distributors. Although there was no outdoor advertising, more than 200 posters were displayed by some 50 record dealers.

Such drumming in the three important categories—press, radio and records—assured success for the concert.

If many of the newer concert units would take example from such promotion, there would be fewer eggs laid in the jazz concert halls across the country.

And that should please the public, the musicians—and, one should imagine, the promoters.

## Stan And Vido Offer Suggestion



Hollywood—Since Stan Kenton changed his mind for a second time (just after *Down Beat* went to press) and broke up his band in Tuscaloosa on April 17, his sidemen are facing the problem of spending the summer, and eating regularly until the lanky pianist re-organizes in August. Stan and his star tenorman, Vido Musso, pose as a chef and waiter here, one suggestion for keeping busy during the layoff.

## Jersey Club Opens Season

New York—The Club Middlebrook, Somerville, N. J., unshuttered April 16 for the summer months.

First unit to debut at the resort spot was the Anton LaPlaca trio and vocalist Joe Mainone. With bassist LaPlaca are Will Justice, formerly with Benny Goodman, tenor, and accordionist Joe Modica.

THE LATEST WORD IN  
PADDED  
INSTRUMENT COVERS...

# "ARTISTIC"



The finest craftsmanship and materials go into the making of "Artistic" Padded Instrument Covers. They can't be beat for convenience and durability. They have extra heavy padding that protects your instrument from jers and shocks. And "Artistic" Covers are so smart looking, you'll be proud to take them everywhere!

The following covers are made of "Aristilite," a vinylite plastic that is washable and will outwear leather. All sax covers have two roomy, zipper-closed accessory pockets, plastic reinforcements, luggage handles. Trumpet cover (illustrated) has zipper pocket for accessories, and place for mute at the end.

Trumpet Cover.....\$15.00  
Alto Sax Cover.....24.00  
Baritone Sax Cover.....45.00  
Bass Sax Cover (To order only) 75.00

The Tenor Sax Cover (illustrated) is made of heavy sailcloth with leather bindings and reinforcements.

Tenor Sax Cover.....29.00

# MIX

MUSICAL INSTRUMENT EXCHANGE, INC., 112 West 48th Street, New York 19, N. Y.

Enclosed find \$\_\_\_\_\_ for which please send the following "Artistic" Padded Instrument Covers:

Trumpet \_\_\_\_\_ Alto Sax \_\_\_\_\_ Baritone Sax \_\_\_\_\_  
Tenor Sax \_\_\_\_\_ Bass Sax (To order) \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ORDER TODAY!

# Jimmy Zito

and his  
HOLTON



## Hot Trumpet Man Now Leads Own Orchestra

Since opening at the Trianon in Los Angeles, Jimmy Zito's new 11-piece orchestra is drawing capacity crowds.

One reason for the band's popularity is Jimmy Zito's thrilling trumpet solos. A *Holton* owner for years, Jimmy is another trumpet man who demonstrates—



THE SWING IS TO HOLTON!  
FRANK HOLTON & CO.  
ELKHORN • WISCONSIN

MAKERS OF  
QUALITY BAND INSTRUMENTS



# Fiddle For Fun, Fish Is Their Living!

New York—As had often happened in the past, the Rasa brothers, dressed in tuxedos and carrying their instruments, walked into their wholesale fish house early one Monday morning, put on white sanitary coats, and began dumping boxes of smelly, glassy-eyed creatures on counters for the retailers to examine and buy.

"The music business being what it is these days," volunteered Brother Sal, spokesman for the family, "we've at last become almost happily resigned to making a lot of money this way, instead of being full time musicians."

## Had Band First

Fourteen years ago, Sal, who is now 33, Ralph, 35, Frank, 31, and Joe, 29, had a successful orchestra. They played club dates and provided music for network radio shows like *The Rise of the Goldbergs*. On the side they helped their father run the International Fish Co., 111 South St., in the heart of the Fulton fish market.

Then Papa Anthony died. Their Mother argued that they should give up the hazards of music and take over a sure thing: fish.



(Staff Photo by Get)

The Rasa boys gave in to Mom, but with misgivings. As a compromise with their hearts, they continued to play music on the

side, thereby reversing their original music-fish relationship.

That's how they came to walk into the fish shop with tuxedos and horns, of a Monday morning.

"A Sunday club date may not break up till 3 a. m. In that case we've got all we can do to beat the customers to the market. The retailers are 4 a. m. characters. That's when they get up, I mean."

## Play Week-End Dates

The Fultoneers, as the Rasa boys call their part-time orchestra, work private dances almost every Saturday and Sunday. The boys claim they play more for kicks than dough. Sal fronts and sings. Ralph plays piano and accordion. Frank blows tenor and clarinet. Joe is at guitar and also takes vocals. A gal singer and eight to ten more

and Melodies and specialize in old tunes. It's basically a society unit, with a six piece jam wing for occasional righteous moments.

The Rasas all took to music like a trout to a fly. Behind them were the guiding hands of an uncle who played violin at the Milan opera house in Italy (La Scala de Milano) and a grandfather who played for the Metropolitan in New York.

## Council Loves It

The Fultoneers are the special delight of the Fishery Council, industry promotional organization with headquarters at the Fulton market. The Rasas, in addition to naming their orchestra after the market, also wrote the council's "national anthem." It's called *Freddy the Fish*.

The Rasa brothers made a record of the tune for the council. Each of the two or three days a week that the board of education sends a class to visit the Fulton fish market, or Hunter college sends its dietetic majors, the council finishes off the guided tours by playing the record through once, then having the students join in the second time round with a rousing chorus.

## Raeburn On Stage

New York—Boyd Raeburn has been booked into the Paramount theater for three weeks starting May 21.

# Somebody's Gotta Catch Cat

(Jumped from Page 13)

nation of my "Jazz Jive by Jax" column for *Down Beat*—for I felt and admitted I could no longer do justice to swing. I was finally compelled to add a category for the latter, very much against my wishes and better judgment.

Naturally my coverage of big-band and small-band riff or re-bop strikes Wolf as "cursory, biased and highly dispirited." It is just that. On the other hand, so are the Dixieland reviews of men like Feather and Ulanov. This only proves that each critic should concentrate upon the brand of hot music—the style, the type, the form—of which he approves.

No reviewers are "tolerant" and "dispassionate," as Wolf correctly notes, but they can't and shouldn't be. A tolerant critic would find something good in everything, while a dispassionate one would discover nothing exceptional in anything. Objectivity—a state of temporary suspension—is about all that Wolf can

ask, and to what kind of criticism would such an attitude conduce?

## Categories for Cats

I shall conclude by indicating that, despite his inimical reaction to my writing, Wolf proposes for record reviewers categories almost identical to those I long since adopted for my column. He suggests four: hot vocal, hot piano, Dixieland and similar, and small hot groups other than Dixieland.

I break the first down into "Sacred and Sinful" and "Singing the Blues," cover the second in "Barrelhouse and Boogie," the third with "The Dixieland Band," and the fourth as the stuff of "Swing and Stuff." Where's the difficulty, and what has Wolf supplied that I haven't?

Let me add that I feel highly honored to be grouped, on any account whatever, with critics such as Rudi Blesh, Hughes Pan-assie, Robert Goffin, Bill Russell, George Avakian, Gene Williams, Charlie Smith, Fred Ramsey, and Ernest Borneman.

**"VIBRATO TONE STUDIES" — MILT WERNER**  
**GREATEST SAX BOOK EVER WRITTEN!**  
 Written by one of the country's leading instructors—this analysis of over 30,000 lessons. Clearly teaches the "how" and "why" of —  
 • VIBRATO—approached on an exact science.  
 • INTONATION—based on correct vowel placements.  
 • STACCATO—developed to equal speed of vibrato.  
 • 16 ORIGINAL SOLOS—for control of tone and technique.  
 • A total of 64 pages of unique, instructive saxophone studies.  
 Price \$3.00  
 ORDER TODAY  
 HALMILES PUB. CO. 1458 MORRIS AVE. N. Y. C. 57

**"LA VELLE" Custom Built Mouthpieces**  
*"Perfection in Modern Mouthpieces"*  
 For ALL Brass Instruments  
 Trumpet, Cornet, Trombone, Baritone, French Horn, Mellophone and Bass Horn  
 Information mailed upon request  
 440 Wood St. RONALD H. LA VELLE Pittsburgh 22, Pa.

## THROW AWAY THOSE SUBSTITUTES!!

**BUDDY RICH** **GEORGE WETTLING**

**AVEDIS ZILDJIAN CYMBALS**  
*are again available!*

Though scarce during the war years, AVEDIS ZILDJIAN Genuine Turkish Cymbals have always been the only choice of such top drummers as Buddy Rich, Gene Krupa, Dave Tough, George Wettling, Ray McKinley, and hundreds more. AVEDIS ZILDJIANs are not mass-produced... each one is the individual hand-work of skilled craftsmen. They are made by a secret process that has been the exclusive property of the Zildjian family for over 300 years. Genuine AVEDIS ZILDJIAN Cymbals are unequalled in quality, tone, and resonance!

**Avedis ZILDJIAN Company**

39 FAYETTE STREET • NORTH QUINCY, MASS. U.S.A.

In your continued search for the perfect instrument you will eventually discover..

*Blessing*

**CARL FISCHER**

MUSICAL INSTRUMENT CO., Inc.

COOPER SQUARE NEW YORK 3, N. Y.

A COLUMN FOR RECORD COLLECTORS.....

## THE HOT BOX

By GEORGE HOEFER, Jr.

Art Feher of Cleveland sends in the following interesting information. Louis Armstrong made *St. Louis Blues* in Paris, France, issued in 1934 on French Brunswick 500490 using master number 1483. Delaunay states that there were two versions made but only includes the one master number. A few months ago it was discovered that a third version was made at the same time as the others and sent to Germany but only twenty-five copies were pressed since it was decided they weren't Aryan enough and so were left to gather dust year after year. When the British took over the factory wherein the records lay, a hip officer picked them up.



George

Feher has recently obtained one of the records by Louis Armstrong on German Brunswick A 9683 and has compared this version with 1483. He finds it not only different but much better. This is confirmed by the prominent cornetist and Armstrong collector, Bill Rosenberg of Cleveland.

The William Russell-Gene Williams complete but unpublished discography of Louis Armstrong does not list 1478 but does include two versions of *St. Louis Blues* 1483 and 1484. *Song of the Vipers* listed by Delaunay as 1484 should be 1485. Therefore a third version of a fine recording exists in a very limited number mostly in Europe. To obtain a complete Armstrong collection becomes much more difficult with this news.

The publication of Delaunay's new Hot Discography by Criterion Books this fall may reveal other record facts similar to the above. It is fascinating to accumulate such discographical data, and there still are many obscure items that are listed as "personnel unknown."

A rather well known record by Carmichael's *Collegians on Gennett* 6474, Champion 16453, 40001 has not had the personnel listed to date. They made two sides in 1928, *March of the Hoodlums* (13722) and *Walkin' the Dog* (13724b) in Richmond, Indiana.

The baritone saxophonist on the date is now in the advertising business in Chicago and gave the *Hot Box* the complete line-up. Here it is: Hoagy Carmichael, cornet and piano; Wad Allen, tenor sax (this is the Wad Allen mentioned so frequently in Hoagy's book *Stardust Road*); the late "Dub" Schoffner, cornet (a horn player who played very much like Bix Beiderbecke); Johnny Abrams, violin; Bob McCue, piano (played while Hoagy cut his first and last cornet solo); "Fizz" Goodrich, bari-

## Elliot Cuts Birthday Cake



Lansing—Student of Michigan State college presented Elliot Lawrence with a cake on his 22nd birthday anniversary here, and vocalists Jack Hunter and Rosalind Patton stand by for their share. Since leaving the Hotel Pennsylvania in New York the Lawrence band has played 37 campus dates.

tone sax; Bob Vollmer, drums; and a fellow named Fox on alto sax. This group was a college band working at Indiana University under the direction of Hoagy Carmichael.

Another obscure Gennett personnel of 1929 was revealed recently by Gene Gifford, famous arranger for the Goldkette, Casa Loma and his own groups, now working freelance in Chicago. He mentions a record released under the name of Johnny Burris of a Gifford tune called *So Comfy*. The latter wrote the piece for the Freddie Bergen and Orange Blossom units of Goldkette Attractions.

The trumpet is played by the same Bixian horn as the Carmichael record above, "Dub Schoffner now dead, Johnny Burris was on piano, Pee Wee Hunt, trombone; Bill Rausch, trombone; Gene Gifford, guitar; Steve Brown, bass; and Wally Irvin, drums.

MISCELLANY: Bettelou Purvis advises that Jack Purvis, her father,

is in Cairo, Egypt headed to San Francisco via India, Philippines and Hawaii expecting to arrive in the States next fall. He is spending a great deal of time composing a piano suite. In the *Hot Box*, August 26, '46, was included an insert to the effect that Bettelou would like to have any information pertaining to her father's whereabouts. Purvis himself saw the insert and enclosed it in a letter to his daughter from Europe.

## Columbia Starts Pop Jazz Series

Chicago—Columbia records will shortly undertake a series of special jazz releases, but the kind of jazz that sells. Manie Sacks intends to cut sides by Cab Calloway and a six-piece group, Mary Ann McCall, the former Woody Herman vocalist, and the Buster Bennett trio.

## Starlight Goes For Name Bands

Wildwood, N. J.—The redecorated Starlight ballroom here will feature name bands on week-end dates, kicking off with Vaughn Monroe Memorial Day.

Switch in policy to name bands and week-end only policy was due to local union scale being raised to a prohibitive figure, making full operation with semi-name and local bands unprofitable, Starlight operators said.

## Terkel ABC Show Has Jazz, Opera

Chicago—The Studs Terkel show, with a strong accent on jazz music, was, at press time, hoping to have its ABC net time renewed for a second 13 week period.

The show, emceed by Terkel, disc jockey and jazz enthusiast, features Georgie Barnes trio and a Dixie group lead by trumpet man Ralph Martire, with overall music direction by Harry Kogen. Such names as Lonnie Johnson, Jimmy McPartland, Charlotte Morris, Jackie Cain have been featured. Chamber music and even opera is not ignored, with artists of every type music used.

Show, written by Marvin David, is heard ABC-wise at 6:30 p. m., CST Thursdays and in Chicago at 9:30.

THE CHOICE FROM COAST TO COAST

## K-LITH VISIONAID

MANUSCRIPT AND SCORE PAPER

The paper scientifically made to eliminate glare for vision aid.

SOLD BY MUSIC DEALERS EVERYWHERE

HOUSE OF Kennedy INCORPORATED

1000 N. BURN AVENUE, N. W. CLEVELAND, OHIO

## MILTON G. WOLF

FLAT WIRE WOUND

### DUR-A-GLO and LEKTRO-MAGNETIC STRINGS

- ☐ JUMBO SPANISH GUITAR FOR NON-ELECTRIC SET 2.25
- ☐ SPANISH GUITAR FOR NON-ELECTRIC SET 2.00
- ☐ LEKTRO-MAGNETIC FOR ELECTRIC SPANISH GUITAR SET 2.00
- ☐ LEKTRO-MAGNETIC FOR ELECTRIC HAWAIIAN GUITAR SET 2.00
- ☐ DUR-A-GLO FLAT WIRE WOUND STRINGS for all fretted instruments.

## MILTON G. WOLF

### Lektro Guitar Picks

- DO NOT CLING TO THE STRING
- PRODUCE BETTER TONE
- GIVE FASTER PICK TECHNIQUE

□ 7 for \$1.00

### GUITARIST ITEMS

- ☐ THE GEORGE M. SMITH MODERN GUITAR METHOD..... 2.50
- ☐ GEORGE M. SMITH GUITAR SOLOS..... Volume One 2.00
- ☐ GEORGE M. SMITH GUITAR SOLOS..... Volume Two 2.00
- ☐ G MINOR SPIN and SWOON OF A GOON, 2 Duets Arrangements, by George Barnes. Both for..... 1.00
- ☐ QUIRK OF A DICK, Guitar Solo, Red Varner..... 1.00
- ☐ GEORGE BARNES GUITAR METHOD..... 1.50
- ☐ GEORGE BARNES SOLO BOOK, Guitar Styles..... 1.00
- ☐ GEORGE M. SMITH RECORD ALBUM..... 6 Sides 3.75
- ☐ GUITAR RECORD No. 1279..... 1.50
- ☐ G Minor Spin—Swoon of a Goon—Played by George Barnes and Ernie Varner

On Record Orders Add 25c for Postage; 35c West of Rockies

Your Dealer Can Supply

All Prices Retail. Add 10c for Postage and Handling. No C.O.D.'s, Please.

## MILTON G. WOLF

The String Master  
1220A KIMBALL BLDG. CHICAGO 4, ILL.  
Division Quality Music String Co., Inc.

ONLY **Accordiana**<sup>®</sup>  
GIVES YOU THESE PERFORMANCE ADVANTAGES



Fast, silent Rocker Action treble shifts.



Airflow Interior—30% more volume.



Deep fold bellows for quicker response.

FOUR NEW MODELS priced from \$500 to \$750 with case, now on display.

Write Excelsior Accordions, Inc.,

333 Sixth Avenue, New York 14, N. Y.

for free circular and for the name of your nearest dealer.

\* PRODUCT OF EXCELSIOR.  
Accordiana is the only imported accordion incorporating patented Excelsior features.



Write for FREE booklet CR 7-a

- Diversify your musical expression
- Originate fresh ideas
- Increase your income through study of the SCHILLINGER SYSTEM of MUSICAL COMPOSITION.

Two volumes \$30.00

CARL FISCHER, Inc.



# DIGGIN' the DISCS WITH MIX

## Hot Jazz

### Eddie Getz Quintet

!!! Roger  
!!! Out of Nowhere

Roger is fast moving jazz played by this little Milwaukee band with an alto soloist who has heard Charlie Parker to considerable advantage. Following piano is locked-chord style, and his rhythm work behind the swinging guitar is noteworthy. Side rocks and is never lackadaisical as are the efforts of so many better known groups. *Nowhere* is spoiled partially by lack of tonal presence. Alto solo again is delightful. Bass man's ideas are not earth-shakingly novel, but always swing—and that is a novelty. If this band is typical of what's around Milwaukee, they'd better rename some street there West Fifty Second and give up in New York. (Chord 632)

### Beck Clayton's Big Four

!!! Dawn Dance  
!!! It's Dixie  
!!! Walls-A-Poppin'  
!!! Basie's Morning Blues

Dance is a good lesson for arrangers, in that the unison clarymuted trumpet passages, moving through several registers show how each instrument changes sonority and overshines the other in different register sections. *Dixie's* beat lags towards first chorus close. *Walls and Morning* are the better sides, with Scoville Brown's Lester Young-toned clarinet coming out on the former, and Tiny Grimes' guitar more relaxed on the latter. (HRS 1024, 1052)

### Tony Mottola Four

!!! Coquette  
!!! Tony's Touch

Four fine radio musicians on this one: Mottola's guitar, Feld (drums), Alpert (bass), and Guarneri (piano). *Coquette* shows those pretty inside changes that George Van Eps used so well some years ago. Still sounds nice. *Touch* is a Billy Stegmeyer idea. (Majestic 1125)

### Max Miller Trio

!!! Heartbeat  
!!! Caravan

Two badly recorded sides by the Chi jazz man famed for his vibes but playing piano here. *Caravan* taken upper than than ordinary shows off Max's percussive command of piano, but doesn't display much tonal sub-

## Symbol Key

!!! Tops  
!!! Testy  
!!! Tepid  
!!! Tedious

lety or great harmonic variation. *Heartbeat* is a stomp blues with a beginning using even four beat left hand such as you don't hear much anymore. Both sides give you the definite impression of a converted vibes soloist rather than direct piano playing, despite the fact that there are spots of real interest on both sides. Max should remember that a piano needs volume contrasts as much as any other instrument. (Gold Seal 401)

### The Paul Jordan Quartet

!!! Blues For Poems  
!!! Goin' Far Away

Bud Freeman is given free rein with his tenor horse on both sides here with a background much more current in ideas than those with whom you have heard him lately. It's an interesting experiment to hear the pianoman's conception of blues in contrast to Freeman's. Despite the shaky Freeman vibrato on the twister, he sounds more at ease. Bass and drummer are excellent. (Gold Seal 402)

### Bechet-Spanier Big Four

!!! Sweet Lorraine  
!!! Lazy River  
!!! China Boy  
!!! Four Or Five Times

Steve Smith has made this 1938 album re-available at long last with the two horn men backed by Carmen Mastren's guitar and Wellman Braud's bass. Check all these sides, compare them with Muggsy's recent Disc album, given a limp review here, and see if you don't hear a startling difference. Here the Mug's playing is alive, moving and full of Armstrong influences. In the new album, it droops. Added note of commendation to old-time Tommy Dorsey guitarist Mastren who certainly played full rhythm on these sides. These sides may be old-fashioned, but like all good hat jazz at any time, they fit like a fine old tweed. (HRS 1)

### Mary Osborne Trio

!!! Oops My Lady  
!!! Blue's In Mary's Hat

Lady is polite jazz, with Mary's guitar and Sanford Gold's piano

## BEST BETS

### Hot Jazz

Roger  
by Eddie Getz (Chord)  
Swing  
Moon Nocturne  
by Charlie Ventura (National)

### Dance

I Never Knew  
by Sam Donahue (Capitol)

### Vocal

The Miguella Valdes Album  
(Musicraft)

### Concert Music

The Red House  
by Miklos Rona (Capitol)

to the fore. Bob Thiele's balancing of small groups still leaves a lot to be desired for full range color. Flat is much like Lady—not tremendous, but competent, solid playing. (Signature 15087)

## Swing

### Charlie Ventura

!!! Moon Nocturne  
!!! (Parts I and II)

By far the best record tenor saxist Ventura made with his now split-up big band of the tune Herbie Fields recently recorded and which Basie used to have Earl Warren sing. Best solo beside Ventura's various efforts is Neal Hefti's trumpet passage opening the second side: Good warm tone and unhurried ideas. (National 9029)

### Paul Jordan Octet

!!! The Footwarmer  
!!! Lament To A Water Buffalo

Two sides proving that it doesn't take 37 men and a harp to try unusual voicing and arranging ideas. Boyd Orlando's

excellent tenor gets off on both sides, and the octet's execution though not perfect in all respects, has a whiplike snap to it that commands respect. *Buffalo* is a berceuse for bowed bass, which isn't always clear in intent. There's good guitar as well as more well-scored ensemble. These two just miss being top notch records. (Gold Seal 403)

### George Paxton

!!! Streamliner  
!!! The Whiffenpoof Song

*Streamliner* is conventional big band riffing starting out with piano-backed reeds and moving into brass, and a couple of solos. Main trouble is that everyone in the band, especially the drummer, is pressing too hard. Reverse is the Vassar theme song. (Majestic 7224)

### Louis Prima

!!! Sing Sing Sing  
!!! Chinatown

Prima on his own tune which coined Benny Goodman a young fortune. At the tempo Louis takes it, it sounds a lot like *Diga Diga Doo*. Side center-stages drummer Jimmy Vincent, who several times speeds while playing the various tricks required of all drum solos. It's pretty meaningless stuff, after ten years of Krupa-Rich-Cole drumnastics. *Chinatown* has more of that tantalizing Prima trumpet which always starts out to make you expect a great Louis Armstrong-type solo but never quite gets there. Reed section is very, very sloppy in one passage. Ending Prima passage is much better, still on the quasi-Armstrong kick. (Majestic 1131)

### Babs' Three Bips And A Bop

!!! Oop-Pop-A-Do  
!!! Stompin' At The Savoy  
!!! Lap-Pop  
!!! Pay Dem Dues

Babs Gonzales, joined on scat vocaling by Tad Dameron (piano) and Pee Wee Tinney (guitar). Others in it are Rudy

## IN NEW YORK IT'S MAIN STEM FOR A COMPLETE LINE OF JAZZ

| ALBUMS                      | PRICE | Artie Shaw                         | PRICE |
|-----------------------------|-------|------------------------------------|-------|
| Be-Bop (Savoy)              | 3.95  | Freddie                            | .65   |
| Jacquet (Savoy)             | 2.95  | Summit Ridge Drive                 | .65   |
| Dixie Gillespie (Musicraft) | 3.95  | Dancing In The Dark                | .65   |
| Ellington Carnegie Concert  | 3.95  | Benny Goodman                      | .90   |
| Esquire 1946 Vol. 2         | 3.95  | More Than You Know                 | .90   |
| New 52nd St. Jazz           | 3.95  | Sweet Six                          | .65   |
| Stan Stewart                | 3.95  | George Brunis                      | 1.05  |
| Lamplighter-Ventura-Vol. 1  | 3.95  | Ugly Charlie                       | 1.05  |
| Frankie Carlo Ecstasy       | 3.95  | Tin Roof Blues                     | 1.05  |
| Stan Kenton                 | 3.31  | Charlie Barnet                     | .80   |
| Bechet-Spanier              | 3.95  | Call Coot Blues                    | .80   |
| Eddie Heywood (Savoy)       | 3.95  | No Pad To Me                       | .80   |
| King Cole Quintet           | 3.95  | It's Quebec                        | .80   |
| Jazz At The Phil. 1         | 5.10  | Facin The Face                     | 1.57  |
| Jazz At The Phil. 4         | 4.05  | If I Had You                       | 1.57  |
| Hot Piano-Guarnieri         | 3.95  | George Auld                        | .65   |
| History of Jazz 3 & 4       | 4.75  | I Don't Know Why                   | .65   |
| Sax Stylings (Savoy)        | 3.95  | George Perry                       | .80   |
| Tenor Sax (Savoy)           | 3.95  | Frankie Laine                      | .80   |
| Louis Jordan                | 3.95  | Sunday Kind Of Love                | .80   |
| Errol Garner                | 3.95  | That's My Desire                   | .80   |
| Johnny Bonds (Brunswick)    | 3.15  | Melancholy Madeline                | 1.05  |
| Jan Aquino Favorites        | 3.95  | Johnny Bothwell                    | .80   |
| Red Nichols Classics 1 & 2  | 3.95  | I'll Remember April                | .80   |
| King Oliver (Brunswick)     | 2.25  | My Old Flame                       | .80   |
| Lamp-Venturi                | 2.25  | Strange Feeling                    | .80   |
| RECORDS                     |       | Sky Blue Water                     | .80   |
| At Hibber                   |       | Illinois Jacquet                   | 1.05  |
| In My Little Brown Book     | .80   | Traditional Blues                  | 1.05  |
| Feathered Bill Blues        | .80   | Jacquet Bounce                     | .80   |
| Don't Take Your Love        | 1.05  | J. C. Higginbotham: Darknash Blues | 1.05  |
| Coleman Hawkins             | 1.25  | Sarah Vaughn: Time After Time      | .80   |
| Battle Of Saxes             | .80   | Buddy Rich: Oop Bop Sh' Bam        | .80   |
| Night And Day               | .80   | Boyd Raeburn: Boyd's Note          | .80   |
| Barrel-House                | 1.05  | Flip Phillips: Melody From The Sky | 1.05  |
| Man I Love                  | 1.57  | Ellington Unit: Messie Bossi       | 1.05  |
| Disorder At The Border      | .80   | Earl Bostic: Let's Ball Tonight    | .80   |
| Body And Soul               | 1.57  | Dodo Marcarena: Up In Dodo's Room  | 1.05  |
| Brown Dots                  | .80   | Nort Maymora: Springing On Central | 1.05  |
| Well Match                  | .80   | Cory Cole: Body And Soul           | .80   |
| You Took All My Love        | .80   | Duke Ellington: Trumpet No End     | .80   |
| Pity To Say Goodnight       | .80   | Luis Russell: I'm Yours            | .80   |
| Lester Young                | .80   | Joe Marsala: Clarinet Marmalade    | .80   |
| Sam-A-Bop                   | 1.05  | Tristano: Can't Get Started        | .80   |
| I Got Rhythm                | 1.57  | Dave Lambert: Gershwin G.          | .80   |
| I After Theor Jump          | 1.25  | Bobby Hackett: Pannin From Heaven  | 1.05  |
| I Never Knew                | .80   | Eldridge: I Want To Be Happy       | .80   |
| Yank Lawson                 | 1.05  | Earl Hines: Margie                 | .80   |
| Sugarfoot Stomp             | .80   | Don Byas: Pennies From Heaven      | .80   |
| Sugar                       | 1.05  | Sy Oliver: O Daddy-o               | .65   |
| Dixie Gillespie             | 1.05  | Ziggy Elman: Please Mama           | .65   |
| Momms The Moosh             | 1.05  | McKiley: Red Sun Stomping          | .65   |
| Dixie For Dis.              | 1.05  | Luncheon: Mergie                   | .80   |
| Yardbird Suite              | 1.05  | Fats Waller: Honeydoodle Blues     | 1.05  |
| Bill Harris                 | 1.05  | Rex Stewart: Za Za                 | 1.25  |
| Somebody Loves Me           | 1.05  | Boony Carter: All Of Me            | 1.57  |
| Woodchopper's Holiday       | 1.05  | 3 Bips & A Bop: Oop Bop A Doo      | 1.05  |
| Once In A While             | .80   |                                    |       |
| Where Or When               | 1.25  |                                    |       |
| Charlie Shavers             | 1.05  |                                    |       |
| Broadway                    | 1.05  |                                    |       |
| Dixie's Dream               | 1.05  |                                    |       |
| My Man                      | .80   |                                    |       |
| If I Had You                | 1.05  |                                    |       |
| Bliss Holiday               | .80   |                                    |       |
| Lover Come Back To Me       | 1.05  |                                    |       |
| Straps Fruit                | .80   |                                    |       |
| Lover Man                   | .80   |                                    |       |
| No More                     | .80   |                                    |       |
| Traveling Light             | .65   |                                    |       |
| Billie's Boogie             | .80   |                                    |       |
| Night In Tunisia            | 1.05  |                                    |       |
| Red Cross                   | .80   |                                    |       |

## MAIN STEM RECORD SHOP

1693 Broadway, New York 19, N. Y.

Minimum Order 3 Records  
Must check C.O.D. or prepaid  
Enclose 50c for Shipping and Insuring

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

## HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

- BESSIE SMITH—With Louis Armstrong and Fletcher Henderson. COLD IN HAND BLUES, YOU'VE BEEN A GOOD OLE WAGON, YOUNG WOMAN'S BLUES, CAKE WALKING BABIES, BABY DOLL, LOST YOUR HEAD BLUES, EMPTY BED BLUES (part 1 & 2). 4-10" records—\$3.57
- ILLINOIS JACQUET—Jacquet in The Box, Jacquet and Coet, Illinois: Goe To Chicago, Jacquet and No Vest. 2-10" records—\$2.49
- GUY LOMBARDO WALTZ ALBUM—The Sweetheart of Sigma Chi, Caroline Moon, Merry Widow, Waltz, Charmaine, When I Grow Too Old To Dream, Russian Lullaby, Shadow Waltz, Beautiful Waltz. 4-10" records—\$3.95
- GUY LOMBARDO ALBUM—Featuring The Twirle Piano—HUMORESQUE, TALE FROM VIENNA WOODS, JUST ONE OF THOSE THINGS, WHO, SWANEE RIVER, IRISH WASHBURN, DOLL DANCE, BARCAROLLE. 4-10" records—\$3.95
- CHARLIE VENTURA AND HIS SEXTET on Black and White—Charlie Ventura, Tenor Sax; Charlie Kennedy, Alto Sax; Red Rodney, Trumpet; Teddy Napier, Piano; Nick Fatool, Drums; WHAT IS THIS THING CALLED LOVE, CHIMP'S MINUTE WALTZ, I'M IN THE MOOD FOR LOVE, SLOW JOE. 2-12" records—\$4.05
- GEMS OF JAZZ ALBUM (Vol. 1)—Gene Krupa, Jim Stacy, Israel Crosby, Meade Lux Lewis, Bud Freeman, Mildred Bailey, Joe Marsala, Bobby Hackett, MONKEY SUNKLE ROSE, SQUEEZE ME, MONKEY TONK TRAIN BLUES, DOWN HEARTED BLUES, FEATHERED LAMENT, TILLY'S DOWN TOWN NOW, WHAT IS THERE TO SAY. 6-10" records—\$3.95
- CHICAGO JAZZ ALBUM—Bud Freeman, Joe Marsala, Joe Stacy, Pee Wee Tinney, Eddie Condon, etc. NOBODY'S SWEETHEART, THERE'LL BE SOME CHANGES MADE, CHINA BOY, JAZZ ME BLUES, BUGLE CALL BAC, SISTER KATE, I'VE FOUND A NEW BABY, SUGAR, THE DARKTOWN STRUTTERS' BALL, etc. 6-10" records—\$3.95
- KANSAS CITY JAZZ ALBUM—Lester Young, Joe Turner, Mary Lou Williams, Andy Kirk, Don Byas, Buck Clayton, Abe Baker, Count Basie, SOUTH, DOG-GIN' AROUND, I WANT A LITTLE GIRL, TWELFTH STREET RAG, BABY DEAD, PINEY BROWN BLUES, HARMONY BLUES, THE COUNT, MOTEN'S SWING, GOOD MORNING BLUES, etc. 6-10" records—\$3.95
- NEW ORLEANS JAZZ—With Louis Armstrong, Red Allen, Johnny Dodds, Johnny Moore, COAL CART BLUES, KING PORTER STOMP, CANAL STREET BLUES, PERDIDO STREET BLUES, etc. 6-10" records—\$3.95
- BUD FREEMAN FASHIONS IN SWING—Pee Wee Russell, Max Kaminsky, Morny Feld, Eddie Condon, etc. BIG BOY, COPENHAGEN: OH BABY, SENSATION: I NEED SOME PETTIN', TIA JUANA: SUSIE, FIDGETY FEET. 4-10" records—\$3.95
- CHARLIE VENTURA WITH RED CALENDER AND BARNEY BIGARD—Man I Love (all parts), Stompin' At The Savoy (all parts), Charlie Boy, I Don't Know Why, I Love You Like I Do. 3-10" records—\$4.05
- RED NICHOLS JAZZ CLASSICS (Vol. 2)—His Five Pennies with Miff Mole, Pee Wee Russell, Adrian Rollini, Jimmy Dorsey, Eddie Lang, DA FEELIN', NO PAIN, AVAALON, NOBODY'S SWEETHEART, BONE YARD SHUFFLE, WASH BOARD BLUES, etc. 4-10" records—\$3.95
- JOHNNY DODDS NEW ORLEANS ALBUM—Woody Blues, New Orleans Stomp: Come On And Stomp, Stomp, Stomp: After You've Gone; Joe Turner Blues, When Erastus Plann His Old Kase; Forty and Tight, Piggly Wiggly. 4-10" records—\$3.95
- FRANK TESCHMECHER ALBUM—Edna Condon, Gene Krupa, George Walling, Bud Freeman, Art Rodas, etc. I'VE FOUND A NEW BABY, THERE'LL BE SOME CHANGES MADE: BABY, WON'T YOU PLEASE COME HOME, TRYING TO STOP MY CRYING: COPENHAGEN, PRINCE OF WALES, WAILIN' BLUES, BARREL HOUSE STOMP. 4-10" records—\$3.95
- LOUIS ARMSTRONG JAZZ CLASSICS—Wild Man Blues, Melancholy, Georgia, Be Be: Drop That Sock: Steadic Street, Stomp Off, Let's Go, Terrible Blues, Santa Claus Blues. 4-10" records—\$3.95
- KID ORY AND HIS CREOLE JAZZ BAND—NEW ORLEANS JAZZ ALBUM WITH BARNEY BIGARD—Beckin' Get A Hole In It, Tiger Rag, Eb, La Bas, Creole Bo, Farwell To Storyville. 4-10" records—\$3.57
- JOHN KIRBY ALBUM—Crescendo, I'll Be Happy, Rose Room, 20th Century Club Sereados, Double Talk, Bounce of The Sugar Plum Fairy, Sweet Georgia Brown. 4-10" records—\$3.57

## RECORD RENDEZVOUS

300 Prospect Ave., Cleveland 15, Ohio  
Please Ship To:

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
Add 25c for Packing  
In Ohio add 1% Sales Tax  
I ENCLOSE ☐ CHECK ☐ MONEY ORDER  
SEND C.O.D.

THE SHAPE IS THE THING!

Acton's  
**TAPER-TONE**  
Needles

HI-FIDELITY SHOULDERED NEEDLES  
FOR YOUR RECORD LISTENING ENJOYMENT

Bring out the full, beautiful tones of your records with the Taper-Tone. Its smooth, smooth point travels over your records as quietly as a breeze... gives you the ultimate in scratch-free listening enjoyment. And this precision, ten-play needle is extra gentle with your valuable records. Taper-Tones are available throughout the world wherever needles are sold.

A Product of **Bagshaw** Famous for Fine Needles Since 1892



Chicago, May 7, 1947

## RECORD REVIEWS

DOWN BEAT

19

Williams sax. The vocal work is hampered by using vowel sounds for the scat which make it necessary to sing short phrases and limit the potential ideas. Also Gonzales pitch as a singer isn't as sure as Lambert's when it comes to solo work. Phipps' bass sounds as if he were using a speaker—has that flat ring to the lower tones. (Blue Note 534, 535)

## Snub Mosely

♪ ♪ Blues At High Noon  
♪ ♪ Snub's Boogie

This is more like it, the saucy jazz which Snub has always played. His tram solo is too short to demonstrate his truly astonishing trick technique on the horn, though the backing, a fast boogie taken cut-time, will give you a better idea. (Sonora 501)

## Eddie Davis

♪ ♪ Lover  
♪ ♪ Licks A Plenty

First fast, second medium tenor sax solos of a sort you've heard before. Opening of *Lover* is held down and employs better material. (Apollo 1207)

## Dance

## Sam Donahue

♪ ♪ I Never Knew  
♪ ♪ Why Did It Have To End So Soon

Who'd a thunk it—swingin' Sambo on a slow, pretty treatment of a tune that's been a private property of brass sections for years. He added a vocal group to Bill Lockwood's singing and then takes a sax passage himself, backed by the band's playing of polite stop beats. Tasty toe tempo on the flipping also. (Capitol 405)

## Jose Carbele

♪ ♪ Managua Nicaragua  
♪ ♪ The Breeze And I

Only badly played reeds keep this from being a very successful use of Cuban tempos combined with average American dance band work. It certainly is the best attempt at the mixture out recently though. (Victor 26-9015)

## Dick Jurgens

♪ ♪ Fraquita Serenade  
♪ ♪ I Miss That Feeling

Even the Chicago-styled tenor bands are improving. With whatever quibbles you may have about the arrangement and the use of strings here, there is certainly more lift to the band as a whole than there has been in a long while. (37253)

## Carpenter's New Ork On Modern Label

Hollywood—Ike Carpenter's new crew, now at the Trianon will be paired with Hadda Brooks, boogie woogie exponent, on the Modern label.

**EQUIP YOUR ORCHESTRA WITH MANUS A-JUST-ABLE COVERS**

STRONG, LASTING, ECONOMICAL  
They Look Sharp on the Road!  
BASSES, 22", 24", 26", 28", 30", 32", 34", 36", 38", 40", 42", 44", 46", 48", 50", 52", 54", 56", 58", 60", 62", 64", 66", 68", 70", 72", 74", 76", 78", 80", 82", 84", 86", 88", 90", 92", 94", 96", 98", 100", 102", 104", 106", 108", 110", 112", 114", 116", 118", 120", 122", 124", 126", 128", 130", 132", 134", 136", 138", 140", 142", 144", 146", 148", 150", 152", 154", 156", 158", 160", 162", 164", 166", 168", 170", 172", 174", 176", 178", 180", 182", 184", 186", 188", 190", 192", 194", 196", 198", 200", 202", 204", 206", 208", 210", 212", 214", 216", 218", 220", 222", 224", 226", 228", 230", 232", 234", 236", 238", 240", 242", 244", 246", 248", 250", 252", 254", 256", 258", 260", 262", 264", 266", 268", 270", 272", 274", 276", 278", 280", 282", 284", 286", 288", 290", 292", 294", 296", 298", 300", 302", 304", 306", 308", 310", 312", 314", 316", 318", 320", 322", 324", 326", 328", 330", 332", 334", 336", 338", 340", 342", 344", 346", 348", 350", 352", 354", 356", 358", 360", 362", 364", 366", 368", 370", 372", 374", 376", 378", 380", 382", 384", 386", 388", 390", 392", 394", 396", 398", 400", 402", 404", 406", 408", 410", 412", 414", 416", 418", 420", 422", 424", 426", 428", 430", 432", 434", 436", 438", 440", 442", 444", 446", 448", 450", 452", 454", 456", 458", 460", 462", 464", 466", 468", 470", 472", 474", 476", 478", 480", 482", 484", 486", 488", 490", 492", 494", 496", 498", 500", 502", 504", 506", 508", 510", 512", 514", 516", 518", 520", 522", 524", 526", 528", 530", 532", 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000, 1002, 1004, 1006, 1008, 1010, 1012, 1014, 1016, 1018, 1020, 1022, 1024, 1026, 1028, 1030, 1032, 1034, 1036, 1038, 1040, 1042, 1044, 1046, 1048, 1050, 1052, 1054, 1056, 1058, 1060, 1062, 1064, 1066, 1068, 1070, 1072, 1074, 1076, 1078, 1080, 1082, 1084, 1086, 1088, 1090, 1092, 1094, 1096, 1098, 1100, 1102, 1104, 1106, 1108, 1110, 1112, 1114, 1116, 1118, 1120, 1122, 1124, 1126, 1128, 1130, 1132, 1134, 1136, 1138, 1140, 1142, 1144, 1146, 1148, 1150, 1152, 1154, 1156, 1158, 1160, 1162, 1164, 1166, 1168, 1170, 1172, 1174, 1176, 1178, 1180, 1182, 1184, 1186, 1188, 1190, 1192, 1194, 1196, 1198, 1200, 1202, 1204, 1206, 1208, 1210, 1212, 1214, 1216, 1218, 1220, 1222, 1224, 1226, 1228, 1230, 1232, 1234, 1236, 1238, 1240, 1242, 1244, 1246, 1248, 1250, 1252, 1254, 1256, 1258, 1260, 1262, 1264, 1266, 1268, 1270, 1272, 1274, 1276, 1278, 1280, 1282, 1284, 1286, 1288, 1290, 1292, 1294, 1296, 1298, 1300, 1302, 1304, 1306, 1308, 1310, 1312, 1314, 1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338, 1340, 1342, 1344, 1346, 1348, 1350, 1352, 1354, 1356, 1358, 1360, 1362, 1364, 1366, 1368, 1370, 1372, 1374, 1376, 1378, 1380, 1382, 1384, 1386, 1388, 1390, 1392, 1394, 1396, 1398, 1400, 1402, 1404, 1406, 1408, 1410, 1412, 1414, 1416, 1418, 1420, 1422, 1424, 1426, 1428, 1430, 1432, 1434, 1436, 1438, 1440, 1442, 1444, 1446, 1448, 1450, 1452, 1454, 1456, 1458, 1460, 1462, 1464, 1466, 1468, 1470, 1472, 1474, 1476, 1478, 1480, 1482, 1484, 1486, 1488, 1490, 1492, 1494, 1496, 1498, 1500, 1502, 1504, 1506, 1508, 1510, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1526, 1528, 1530, 1532, 1534, 1536, 1538, 1540, 1542, 1544, 1546, 1548, 1550, 1552, 1554, 1556, 1558, 1560, 1562, 1564, 1566, 1568, 1570, 1572, 1574, 1576, 1578, 1580, 1582, 1584, 1586, 1588, 1590, 1592, 1594, 1596, 1598, 1600, 1602, 1604, 1606, 1608, 1610, 1612, 1614, 1616, 1618, 1620, 1622, 1624, 1626, 1628, 1630, 1632, 1634, 1636, 1638, 1640, 1642, 1644, 1646, 1648, 1650, 1652, 1654, 1656, 1658, 1660, 1662, 1664, 1666, 1668, 1670, 1672, 1674, 1676, 1678, 1680, 1682, 1684, 1686, 1688, 1690, 1692, 1694, 1696, 1698, 1700, 1702, 1704, 1706, 1708, 1710, 1712, 1714, 1716, 1718, 1720, 1722, 1724, 1726, 1728, 1730, 1732, 1734, 1736, 1738, 1740, 1742, 1744, 1746, 1748, 1750, 1752, 1754, 1756, 1758, 1760, 1762, 1764, 1766, 1768, 1770, 1772, 1774, 1776, 1778, 1780, 1782, 1784, 1786, 1788, 1790, 1792, 1794, 1796, 1798, 1800, 1802, 1804, 1806, 1808, 1810, 1812, 1814, 1816, 1818, 1820, 1822, 1824, 1826, 1828, 1830, 1832, 1834, 1836, 1838, 1840, 1842, 1844, 1846, 1848, 1850, 1852, 1854, 1856, 1858, 1860, 1862, 1864, 1866, 1868, 1870, 1872, 1874, 1876, 1878, 1880, 1882, 1884, 1886, 1888, 1890, 1892, 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1912, 1914, 1916, 1918, 1920, 1922, 1924, 1926, 1928, 1930, 1932, 1934, 1936, 1938, 1940, 1942, 1944, 1946, 1948, 1950, 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1966, 1968, 1970, 1972, 1974, 1976, 1978, 1980, 1982, 1984, 1986, 1988, 1990, 1992, 1994, 1996, 1998, 2000, 2002, 2004, 2006, 2008, 2010, 2012, 2014, 2016, 2018, 2020, 2022, 2024, 2026, 2028, 2030, 2032, 2034, 2036, 2038, 2040, 2042, 2044, 2046, 2048, 2050, 2052, 2054, 2056, 2058, 2060, 2062, 2064, 2066, 2068, 2070, 2072, 2074, 2076, 2078, 2080, 2082, 2084, 2086, 2088, 2090, 2092, 2094, 2096, 2098, 2100, 2102, 2104, 2106, 2108, 2110, 2112, 2114, 2116, 2118, 2120, 2122, 2124, 2126, 2128, 2130, 2132, 2134, 2136, 2138, 2140, 2142, 2144, 2146, 2148, 2150, 2152, 2154, 2156, 2158, 2160, 2162, 2164, 2166, 2168, 2170, 2172, 2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 2494, 2496, 2498, 2500, 2502, 2504, 2506, 2508, 2510, 2512, 2514, 2516, 2518, 2520, 2522, 2524, 2526, 2528, 2530, 2532, 2534, 2536, 2538, 2540, 2542, 2544, 2546, 2548, 2550, 2552, 2554, 2556, 2558, 2560, 2562, 2564, 2566, 2568, 2570, 2572, 2574, 2576, 2578, 2580, 2582, 2584, 2586, 2588, 2590, 2592, 2594, 2596, 2598, 2600, 2602, 2604, 2606, 2608, 2610, 2612, 2614, 2616, 2618, 2620, 2622, 2624, 2626, 2628, 2630, 2632, 2634, 2636, 2638, 2640, 2642, 2644, 2646, 2648, 2650, 2652, 2654, 2656, 2658, 2660, 2662, 2664, 2666, 2668, 2670, 2672, 2674, 2676, 2678, 2680, 2682, 2684, 2686, 2688, 2690, 2692, 2694, 2696, 2698, 2700, 2702, 2704, 2706, 2708, 2710, 2712, 2714, 2716, 2718, 2720, 2722, 2724, 2726, 2728, 2730, 2732, 2734, 2736, 2738, 2740, 2742, 2744, 2746, 2748, 2750, 2752, 2754, 2756, 2758, 2760, 2762, 2764, 2766, 2768, 2770, 2772, 2774, 2776, 2778, 2780, 2782, 2784, 2786, 2788, 2790, 2792, 2794, 2796, 2798, 2800, 2802, 2804, 2806, 2808, 2810, 2812, 2814, 2816, 2818, 2820, 2822, 2824, 2826, 2828, 2830, 2832, 2834, 2836, 2838, 2840, 2842, 2844, 2846, 2848, 2850, 2852, 2854, 2856, 2858, 2860, 2862, 2864, 2866, 2868, 2870, 2872, 2874, 2876, 2878, 2880, 2882, 2884, 2886, 2888, 2890, 2892, 2894, 2896, 2898, 2900, 2902, 2904, 2906, 2908, 2910, 2912, 2914, 2916, 2918, 2920, 2922, 2924, 2926, 2928, 2930, 2932, 2934, 2936, 2938, 2940, 2942, 2944, 2946, 2948, 2950, 2952, 2954, 2956, 2958, 2960, 2962, 2964, 2966, 2968, 2970, 2972, 2974, 2976, 2978, 2980, 2982, 2984, 2986, 2988, 2990, 2992, 2994, 2996, 2998, 3000, 3002, 3004, 3006, 3008, 3010, 3012, 3014, 3016, 3018, 3020, 3022, 3024, 3026, 3028, 3030, 3032, 3034, 3036, 3038, 3040, 3042, 3044, 3046, 3048, 3050, 3052, 3054, 3056, 3058, 3060, 3062, 3064, 3066, 3068, 3070, 3072, 3074, 3076, 3078, 3080, 3082, 3084, 3086, 3088, 3090, 3092, 3094, 3096, 3098, 3100, 3102, 3104, 3106, 3108, 3110, 3112, 3114, 3116, 3118, 3120, 3122, 3124, 3126, 3128, 3130, 3132, 3134, 3136, 3138, 3140, 3142, 3144, 3146, 3148, 3150, 3152, 3154, 3156, 3158, 3160, 3162, 3164, 3166, 3168, 3170, 3172, 3174, 3176, 3178, 3180, 3182, 3184, 3186, 3188, 3190, 3192, 3194, 3196, 3198, 3200, 3202, 3204, 3206, 3208, 3210, 3212, 3214, 3216, 3218, 3220, 3222, 3224, 3226, 3228, 3230, 3232, 3234, 3236, 3238, 3240, 3242, 3244, 3246, 3248, 3250, 3252, 3254, 3256, 3258, 3260, 3262, 3264, 3266, 3268, 3270, 3272, 3274, 3276, 3278, 3280, 3282, 3284, 3286, 3288, 3290, 3292, 3294, 3296, 3298, 3300, 3302, 3304, 3306, 3308, 3310, 3312, 3314, 3316, 3318, 3320, 3322, 3324, 3326, 3328, 3330, 3332, 3334, 3336, 3338, 3340, 3342, 3344, 3346, 3348, 3350, 3352, 3354, 3356, 3358, 3360, 3362, 3364, 3366, 3368, 3370, 3372, 3374, 3376, 3378, 3380, 3382, 3384, 3386, 3388, 3390, 3392, 3394, 3396, 3398, 3400, 3402, 3404, 3406, 3408, 3410, 3412, 3414, 3416, 3418, 3420, 3422, 3424, 3426, 3428, 3430, 3432, 3434, 3436, 3438, 3440, 3442, 3444, 3446, 3448, 3450, 3452, 3454, 3456, 3458, 3460, 3462, 3464, 3466, 3468, 3470, 3472, 3474, 3476, 3478, 3480, 3482, 3484, 3486, 3488, 3490, 3492, 3494, 3496, 3498, 3500, 3502, 3504, 3506, 3508, 3510, 3512, 3514, 3516, 3518, 3520, 3522, 3524, 3526, 3528, 3530, 3532, 3534, 3536, 3538, 3540, 3542, 3544, 3546, 354

## Diggin' The Discs—Mix

(Jumped from Page 19)

cluding sound-track versions of 10 Jerome Kern tunes, taken from the picture. The title song, with Lennie Hayton conducting, isn't the world's best music, perhaps because you keep waiting to see the chorus roll by too. The sides with Tony Martin, Kathryn Grayson (though her top tone wobbles until flute reinforcements arrive), Judy Garland, and Virginia O'Brien are more successful. Lena Horne's *Can't Help Lovin' Dat Man* is probably the best thing in the album despite the ridiculously large size of the supporting band led by Lennie Hayton. Using sound-tracks is a fine idea, especially since it permits constant check on the musical quality. But it also can serve up too much ginger-bread as is the case here, and for these ears, the whole thing was just a shade too colossal and gigantically tremendous. (MGM 1)

### Jack Carroll

My Melancholy Baby  
Oh Gosh Oh Gee Oh Golly

Solo debut by the former Les Brown vocalist, backed by ex-Shaw arranger Dave Rhoades. Here at least is good baritone, but nothing immediately distinctive apparent. (National 9022)

### Rickey Jordan

ABC Blues  
Blues In The Storm

Blues backed by the Vivien Garry Trio, Les Robinson, Ted Buckner, Ed Hall and Lucky Thompson. Principal riff is one Floyd Ray used eight years ago. You've heard lots of vocals like it before. (Exclusive 235)

### Jack Lawrence

It's A Sin To Tell A Lie  
Don't Cry Little Girl Don't Cry

First vocal sides here by the song writer, working on these with a quartet and a hummed introduction. Second chorus uses the sort of scat background TD used back of Jack Leonard's vocals. His singing is affably corny, which is probably the verdict Lawrence most wants to hear from a wallet standpoint. Must be, with the Ink Spots routine he uses at the end of *Girl*. (Rainbow 10001)

### Frank Sinatra

I Believe  
Time After Time

Sinatra and Stordahl out of the mellow mize on the first one for a welcome change of pace. *Time After Time* though Mr. FS sings 'em at the same blomp of the metronome. (Columbia 37300)

### Leslie Scott

Stars Fell On Alabama  
Baby Let's Get Lost

Louis Armstrong's vocalist, backed by Billy Moore. Like Lee Richardson, Scott is another reflection of the current fashion for Billy Eckstine—Herb Jeffries singers. He sounds better here than he ever did with Armstrong, probably because of Moore's expert support. (Victor 20-2141)

### Ruby Smith

Port Wine Blues  
You Satisfy

Second date together for Ruby and Gene Sedric, their Harmonia date having been reviewed here some months ago. Two sides of blues, sung and played with honors going to Sedric's reed work. (Victor 20-2152)

### Larry Douglas

Anniversary Song  
The Girl That I Marry  
Old Devil Moon  
Another Night Like This  
I Want To Thank Your Folks  
Why Did It Have to End So Soon

Six debut sides by the WHN Gloom Dodgers singer. He has a high baritone, almost a tenor quality at times. His style is less pompous and mannered than most like throatalists, and has an easy-going lightness to the quality. (Signature 15075, 15083, 15084)

### Monica Lewis

We Could Make Such Beautiful Music Together  
I'm Gonna Be A Bad Girl  
I'm In The Mood For Love  
Why Do I Love You  
A Thousand And One Nights  
Midnight Masquerade

Maybe *Bad Girl* will get on the nets, but it's hard to see how. It's a rehash of the Bonnie Baker routine, better and more tastefully done by Miss Lewis. *Why* despite a little sliding around on the words "be" and "love" is the most restrained and truest singing Miss Lewis has done recently. (Signature 15068, 15072, 15078)

## Concert Music

### Miklos Rozsa

The Red House

Theremin and all, here's the slick stuff that Rozsa has been tossing off for movie scores ranging from *The Thief of Bagdad* to *Spellbound*. It would take too much space to elaborate here, but Mr. Rozsa uses the same basic pattern for practically everything he writes. Even his melodies are often schematically similar. This is not great music, nor will it live even with the aid of the ubiquitous theremin. However, of its type it may keep you interested for a while; it's worth having just to pick to pieces for future experience. (Capitol CB 48)

### Earl Wilde

Chopin

The young pianist, best known so far for his interpretations of Gershwin, playing better known Chopin, including the *Revolutionary Etude*, classic left hand exercise for pianists, several of the waltzes, and the *Butterfly* and *Black Key Etudes*. You will find the recording tone brittle, and Mr. Wilde's interpretation lacking the lush air most Chopin addicts like. There are also some passages of over-pedaling. (Majestic MZ-2)

### Isaac Stern

Violin Selections From Humoresque

Smart packaging, this one, with young Stern, one of the country's greatest fiddlers, backed by Oscar Levant and a Franz Waxman-led orchestra playing five of the pieces they did on the Joan Crawford film's sound-track. There's some Dvorak, Bizet, Sarasate and Wagner, all as well played as excerpts and cut-down scorings can be. Stern's tone is full and lush but his phrasing better controlled than many of the technical demons now on the scene. This is a great album to introduce you to serious violin music. And just incidentally, if like MGM, you can't use the soundtrack itself, just re-

produce it—like Columbia! (Columbia MM-657)

### Alfred Newman

Sweetheart Music

More string sides by a Hollywood conductor who surprisingly enough knows his business. This is syrupy stuff, but done with authority and feeling, and never descending to the level of a Palmer House serenade. A casual listen to *Intermezzo* and the conductor's own well-known *Street-Scene* will point up the difference between a man who knows what he wants and how to get it out of a score and the usual conductor who merely tags along with the boys. (Majestic MZ-1)

### David Rose

California Melodies  
Misirlou

California is the Rose radio theme, played with his usual at-

## Decca Distributes For Commodore

New York—Commodore records, oldest of the pure jazz independents, will now be distributed by Decca. The platter, which was largely responsible for the success gained by Billie Holiday, Eddie Heywood, Eddie Condon and others, was founded in 1938 by Milt Gabler of the Commodore record shop, who is also a recording director at Decca.

Decca has an option to buy the Commodore label at a future date, under the terms of the new set-up.

tention to rich string sound. It lacks however enough secondary ideas to make it last upon replaying. The flipover, played quicker than usual, has some effective french horn work. (MGM 30007)

## Chinese Cymbals

16" ..... 11.00  
(with cassettes) 11.50  
17" ..... 12.00  
(with cassettes) 12.50

ALL ORDERS C.O.D.—POSTAGE IS NOT PREPAID

Send for our price list of Drum Equipment

WHITE WAY MUSIC PRODUCTS 1507 5'way, N.Y. 10, N.Y., Dept. D

WRITE TO JOE ALLARD  
74 W. 50th ST. N.Y. 20, N.Y.C. FOR

## SOMETHING NEW For SAXOPHONE

- Three octave scales and chords
- A two octave range in any scale
- Twelve scales in every key
- Fingerings above (high F)
- Unusual chords

## Headed for FAME!



Boyd  
RAEBURN  
Sam Herman  
and His VEGA  
Electric GUITAR

THE VEGA CO.

155 COLUMBUS AVE.  
BOSTON 16, MASS.

Joining the constellation of top orchestra leaders is Boyd Raeburn, now thrilling gala crowds in New York's Vanity Fair Club. Sharing bows with Raeburn is Sam Herman and his VEGA electric Guitar.

Like other top guitarists, Sam Herman likes Vega tonal quality . . . unsurpassed volume control and distinctive Vega styling essential to good showmanship. Newest features include fast-action neck, adjustable bridge, special tail piece and genuine ebony fingerboard.

See Your Music Dealer or Write For FOLDER

GENUINE TALENT  
NEEDS A GENUINELY  
FINE INSTRUMENT.  
THE WORLD'S  
GREAT ARTISTS USE  
YORK

CARL FISCHER MUSICAL INSTRUMENT CO., Inc.  
Cooper Square, New York 3, N. Y.







# Philly Club's 17 Remotes Attracts Name Bands

Philadelphia—What used to be as rare as a radio dance remote on local stands has now become a steady diet for the tootlers. Just when the species of song plugger was becoming as extinct as the American buffalo, this village of brotherly love becomes the most important point of contact to get new songs on the hit sheet.

That Philly has become the dance remote capital of the art whirl is solely due to the business acumen of young Frank Palumbo, after-dark operator of The Click who found out that while other operators were putting on the crying towel, his cash-register gave a welcome metallic sound. And all because he let the whole town and country listen in to the bands on the stand. More important, Palumbo, together with his brother, Walter, and his partner, Ben Corson, soon found out that the register rang more merrily when more radio remotes were added to the schedule.

## Palumbo Grabs Air Shots

As air shots were opened, Palumbo grabbed them up for The Click. As a result, The Click now boasts more radio remotes than any dance spot in the land—a record total of 17 remotes for a six-day week. And from the standpoint of the band, more than a dozen remotes are carried over the four major networks.

As a matter of fact, almost every band session is a broadcast—Palumbo using relief combos for the dancers. So remote conscious is The Click operator that he's now doling up the bandstand so that it resembles a regular broadcast studio.

Apart from the fact that the

remotes pay off handsome dividends in patronage, particularly in attracting all the out-of-town trade coming into the city for conventions and such, the room has now become the choice band location in the land. For years the biggest talent buyer, since the Palumbo interests include four night clubs and musical bars in Philly, Frankie Palumbo now looms as the most important band buyer.

Buying bands for week and

fortnight pitches, Palumbo has already brought in Gene Krupa, Jimmy and Tommy Dorsey, Sammy Kaye, Vaughn Monroe, Louis Prima, Frankie Carle, Tony Pastor and Hal McIntyre.

## Mutual Mulls Jazz Shows

New York—The Mutual network seems to be the only one interested in the promotion of jazz—be-bop or Dixie. Win Golden of the network has worked out a summer shot which will contrast both styles. Format is before higher-ups for an okay.

Mutual is now presenting This is Jazz each Saturday. Louis Armstrong was a recent guest on the show in conjunction with the debut of his new pic New Orleans.

## BUM LIP?

### THEN THIS IS FOR YOU!

Thousands of brass men having every advantage and who use the advantage wisely, fail to develop embouchure strength—WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

**HARRY L. JACOBS**

2943 Washington Boulevard  
Chicago 12, Illinois  
Phone NEV. 1057

## PARTY RECORDS!

Your guests can sing with an all-star band if you have Rhythm Records now vocal accompaniments. 23381—Embraceable You & Sunny Side of the Street. 23382—Mood for Love & It Had to Be You. \$1 each plus tax and mailing. If not at dealers, order G.O.D.: RHYTHM RECORDS 4825-D Placida Ave., No. Hollywood, Calif.

**ANTHONY ANTONE**  
Strand Theater Bldg., 1585 Broadway & 48 St., N. Y. C., Suite 304  
Phone: Columbus 5-9866  
INSTRUCTION  
**GUITAR TENOR BANJO MANDOLIN**  
Antone and Luisetti Studios

**FRANK IZZO**  
Harmony  
COUNTERPOINT - COMPOSITION  
A SHORT CUT TO MODERN ARRANGING  
Strand Theater Bldg., 1585 Broadway  
New York City Suite 304  
Phone: Columbus 5-9866  
Brooklyn Studio Bensonhurst 6-7899

**PETER A. LUISETTI**  
Strand Theater Bldg., 1585 Broadway & 48 St., N. Y. C., Suite 304  
Phone: Columbus 5-9866  
INSTRUCTION  
**Saxophone Clarinet**  
Antone and Luisetti Studios

## Donald S. Reinhardt

SCHOOL OF THE

### Pivot System \*

For Trumpet, Trombone and all other Brass Instruments

Toplight your performance by adopting the PIVOT SYSTEM—conforms to your own physical qualifications—endorsed and acclaimed by the nation's finest performers—ENROLL NOW!

— Studios From Coast to Coast —

Address All Communications to

PHILADELPHIA STUDIO

1714 Chestnut Street

Rittenhouse 6-7824

\*Reg. U.S. Pat. Off.

## BOBBY CHRISTIAN School of Percussion

Kimball Bldg., Suite 1413, Wabash Ave. & Jackson Blvd., Chicago  
Web. 2993 Village 3250

"Featuring America's Outstanding Teachers"

Bobby Christian — Frank Rullo — Jose Bethancourt

Walter Preissing — Harmony, Theory & Arranging

ANNOUNCING SUMMER CLASS INSTRUCTIONS

For All Percussion Instruments

ENROLLMENT FROM MAY 1st TO JUNE 2nd

Classes Begin Monday — June 16th

For Complete Information Contact School

## PIANISTS • TEACHERS

There is a new kind of piano music. Melodies and harmonies are taking new shapes and forms to produce a new American music. To play a Robert Whitford composition is to know the truth of this statement. At your favorite music counter or direct. Write for free catalog and copy of the PIANIST magazine, both sent free. State if teacher.

**ROBERT WHITFORD PUBLICATIONS**

"Publishers of Distinctive Piano Music"  
18 North Perry Square, Erie, Penna.

## PHIL SALTMAN STUDIOS

SCHOOL OF MODERN MUSIC

Two and three year diploma courses, popular or classical. Faculty of experienced professionals. Day, evening, Cond.

**POPULAR DEPARTMENT**  
PIANO: Keyboard har- VOICE: Microphone song, transcription, technique, interpretation, solo performance, orchestral comedy workshop, re-training, teaching, ar- dio, band, stage, film making, song writing, and chorus.

**CLASSICAL DEPARTMENT**  
Supervisor: LEO LITWIN, Piano Soloist Boston Symphony "Pops" Orchestra, Victor Recording.

**APPROVED VETERANS' COURSES**  
Write Director for Catalog  
284 Commonwealth Ave., Boston 16, Mass.  
Branches in Providence, Worcester, Wellesley

## "TEACHER OF AMERICA'S FINEST DRUMMERS"

*Roy C. Knapp*

### SCHOOL OF PERCUSSION

Author of Modern Methods for Drums and Accessories - Tympani - Vibraphone - Xylophone - Marimba - Chimes

Modern Methods in Harmony - Ear Training

Sight Singing - Improvisation

Teaching all phases of Modern Dance,

Rumba and Concert Playing

for

Theaters, Radio, Recording, Pictures, Symphonic and Opera. Special Courses to Grade and High School Students

Only Percussion (Drum) School approved for acceptance of Veterans under G. I. Bill of Rights  
SUMMER CLASSES START MAY 18. ENROLLMENTS NOW OPEN.

Room 1012-14 Kimball Hall (Wabash at Jackson)

Phone: Har. 4207

Chicago, Ill.

## NOW RECORDED

CIMERA'S DAILY ROUTINE AND ELEMENTARY GUIDE FOR TROMBONE AND BARITONE

PERSONALLY RECORDED BY

**JAROSLAV "JERRY" CIMERA**

AMERICA'S FOREMOST TROMBONE ARTIST AND TEACHER

and **ERNEST PECHIN'S** RECORDED

Double and Triple Tongue Course for Cornet and Trumpet

Trombone Solos Recorded by Cimera's Star Pupils

WRITE FOR A FREE FOLDER

**JERRY CIMERA**

OAK PARK, ILLINOIS

**SCHILLINGER SYSTEM OF ARRANGING AND COMPOSITION**  
AUTHORITATIVE TEACHER SCHILLINGER SYSTEM  
**schillinger house**  
784 NEWBURGH STREET • BOSTON, MASS. • COMMONWEALTH 5254-6347

- PRIVATE INSTRUCTION
- GROUP INSTRUCTION
- CORRESPONDENCE COURSE

**LAWRENCE BERN**  
Regional Representative

## MAURY DEUTSCH

ARRANGING - COMPOSITION

7 Part Harmony — Polytonality — Voicing by Acoustics

PRIVATE — CORRESPONDENCE

123 W. 44 St., LANGWELL HOTEL, N.Y.C. Suite 402 Br. 9-1850

**Bill WEST DRUM INSTRUCTION**  
WHITE WAY STUDIOS  
1587 BROADWAY, N.Y.C.  
Studio: CIRCLE 4-1091 • Box: GREAT NECK 710

## M. GRUPP • BRASS INSTRUMENT INSTRUCTOR

Original Grupp System for Natural Brass Instrument Playing

and for

Eliminating Wind-Instrument Playing Difficulties and Complexes  
The system that meets one's individual natural requirements: That makes top-notch instrumentalists: That has been adopted by many internationally famous players:

Acclaimed and endorsed by such artists as Harry James • Tommy Dorsey • Harry Glantz • Jimmy Dorsey • Louis Armstrong, etc.  
A Free Constructive Booklet: Information How Out-Of-Towners Can Adopt The Grupp System of Natural Playing Mailed Upon Request.

NOW AVAILABLE!

"THE FIRST GUIDE TO NATURAL WIND-INSTRUMENT PLAYING"  
By M. Grupp. A Book of Extreme Benefit to Professionals and Students. \$4.00  
GRUPP STUDIOS, 717 7th Ave., New York, N. Y. Tel.: Circle 5-4794

## Have You Studied Harmony?

HARMONY AND OTHER ADVANCED MUSICAL TECHNIQUES ARE USED BY TODAY'S MUSIC LEADERS

Become a MUSIC LEADER—Earn Good Money

A mastery of our Home Study Course—in the field of your choice—will put you in position

to obtain the outstanding positions in orchestras, bands, schools, churches, on radio programs—wherever music is used—at incomes that attract. Step into the place of leadership. Check and mail coupon below for descriptive catalog and sample lesson.

University Extension Conservatory  
Suite U-404, 765 Oakwood Blvd., Chicago 15, Ill.

- |   |                                     |
|---|-------------------------------------|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Clarinet   |
| <input type="checkbox"/> Piano, Student's Course        | <input type="checkbox"/> Violin     |
| <input type="checkbox"/> Public School Music—Beginners  | <input type="checkbox"/> Guitar     |
| <input type="checkbox"/> Public School Music—Advanced   | <input type="checkbox"/> Mandolin   |
| <input type="checkbox"/> Composition—Advanced           | <input type="checkbox"/> Banjo      |
| <input type="checkbox"/> Dance Band Arranging           | <input type="checkbox"/> Reed Organ |
| <input type="checkbox"/> Choral Conducting              | <input type="checkbox"/> Voice      |
| <input type="checkbox"/> History of Music               | <input type="checkbox"/> Saxophone  |
| <input type="checkbox"/> Cornet—Trumpet                 | <input type="checkbox"/> Harmony    |
| <input type="checkbox"/> Ear Training & Sight Singing   | <input type="checkbox"/> Cornet     |
|   | <input type="checkbox"/> Trumpet    |

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

**WOULD YOU PAY ... \$1.00**

- TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO
- TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL Bb, Bb & C INSTRUMENTS AT THE SAME TIME
- FOR A COMPLETE COURSE ON ARRANGING
- TO HAVE A SOUND KNOWLEDGE OF CHORD PROGRESSION
- TO BE ABLE TO TRANSCRIBE ANY SONG TO ANY OTHER KEY
- TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY

**The Lightning Arranger**  
is the only modern device in the world that will do ALL THIS! It is colorful, durable and fits into your own pocket. DON'T DELAY! Write for our New Model. Inspire all your friends, family and friends only \$1.00 now to this.

**Lightning Arranger Co.**

Allentown, Penna.  
or for \$1.50 we will send you our LIFETIME CELLULOID MODEL Money Refunded If Not Satisfied

**Top Arrangers Say Study with—**

**OTTO CESANA**

## CORRESPONDENCE OR AT STUDIO

EVERY musician should be able to arrange.

A few of the hundreds of arrangers who studied with Otto Cesana:

Arranger—For—  
Van Alexander — Lionel Hampton  
Leonard Love — Dean Hudson  
Mark Gulya — Andre Kostelanetz  
Alvin Karp — Alvin Karp  
Tutty Van Latta — Charlie Berner  
Buddy Wood — Paul Whiteman

\*\*\* Now Available \*\*\*

Voicing the MODERN DANCE ORCHESTRA (150 Examples) \$4.00

Cornet in Modern Harmony (Complete) 3.00

Cornet in Modern Dance Arranging (Complete) 2.00

Cornet in Modern Counterpoint (Complete) 3.00

**OTTO CESANA**

32 W. 37th St., New York 18, N. Y.

Phone 5-1252

Rem (Count)

All a const

CORNETS, lophones, clarinets, etc. Write instrument NAPPE M Chicago 46

WE HAVE guarantee instrument delivery. J. Genuine Amplifiers, phones, etc. advance on satisfactory our extensive latest barg EXCHANGE Detroit 26,

OLD'S T grand case \$89 (Illinoi

SELMER—Articulate \$150.00, L. Tenor Mouth tin, St. Jo

ATTENTION chestra u ers (barnel to order— Buy! SUPP Wells, Chic

SELMER Reasonab Ave., Savan

SELMER new, cor Selmer Wo offer, Box

FRENCH new, Le offer, Box

NEW BAN Library—manuscripts lory, 527 E incton.

FRENCH 6 Gold lacqu \$100.00, Da Chicago, Ill

WURLITZER—Style 1 talen, Con Chicago 1,

FOR SALI TENOR new, Reson Best, Chic

TERRIFIC wood, 12 Desires sum VanHorn, burg, Penna

FIVE-PIEC performance, resort pomt phona, Nick N. Y. GE.

ATTRACTI vrs. exper Box A-441,

TENOR SA net, Tho lands on a Available Elder, Re. lanta, Georg

TROMBONE ence—com travel, John ville, N. Y.

VETERAN—sire stand clarinet. Sy coaching ca Box A-442,

WANTED—SICIANS to school, Mankato, MN

VOCALISTE next band, tarated in a and trini r. Box A-446,

BRASS ME local band Home every trial setup s per week, D

# CLASSIFIED

Fifteen Cents per Word—Minimum 10 Words

25c Extra for Box Service

Remittance Must Accompany Copy  
(Count Name, Address, City and State)

Classified Deadline—21 Days  
Prior To Date Of Publication

## CENSORSHIP

All advertising copy must pass the rigid censorship which has constantly protected Down Beat readers against the unworthy.

## FOR SALE

**CORNETS, TRUMPETS, Trombones, euphoniums, baritone, French horns, tubas, clarinets, saxes, saxophones (no tenors) etc. Write for bargain list and specify instrument in which you are interested. NAPPE MUSIC HOUSE, 2536 Devon Ave., Chicago 45, Ill.**

**WE HAVE HUNDREDS OF REBUILT, guaranteed first-line band and orchestra instruments and accessories for immediate delivery. Just received hard to get items. Genuine A. Zildjian Cymbals, Guitars, Amplifiers, New 2 1/2 and 8 octave vibras, etc. Highest cash or trade-in allowance on your old instrument, and if not satisfactory, your instrument returned at our expense. Write for further details and latest bargain list. MEYER'S MUSICAL EXCHANGE CO., Dept. R., 454 Michigan, Detroit 26, Michigan.**

**OLD'S TROMBONE**—perfect condition, good case. Reasonable! Call Northbrook 500 (Illinois).

**SELMER**—reconditioned Buffet Clarinet. Articulated G-harp. Perfect condition—\$150.00. Leland's Super Jazz Gold Plated Tenor Mouthpiece, S-5—\$10.00. Robert Austin, St. John's College, Annapolis, Md.

**ATTENTION BANDLEADERS!** Eight orchestra uniforms—Red coats, grey trousers (kannel). Outstanding ensemble. Made to order—customer lost contract. Good Buy! SUPREME TAILORING CO., 19 S. Wells, Chicago. DEA 8439.

**SELMER CLARINET**—perfect condition. Reasonable. James Sullivan, 1323 Seiler Ave., Savannah, Ga.

**SELMER FRENCH ALTO SAX**—Brand new, combination case. Also, French Selmer Wood Clarinet, brand new. Best offer. Box A-488, Down Beat, Chicago 1.

**FRENCH SELMER TRUMPET**—Brand new. Large bore. James Model. Best offer. Box A-489, Down Beat, Chicago 1.

**NEW BAND ATTENTION!** Modern swing library—music trunk for sale. Stocks, manuscripts, specials, etc. Vern Malory, 527 Eastlake Ave., Seattle 8, Washington.

**FRENCH SELMER ES SOPRANO SAX**—Gold lacquered. Like new! Best offer over \$100.00. Dave Holmes, 5956 Kenmore Ave., Chicago, Ill.

**WURLITZER MILITARY BAND ORGAN**—Style 125, fair condition. Best offer taken. Contact Box A-446, Down Beat, Chicago 1.

**FOR SALE—42 Model CONN B Flat TENOR SAX**—with case. Practically new. Reasonably priced. Box A-444, Down Beat, Chicago-1.

## AT LIBERTY

**TERRIFIC TERNAGE SEXTET**—experienced, perfectly balanced, good library. Desires summer location. Write! Johnny VanBorn, 1206 North Second St., Harrisburg, Penna.

**FIVE-PIECE NOVELTY Dance Band**. Experienced. Desires position at summer resort possibly Atlantic City. Write or phone, Nicky Gag, 1116-42 St., Brooklyn, N. Y. GE. 5-5933.

**ATTRACTIVE GIRL VOCALIST**—19, 2 yrs. experience—jump tunes and ballads. Box A-441, Down Beat, Chicago 1.

**TENOR SAX, CLARINET and Bass Clarinet**. Thoroughly experienced in tenor bands on any chair—transpose on sight. Available immediately—have exp. Since Elder, Rm. 707—Henry Grady Hotel, Atlanta, Georgia.

**TROMBONIST**—veteran, 10 years experience—com. or jazz. Read or fake—will travel. John Boswell, 247 Main St., Danville, N. Y. Phone 555-R.

**VETERAN**—4 yrs. Naval Prison Camp desires steady band or combo. Alto, tenor, clarinet. Swell tone, take-off. With little coaching can make 1st class musician. Box A-442, Down Beat, Chicago 1.

## HELP WANTED

**WANTED—COMMERCIAL DANCE MUSICIANS** who are not planning on going to school. Don Strickland, 506 W. 10th, Mankato, Minn.

**VOCALISTS—BOY and GIRL**—Prominent band wishes to add vocalists. If interested in good contract send details, photo and voice recording via first class mail to Box A-486, Down Beat, Chicago 1.

**BRASS MEN NEEDED** immediately for local band averaging five nights weekly. Home every day, living quarters available. Ideal setup for married man. Salary sixty per week. Don Shaw, Huron, S. Dakota.

**LEAD TRUMPET**—Trombone, 4th Tenor & Drummer for well known band reorganizing. No characters or drunks. Write Box A-487, Down Beat, Chicago 1.

**DANCE MUSICIANS**—All instruments for well established Mid-west territory band. Home almost nightly. Good salary. State qualifications. No hams, drunks, character. Write, wire—Box 2214, Waterloo, Iowa.

**CAPABLE MUSICIANS** wanted for commercial dance band. Vern Wellington, 708 East Lincoln, Austin, Minnesota.

**GIRL PIANO FOR COMBO**—Read, fake, cut show, free to travel. All information, photo in first letter. Box A-440, Down Beat, Chicago 1.

## PHONOGRAPH RECORDS

**BLUE NOTE RECORDS**—The Finest in Hot Jazz, Boogie Woogie, Blues, Stomps, Band Improvisations, Dixieland, All Star Swing Combo, Piano Solos, Vocal Blues, Guitar Solos, Authentic New Orleans Jazz. Write for complete catalog: BLUE NOTE Records, 767 Lexington Ave., New York 21, N. Y.

**FALKNER BROS. RECORDS**—388 Columbus Ave., Boston, Mass.

**WEST COAST JAZZ CENTER**—Hollywood's only exclusive jazz store, mecca for musicians and collectors. 98 labels! TEMPO MUSIC SHOP, 5946 Hollywood Blvd., Hollywood 28, Calif. Hours—Noon to Nine. Monthly catalog 10c.

**WORLD'S ONLY RECORD SHOP** devoted exclusively to jazz music. Large stock of out-of-print items; all new jazz releases on big and small labels from New Orleans to modern. Home of Creighton and Jazz Man Records. Phonographs of musicians; American and foreign jazz publications. Mail orders our specialty. Send your want list. Neuhall and Marill Ertegun's JAZZ MAN RECORD SHOP, 6420 Santa Monica Blvd., Hollywood 38, Calif. Hillside 1589. Established 1939.

**RE-ISSUES:** Goodman, James, etc. Free List! THE RECORD CENTER, 2217 E. Mississippi (at S. Gaylord), Denver, Colo. Open Noon to 8.

**RECORDS**—Almost any record—sent anywhere. Catalogue—10c. JAZZ RECORD LOUNGE, 8281 Grand Ave., Oakland, California.

**RARE HARD-TO-GET Record list sent free.** Ray Reid, 116 1/2 N. Main, Greenville, S. C.

**I HAVE OVER 80 different Glenn Miller for disposition, also Grier, Clinton, Spivak, Goodman, etc. Free List.** Elmer E. Magee, Jr., 2928 Woodside Blvd., Lincoln 2, Nebr.

**COLLECTORS**—Free Monthly List. Jazz and Popular. James Kirkland, 1006 Pine, Port Huron, Mich.

**AUCTION**—Hot Jazz Collection. 800 Records. Send 25c for list closing June 27. P. E. Dahlgren, Fairfield, Conn.

**SEND FOR AUCTION or priced list, send wants**—Stoll, 5422 E. C, Tacoma, Washington.

**PHONOGRAPH RECORDS CHEAP**—Catalog. Paramount, DD-318 East Market, Wilkes-Barre, Penna.

**RARE RECORDS**—Send for Free List! James, Ellington, Miller, Goodman, Krupa, Dorsey, Bradley, Crosby, Herman, Shaw, Barnett, BILL MULL, West Ave., Kannapolis, N. C.

**THOUSANDS OF RECORDS** at reasonable prices. Collector's Home Guide—Race, Hillbilly, Jazz, Swing, and Sweet. Send your want list. Sheldon's, 19 LaGrange St., Boston 16, Mass.

**THOUSANDS — JAZZ OPERATIC:** Sell or trade. J. Schneider, 128 W. 64th, NYC.

## ARRANGEMENTS, ORCHESTRATIONS, ETC.

**"337 VOICINGS AND COLORS"** — for Dance Arranging—\$1.00. Arrangements made to order—75c per instrument. 300 Original Hot Licks—\$1.00. Modern Hot Chor's made to order—50c each. LEE HUDSON, Box 255, Van Nuys, Calif.

**PLAY POPULAR HITS**, Standards, with breaks composed by Phil Saltman, leading Boston teacher and radio pianist. Up-to-date, new ideas monthly. Sample Bulletin—25c. KENNEDY MUSIC COMPANY, 581 Boylston St., Boston 16, Mass.

**DANCE ORCHESTRATIONS**—lowest prices. Send for free interesting catalog listing hundreds of latest arrangements. Jayson Ross Music Co., 3433 DeKalb Ave., Bronx 67, N. Y.

**SPECIAL ARRANGEMENTS** — 100 new ones added. Fifteen-day service. Now writing for any combination. Have added Foye—write for list. Charlie Price, Box 11297, Danville, Virginia.

**PIANOSCORE**, guitar diagrams and chord symbols from melody—\$6.00. Your satisfaction guaranteed. Malcolm Lee, 544 Primrose, Syracuse 5, N. Y.

**PIANO ARRANGEMENTS** or complete orchestrations for your song. Solos arranged for any instrument. Apply: Will Moise, 921 A Kingston Rd., Toronto, Ont., Canada.

**ARRANGING**—Songs arranged with complete pianoscore. Francis Martin, 730 So. Washington St., Delphi, Indiana.

**COMPLETE ARRANGING SERVICE**, manuscripts corrected, copywork—prices reasonable. Write: Danford Hall—Composer-Arranger, 1858-88 Greenleaf Ave., Chicago.

**QUALITY MUSIC PRINTING** — Auto-arranged or composed. Piano Arrangements. KENNEDY, 178 Washington, Barre, Vermont.

**POPULAR PIANO TEACHERS!** 24 texts of definite teaching material with lesson Assignments, Arrangements, Construction and use of hundred of ideas. Nationally used by teachers and schools, if no teacher in your locality send \$10.00 for the complete 24 volume set. Offer limited. Miracle Series, Box 431, Pasadena-18, Calif.

**PIANO ARRANGEMENTS**—\$7.00. Battista-Satre, 64 East Van Buren, Chicago, Ill.

**ARRANGING—HARMONY:** Lessons by correspondence. Complete Course, Harry C. Geiger, 929 E. Colorado, Pasadena, Calif.

**304 DATED TITLES** Old Popular Songs 50c. Postpaid. Rum Cole, Chouteau, Oklahoma.

**37 SCORES** for 9-10-11 piece dance orch. Send for list. Plaza Music Center, P. O. Box 40, Radio City Station, N.Y.C. (19) N. Y.

**TRUMPET, TENOR, TROMBONE COMBOS**—I have a choice selection of standards and musicians' favorites. List your needs. Plaza Music Center, P.O. Box 40, Radio City Station, N.Y.C. (19) N. Y.

**YOUR SONG RECORDED** (piano and voice). Piano arrangements, duplicate copies and other services upon request. Write—The Music Counter, Suite 622, 1823 Chestnut St., Philadelphia, Pa.

**ORCHESTRATIONS and VOCAL SCORES:** Indicate the style you want. Write: Rob Gordon, 7762 Marquette Ave., Chicago 49.

**ARRANGEMENTS**—any style. Fast service! Eddie Buhler, 623 - 13th St., Huntington Beach, California.

## MISCELLANEOUS

**LEARN PIANO TUNING AT HOME**—Course by Dr. Wm. Braid White. Write Karl Bartenbach, 1001 Wells Street, Lafayette, Indiana.

**PARODIES!** Special Songs! Showbiz's most complete comedy list—Free. Kleinman, 25-31-P 80th Road, Astoria-2, N. Y.

**NEW SONG PARODIES**, standard and pop tunes, different and funny situations. Can be used anywhere. Manny Gordon, 819-W. North Ave., Milwaukee-6, Wisc.

**GUITARISTS**—Chord-O-Matic shows all chords. Not a book. Easy, accurate—\$1.00. TREBB SALES, Lorain-4, Ohio.

**HOW MANY INSTRUMENTS** can you play? Chanaky, 558 Main, Stamford, Conn.

**TRUMPET MAN**—Wants room in private home or near L.A. Prefer people who appreciate Jazz or other Jazz Musicians. Free to have occasional Jam Session. Squares please don't answer. Errol H. Berecht, 538 N. Howard, Glendale, Calif. CI-35988.

**WANTED** — BASS SAXOPHONE: State particulars, make and condition. C. Brockman, 466 Kimball Ave., Yonkers-4, N. Y.

**Learn Harmony AT HOME**

**FREE FIRST LESSON NO OBLIGATION**

LEARN TO CHANGE THE BASS, ARRANGE AT SIGHT, TRANSPOSE, MEMORIZE, JAZZ, IMPROVISE, FAKE, FILL IN, COMPOSE.

Money Back Guarantee, Write Dept. "D", HARMONY-AT-HOME, 387 East 159th St., Bronx 56, New York

## MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

A Classified and Alphabetical List of the Best and Most Popular Standard Favorites, Waltzes, Show Tunes, Rumbas, etc. (36 Readings) over 2000 Titles, with Original Keys & Starting Notes! Plus a Handy Fake List & Song Reminders of Top Items. Covers the Whole Field of Popular Music.

SEND FOR YOUR 50c COPY TODAY (5 Copies for \$2.00)

A RAY DE VITA

150 Wisconsin Avenue, Brooklyn, N. Y.

## PRESS MANUALS FOR ANY TYPE GROUP

PRESS SERVICE, LTD.

P. O. BOX 1805

BIRMINGHAM, ALA.



## NEED NEW GAGS?

Don Franklin's entertainers bulletins. NOW BIGGER & BETTER. Contain new original gags, parodies, monologues, and comedies, plus 100 for individual use. \$1.00, 25,000 words of fun. Query me for individual copies. Don Franklin, 1508-D So. Wabash Ave., Chicago 33.

## RHUMBA TRAPS

Marcos - \$1.50 pr. Culos - \$3.00 to \$5.50 Claves - \$1.00 pr. Bongos - \$10.00 pr. Quilada (jawbone) - \$7.50 Congas - \$20.00 pr - each Complete equipment for Drummers FRANK'S DRUM SHOP 226 So. Wabash Chicago 4, Ill.

## PERFORMERS

VOCALISTS: Send for outline of Popular and Standard Vocal Orchs. 1M YOUR KEY. DANCE BANDS: We carry all Publishing Orchs. for large and small bands. Catalog FREE. Sheet Music.

Sherwood Music Service

1005 BROADWAY NEW YORK 10, N. Y.

## 1000 BUSINESS CARDS RAISED PRINTED

OVER 50 LINES \$2.95

Send Check or Money Order

KERMAN PRESS

40 W. 17th St. New York 11, N. Y.

Delivery within one week

## FAKE MEN, ARRANGERS, SONGWRITERS, TEACHERS

Send for the "KEY CALCULATOR." Original, copyrighted device which calculates the original key for any tune, standard or popular. It also gives most practical key for any song. This key is practical for all C, B flat and F flat instruments. MONEY BACK GUARANTEE. ONLY \$1.00. FREE CHORD CHART with every calculator. (Over 300 standard and modern chords)

## KEY CALCULATOR CO.

BOX 1-D, STAT. A, B'ELYN 6, N. Y.

## • SWING PIANO TRICKS!

Axel Christensen's bi-monthly Bulletin contains novel breaks, fill-ins, boogie effects and tricky embellishments for 8 of the best hit songs. Send 25 cents, stamps or coin, for latest issue. 10 consecutive issues, \$2. Mention if piano teacher.

Axel Christensen Studios

21 Kimball Hall Bldg. CHICAGO 4, ILL.

HIGHEST RATED IN UNITED STATES

## MUSIC PRINTERS AND ENGRAVERS

WORK DONE TO ANY STANDARD. ESTIMATES, QUOTES, DELIVERED. ANY BUSINESS DAY. REFERENCE.

## RAYNER DALHEIM & CO.

2034 W. LAKE ST. CHICAGO

## Popular Band Leader and Vocalists Photographs

Seven beautiful glossy photos of your favorite Band Leaders size 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including second photos, with \$1.00 in currency or money order plus 10c for mailing and handling—no 25c in stamps or coin for each sample photo.

KIER'S BOOK HOUSE

1143 Avenue of the Americas (8th Ave.), New York City (10)

JAM AT HOME

Play your own notes against an all-star rhythm background. It's YOUR show when you jam with Rhythm Records. \$1 each plus tax and mailing. If not at dealers, order C.O.D.

RHYTHM RECORDS

4812-D Florida Ave., No. Hollywood, Calif.

## Exclusive Photos! BANDS IN ACTION!

Action pictures of all name leaders, musicians, vocalists. Exclusive candid glossy, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each; 5 for \$1

ARSENE STUDIOS

1585-D Broadway, New York, N. Y.

## SENATIONAL GUITAR CHART!

5125 Names, chords, licks, diagrams and explanations of 5125 guitar licks and chords. Chart gives 14-15 of 24 licks, 2nd and 3rd. Sub. for complete chart of 5125 licks. Diagram in chart. Also 100 licks—actually 1000 licks. CHORD CHART on reverse side. PRICE \$1.00 MONEY-BACK GUARANTEE. SAVE YEARS OF STUDY!

CAROL MUSIC CHART CO.

Box 2, 66 Littleton, Colo.

## PIANISTS! PLAY POPULAR AMAZING Set of Chord Charts enables any pianist to master all modern chords with or without music. LEARN AT A GLANCE names, symbols, readings of 15 types of chords in all keys. Play 648 trouble positions, 180 bass positions. SAVE YEARS OF STUDY! ONLY 49c PER SET. SATISFACTION GUARANTEED or MONEY REFUNDED

CAROL MUSIC CHART CO.

Box 2, 66 Littleton, Colo.

## SENSATIONAL ACCORDION CHART

Shows and tells 100 basic positions—5 kinds of 24 chords and 100 licks. Gives names, symbols, readings of 15 types of chords in all keys. Play 648 trouble positions, 180 bass positions. SAVE YEARS OF STUDY! ONLY 49c PER SET. SATISFACTION GUARANTEED or MONEY REFUNDED

CAROL MUSIC CHART CO.

Box 2, 66 Littleton, Colo.

## ATTRACTIVE DANCE ORCHESTRA Posters AND CARDS

113 reproductions of billing created by us for America's leading bands, including Key Keyser, Wayne King, etc. MAILED FREE. Positive proof we serve top-notchers. Get in this class by using CENTRAL art posters. Write NOW for data book, price list, samples.

CENTRAL SHOW PRINTING COMPANY

MASON CITY, IOWA

# Save \$1.50

## By subscribing for 26 Issues

# \$5

(Newstand Price \$6.50)

Please enter my DOWN BEAT subscription:

☐ \$5 ONE YEAR (26 Issues) ☐ \$8 TWO YEARS (52 Issues)

☐ \$4 a yr. for Armed Forces, Vets, Libraries, Schools

Same price the world over!

☐ Check attached ☐ Send bill

Name .....

Street and No. ....

City and Zone .....

State .....

5-7-47





## *A Complete Line*

TO SATISFY ALL  
WIND INSTRUMENT ARTISTS

Although it would be more profitable for Conn to concentrate full production on a few popular instrument models at this time, we know that many musicians are depending upon us for harmony and bass instruments, too. Therefore, we are balancing our production to provide some instruments in all families to satisfy as many Conn users as possible. ONLY CONN is now making a complete line of band instruments. For a preview of 1947 models, visit your friendly Conn dealer or send for new illustrated folder. It's free!

CONN BAND INSTRUMENT DIVISION

C. G. CONN LTD.,  
571 Conn Building,  
Elkhart, Indiana



 **CONN**  
BAND INSTRUMENTS



# DOWN BEAT



MUSIC NEWS FROM COAST-TO-COAST



NAT (KING) COLE

**25 CENTS**  
FOREIGN 30c

\$5 PER YEAR

NAT (KING) COLE

\$5 PER YEAR