

# Gillespie's Crew Great Again, But May Break Up

By JACK TRACY

Chicago—Dizzy Gillespie is in a dilemma. And it's a pretty ironic one. Until recently, he was fronting a not-too-valid excuse for a band. But it worked fairly regularly. Now he's got possibly the best band he's ever had, and it looks as if he'll be breaking it up any day. Because he can't get work.

The band came into the Silhouette here recently and few expected much from it. But the word soon got around that somehow Diz had made a great, swinging crew out of what had been just a month or two before a dispirited, out-of-tune shadow of the Gillespie band that once was.

## Personnel Shifts

It may be due to the fact that Diz made three vital personnel changes. He added pianist John Lewis, trumpeter Gerald Wilson, and trombonist Melba Liston (Wilson's wife). They've made a vast difference, with Lewis, especially, helping the rhythm section get a cohesiveness and drive it never before had.

And also adding to the renaissance is Diz himself. No longer do you hear cynical onlookers remarking that "Not only doesn't the band blow, but Dizzy isn't playing much any more, either." Because he is. Not only is he once again contributing fertile, imaginative solo work, marked by his staggering technique, but is playing lead trumpet occasionally, splitting the book with the rest of the section.

It's quite an experience to see Gillespie, neck bulging out even more than his cheeks, playing a lead that carries the whole band along by its sheer drive and controlled power.

## Big Problem

But like we said, he's got a big problem. The band may be broken up by the time you read this despite the fact visiting musicians just sat shaking their heads in disbelief when they heard the crew.

Practically the whole Charlie Ventura band went out to hear Diz, then talked about it for the next week. Drummer Tiny Kahn, playing opposite Diz for the last three days with Herbie Fields, agreed it was about the best Gillespie band he'd ever heard. Max Bennett, Fields' bass man, remarked, "I think they accidentally got in tune one day and decided they liked to play that way."

## Diz Happy

Diz, too, was completely happy with the band. "It just gasses me," he said. "I sure would hate to have to break this band up. Maybe we still can line up the foreign trip we've wanted, and stay in business. But I'm just not making any money the way things are going now."

No matter what happens to the band, however, a lot of persons can again say that they heard Dizzy and a band of his at their greatest.

## Impressions

Noted: The sledgehammer effect of the brass section on a couple of the Buster Harding arrangements. . . . The genuine, rocking Afro-Cuban beat on such things as *Carambola*. . . . Girl trombonist Liston's melodic, pretty solos. . . . The raw, but in-tune savageness of a couple of the show-stoppers. . . . A Lewis piano solo on "Round About Midnight". . . . Dizzy. Personnel: trumpets—Gillespie, Gerald Wilson, Willie Cook, and Elmon Wright; trombones—Sam Hurd, Melba Liston, and Matthew

## Laine Sets Dates In South America

New York—There's a possibility that Frankie Laine may do some concert dates in South America this summer. Following his marriage on June 15 to screen actress Nan Grey, he'll head south of the border for a five-week honeymoon. SAC has already lined up two concert dates for him down there, which he'll play if they fall in with his wedding trip route.

He's due back in this country on Aug. 8 to open at the Turf club, Balveston. He'll do two weeks there, followed by a week at the Radio City theater, Minneapolis, opening Aug. 25.

Gee; saxes—Jesse Powell, Jimmy Heath, John Coltrane, Paul Gonsalves, and Al Gibson; rhythm—John Lewis, piano; Al McKibbin, bass, and Specs Wright, drums. Vocals—Melvin Moore, Joe Carroll, and Gillespie.



Chicago—Dizzy Gillespie may be blowing those runs and high ones with a combo pretty soon. At presstime he was trying to figure out how he could keep his big crew working. If no solution could be found, he was all set to call it a day with a big band. Sad thing is, the band when last caught was again a Gillespie band of old and was playing excitingly and cleanly.

## TD, Manager Split After Two Decades

New York—Tommy Dorsey broke with Arthur Michaud, who has been his personal manager for 20 years, in May. Split-up, the third to occur in their two decades together, was described as amicable.

Basis for the split was that Michaud is now centering his activities on the west coast, while Dorsey is working mostly in the east. Michaud is said to have suggested that it would be better all around if TD got someone in the east to handle him.

## Barnet Ork Now Up To 14 Pieces

Hollywood—Encouraging note for the music picture was struck by Charlie Barnet, who returned to the band business recently with a 10-piece unit, but recently boosted his troupe to 14.

Barnet, currently in Texas on a one-niter jaunt, recruited additional musicians from here, adding one more sax, two trombones, and another trumpet. New setup gives Barnet six brass, four saxes, three rhythm, and Billy Derry, vocals.

# NBOA, BMI Pact Talk At Standstill

Chicago—The National Ballroom Operators association and BMI (Broadcast Music, Inc.) are hard at it. In March, the NBOA attorney wrote and told BMI that ballroom ops were ready to sign the same form of licensing contract with BMI as that now signed by hotels, providing two changes be made.

## They were:

- That the minimum license fee of ballrooms for use of BMI music be reduced from \$40 to \$15 for any contract year.

- And that ballrooms' payment to bands should be considered as only 60 percent of the contract price.

The minimum license fee is based on a percentage of the contract price.

BMI asked that NBOA be licensed in exactly the same way as hotels.

## Offered Less

The first stipulation was made because, said NBOA, ballrooms are open only a few nights a week during the summer months, and for that reason the minimum fee as defined in the proposed contract probably wouldn't run in excess of \$10 a year. The ops offered \$15.

The second change was made because the association members feel they have to pay bands much more because they pay on a single engagement rate; bookers take a bigger slice of one-niters, and that hotels usually give free rooms and meals to leaders and sometimes sidemen. But they don't include these costs in the contract price. Also, they say, ballrooms play

name bands, which get a higher price than most hotel bands.

## Prepared to Resist

The attorney also said that in the event the proposal was rejected, the association was prepared to resist any court action which BMI might take against one of the association members for alleged copyright infringement.

They feel confident they are offering a reasonable fee, especially when these two factors are considered.

- The proposed fee is proportionately higher than that being charged by another music licensing organization.

- That the proposed license fee is just as reasonable as the fee charged hotels by BMI.

They also suggested that if BMI turned down the proposal, they might prohibit the playing of BMI music in their ballrooms.

## Answer Brief

The BMI answer came early in May. It was brief. BMI's attorney said, "I have been instructed to advise you that (your) proposal is entirely unsatisfactory to BMI."

"You may consider this as a termination of any further discussions with the association. Personally, I regret exceedingly that so much time and effort on the part of

## Woody, Gastel Split Up; Still On Friendly Terms

Chicago—Woody Herman and his personal manager, Carlos Gastel, parted company early in May by mutual consent. Their association began late in 1948, after Gastel split up with another former client, Stan Kenton. Said Gastel by long distance telephone from the west coast: "It was strictly a matter of dollars and cents. I didn't feel that I was getting enough out of the operation to pay me for my time. We're still pals, however. Nobody is angry."

"I have personal obligations that prevent me from spending anything except for my payroll, current expenses of the band, and my own living costs," explained Woody on the phone from Washington, D. C.

## Will Try Without

"Carlos is a charming gent. I am very fond of him personally, but I'm going to try to get along without a personal manager. GAC will continue to book the band."

Woody was referring, in part, to the terms of his release from his previous managers, Mike Valton and Chubby Goldfarb, by which they collect commission on the band's income for at least another year.

## Bookings Set

Tom Rockwell, head of General Artists, stated in New York that booking for the Herd looks very promising for the period immediately following the current engagement at the Capitol theater on Broadway, which opened May 25.

Gastel continues to manage Nat (King) Cole, Peggy Lee, June Christy, Mel Torme, Nellie Lutcher, June Hutton, and the new band which Maynard Ferguson is building.

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## Injunction Bars 802 Picketing At N. Y. Station

New York—Latest move in the running battle between radio station WINS and Local 802 is an injunction obtained by the station which bars the union from picketing or boycotting WINS from any point where a broadcast originates.

Scuffle started when WINS dropped its eight staff musicians and the union put pickets in front of the station, at Yankee stadium (WINS broadcasts all Yankee games), and in front of restaurants from which WINS picked up disc jockey shows.

When WINS indicated it was after an injunction to stop the picketing, 802 asked the federal communications commission to have the station show cause why its license should not be revoked.

According to WINS' attorney, the injunction "prohibits all activities by the union pursuant to its unlawful conspiracy against WINS. This includes picketing, listing of the station as unfair, or in any wise interfering with the station's business or contractual relations."

Down Beat covers the music news from coast to coast.

## Back To Court For Norm Granz

New York—Norman Granz, who seems to commute between concert stage, recording studio, and court, is being sued by Castle Music Corp. over two of the tunes in his \$25 *Jazz Scene* album. Mercury records is named as co-defendant in the suit.

Castle claims that two of its tunes, *Repetition* and *Rhumbacito*, were used in Granz' album without its consent. Music publisher wants the masters impounded and asks damages. Tunes were composed by Neal Hefti.

Granz says he had an agreement with Hefti when the sides were cut whereby Hefti would get a flat fee for conducting the date in addition to 2 cents a side as composer. Granz feels that Hefti probably turned the tunes over to Castle after their agreement had been made.

both parties has resulted in no progress."

This is where the matter now stands. It means that, if no contract is signed between the two groups, each operator will have to negotiate with BMI on an individual basis.

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

## MGM, Too, Now Uses All Speeds

New York—MGM records joined the 45 rpm ranks last month, leaving Columbia and Decca the only major disc houses not using the speed. MGM is already in the LP business. First releases on 45 included the soundtrack score on *Annie Get Your Gun* and two sides dueted by Billy Eckstine and Sarah Vaughan.

Platter house plans to reserve 45 for only its choicest new material and reissues from its catalog. It will also put most of its soundtrack material on the slower speed.

## Christy, Kenton On The Cover

June Christy plays Delilah on the cover of this issue, with little or no protest from her victim, Samson Kenton. Stan and his band completed a concert tour late in May, went into Hollywood for some recording dates, play their final concert in the Hollywood bowl tomorrow (3), then break up for the season. Kenton will spend the summer assembling new material and new talent for his next tour in the fall. (Photo by Buddy Childers)

## Bing And Dixie Singing The Blues; Mildred Bailey Recording 'Em



(First two photos by Asme)

Hollywood—Memories, perhaps of happier days, can be stirred by these excerpts of Croshiana. First photo shows Bing Crosby and Mrs. Crosby, the former Dixie Lee, who are reported to be in the middle of a marital tiff. Bing's brother Larry reports that Bing and Dixie won't take it to

court, at least not until later this month when Bing returns from Europe. The Crosby attorney, John O'Melveny, hopes there will be a reconciliation. Second shot, of 1944 vintage, shows sons Lindsay, Gary, Phillip, and Dennis, lined up from left to right, with their parents. Third

photo taken recently when Mildred Bailey appeared on Bing's CBS show, recalls the days when Crosby was doing a duo act with Mildred's brother, Al Rinker. Mildred helped Bing get his first break, and, if it needed a nod from Bing to seal her new Decca pact, it took no prodding.

## Eileen Didn't Know What Was Comin' Buddy Rich Ork Does NYC Dates

By JOHN S. WILSON

New York—Eileen Barton, the girl who successfully failed to bake a cake because she didn't know you were coming, has been hanging around the fringes of the big time for almost 20 years, although she's just barely into her 20s now. Since she was 2½, she's been playing the Palace, guesting on the biggest radio shows, working with Frank Sinatra when he was at his hottest, and had several radio shows of her own, but it took a song that nobody wanted to bring her to the attention of the country at large.

It was last New Year's Eve in Indianapolis, while she was engaged in her umpteenth comeback, that she ran into *If I Knew You Were Coming I'd've Baked a Cake*.

### Thought Lyrics Catchy

"I saw this sheet of music on the piano at the theater," she reports. "I thought the lyrics were catchy and that it would be easy for audiences to remember—not that I'm a connoisseur of hit songs. So I took it along with me."

The song, she found out later, had been turned over to a small Chicago publisher by its three writers, Al Hoffman, Bob Merrill, and Clem Watts (a pseudonym disguising combo leader Al Trace) for \$300 after they despaired of getting anything more for it. When National records asked her to cut a couple of sides for them, she took *Cake* along to the session. She found a general lack of enthusiasm about recording it, but finally cut it as a throwaway.

"I'd never had any reaction to

a record before," she says. "I'd cut a few sides for Mercury several years ago, but nothing happened on those. The immediate reaction on *Cake* was that it was cute and there was some nice minor talk in the trade."

### Busy All Day

"Then, the second day it was out, there came a call from St. Louis for 2,000 of it. After that, the long distance phones were busy all day with orders. When National told me about this, I thought, 'Aren't they sweet, just making me feel good.'"

Once Eileen realized it was not a matter of making her feel good, she began to feel lucky.

"I'd like to do ballads on records, but I hate to get off the *Cake* kick now," she says. "I guess I'll just have to make a little noise for a while."

Before *Cake* turned up, Eileen had tried practically everything.

### Vaudeville at 2½

Her parents were vaudevillians, and they had her onstage singing *Ain't Misbehavin'* when she was 2½. When she was 4, she was playing the vaudevillians' mecca, the Palace, but, because the Gerry society thought 4 was too tender an age for singing in public, she did



Eileen Barton

a comedy routine with Ted Healy.

Two years later, the Gerry society was after her again, and they closed down the Paradise club for two weeks because she was singing there. For the next four years she made constant appearances on the Rudy Vallee show, the Eddie Cantor show, and other large radio operations of the period.

"Everybody thought I was going to be a big child star," she reports. "But at 11, I was a has-been."

### Retired to Grow

She retired for a few years to get her growth. At 15 she decided to make a comeback. But her teenage gawkiness didn't appeal to club operators, so she wound up as a radio actress doing bits in *Death Valley Days*, *Dr. Christian*, and similarly dramatic endeavors. This led to a job in the musical comedy, *Best Foot Forward*, as understudy to Nancy Walker and June Allyson. "One night Nancy came down with measles an hour before curtain time," she recalls. "Her clothes were too big for me and there wasn't time to make any major changes, so they got some big safety pins and pinned me into them."

"One dress turned into a real breakaway gown—it started coming off in the middle of my number. I was doing comedy for sure then. And was I embarrassed! It was a good thing that in my next scene I had to come out with a catcher's mask over my face."

### Guest Shots

After this unintentional strip, she went to the coast for a singing job at Slapsy Maxie's and did some guest shots on Johnny Mercer's and Bob Crosby's radio shows. Frank Sinatra, who at the time was as hot as a trombone player's collar, was looking for a girl singer for his radio show. It was the

first time he had used a girl and he was afraid of getting someone that his bobby-sockers would resent.

Unknown to Eileen, he caught her guest shots with Mercer and Crosby and asked for her. The first inkling she got that she was in demand came via a phone call from Ruthrauff and Ryan, the advertising agency.

"Ya got it!" a huckster told her over the phone.

"Got what?" asked our shrewd heroine.

"The Sinatra show. Can you sign today?"

"I was there," Eileen says now, "before they could hang up the phone."

### With Frank

She lasted with Sinatra for one year and three sponsors. Then she got her own show on NBC, *Teen Timers*, which lasted a year and was followed by the *Eileen Barton Show*. During this time she played the Paramount three times. She figured she was hot, on her way and, after a theater date in California, she decided to stay on the coast and watch the offers come in.

"I cooled off to nothing in California," she says. "I stayed there for a year doing nothing until I had spent all my money. I couldn't even buy gas for my car and my father wouldn't give it to me. All he'd give me was carfare to New York so I could go back to work."

"He had always told me, 'No matter what it is or where it is,

New York—Band Buddy Rich broke in at the Paramount in May moved on from there to a week at the Apollo theater and a stint at Birdland.

Crew, put together by Dick Raymond, consists of: trumpets—Stan Fishelson, Louis Oles, and Dick Raymond; trombones—Ed Anderson, Chauncey Welsh, and Norm Conley; saxes—Sam Marowitz and Dave Schildkraut, altos; Allen Eager and Emil Weisfeld, tenors; Buddy Guyer, baritone; rhythm—Frank DeFazio, piano; George Shaw, bass, and Stan Kaye, drums, while Buddy is out front.

keep working and something will happen." I found out during that year on the coast that he was right. When you're not working, nothing happens."

### Works Regularly Now

Whether she wants to or not, she's working all the time now as the result of *Cake*. Eileen recently finished a Latin Quarter date here, she's booked solid until the end of summer, has a TV show of her own in the works for fall. She has cut a transcription which Swan's Down cake flour is using on all its soap operas, and her second record, *Honey, Won't You Honeymoon with Me?*, has been picked up as the theme of another soap opera, *Second Honeymoon*.

She is facing the future philosophically. Of *Cake* and the vein into which it has pushed her, she says, "I know that I'm a flop artistically. But what can I do?"

## Sarah, Woody Discuss Joint Tour



(Photo by Popple)

New York—Sarah Vaughan and Woody Herman, between sets at the club here where they shared the spotlight recently. Story on Woody's break with manager Carlos Castel is on page 1, but this incident will probably have no effect on the fall concert tour the singer and leader have been discussing.

## Nancy And BG Do Ocean Hop



New York—Gaily waving their last goodbys, Benny Goodman and Nancy Reed board a plane for Europe, but by the time you read this they should be thinking about heading home. In addition to former Skitch Henderson singer Nancy, BG took Roy Eldridge, Zoot Sims, Ed Shaughnessy, and Dick Hyman with him. Group was to be supplemented by Belgian guitarist Jack Thellmans and English bassist Charlie Short.



## Joe Bushkin, Friends, Run Over Tune Written For Armstrong



(Last photo by Jack Tracy)

Chicago—Joe Bushkin, who recently played with his trio at the Blue Note here, has written a song for Louis Armstrong called *Going Back to Storyville*. It's reported that Louis recently waxed the tune for Decca with his all-star combo. In the first shot above, Bushkin gives his wife,

Francine, a preview of the tune. Later in the day, Patti Page and Frankie Laine, who were playing at the Chicago theater, dropped in to see friend Bushkin, along with pianist Mike Brown, who composed *Swamp Girl*. They give *Storyville* a smiling runover in the middle pic. Final shot

finds Joe's sidemen, drummer Eddie Phylle and bassist Charlie Tracger, checking over the tune's changes with the boss. The trio currently is in the midst of a 10-week date at New York's Park Sheraton hotel.

## 'I Sing Like A Man,' Says Farrell

By PAT HARRIS

Chicago—"Eckstine has a crooner quality. I sing like a man." Speaker, big-voiced Bill Farrell, protested that he isn't aping Billy Eckstine as many of his listeners believe, but simply sounds like Eckstine because of similar voice quality. "What they hear is the two baritone voices, the uuh," says Farrell, adding gratuitously, "Eckstine doesn't get feminine."

In addition to the Eckstine aura, Farrell is not a little tinged with evidences of another performer, showman-singer Al Jolson. It's a strange, but evidently effective combination, for Farrell has traveled far during the 2½ years since he was playing bass in a combo in Cleveland.

### Hope's Protege

Farrell, born Bill Fiorelli 24 years ago in Cleveland, is best known as Bob Hope's protegee. He was working his third job as a single, singing in the floor show at the Chez Ami in Buffalo, when Hope heard him. "He came up to me and said he'd like to have me on his show," Bill recalls. "I thought it was just another one of those things that people say, and really didn't expect to hear from him again. But four weeks later I got a telegram serving as a contract for two weeks on the Hope show."

He joined Hope in September, 1948, and the two weeks stretched to 39. "Hope taught me a lot," Farrell says. "I was very green in the business."

Before he went into the music business, Farrell worked as a carpenter, laid cement, shoveled coal, and had a dozen similar jobs. "I was always jumping from one thing to another. I was a frustrated kid. Should have started with music a lot earlier."

### Never Dreamed

"You know, I was afraid my friends would call me a sissy if I studied music. But I studied bass

for six months and I found my friends were the first to encourage me. For years I had heard Sinatra, Como, and other singers, and waited with the other kids in the theater for them to sing my favorites. I never imagined that I'd be up there singing some day."

Farrell played bass with the sax, piano, bass, and guitar combo now known as the Crewcuts (*Down Beat*, Dec. 29, 1949). "At the time we were nothing but jazz lovers, and the only people who enjoyed our music were musicians. We got a job on which we needed a singer, so we drew straws and I lost. I was elected."

"The first song I ever learned to sing was *You've Changed*. I held the sheet music in front of my face the first time I sang it, but I sang it the way I sing it now. In fact, I think I sang it better."

Bill's association with the Crewcuts, then called the Velvet Moods, lasted four or five years, of which 1½ were as a professional musician.

### Out on Own

Then the other three went back to school, and Bill struck out on his own. His first job was at Moe's Main Street in Cleveland. He knew four songs. One night, during his first week there, a heckler got up and shouted "Who the hell told you you could sing?" "They couldn't get me back on the stand the rest of the night," Bill says. "I gave myself two years to find out whether that guy was right."

Four months at Moe's, then a job at the Theatrical Grill in Cleveland, and the Chez Ami in Buffalo.

Watching Farrell perform, one Chicago musician commented that

## RCA Wooing Dinah Shore

New York—RCA Victor, which has already grabbed Gene Krupa and Frankie Carle from Columbia records, is pulling out all the stops to lure away one of Columbia's top pop artists, Dinah Shore.

RCA is reported to have offered her a \$100,000 a year guarantee for five years, which would cover radio, television, and record commitments. She can figure to hike this take, depending on the sale of her records and the sponsorship of her radio and TV shows.

Her contract with Columbia records runs out this year, and both Victor and Columbia have been pursuing her feverishly. However, Columbia has indicated it doesn't want to get involved in "uneconomical competition."

Victor had also been throwing a big pitch at another Columbia singer, Doris Day, who had been chafing under her Columbia pact since she didn't feel that Columbia was handling her properly. However, Columbia has mollified her with additional concessions written into her pact and she will apparently stay put for a while.

New York—Mercury records has obtained the rights to a couple of masters made originally for the BeeBee label. Sides are *Mariane*, by the Bill Bickle trio, and *Sometime*, by Tommy Carlyn's band. Deal between Mercury and BeeBee is a royalty setup.

if Al Jolson were starting out in this musical era, he'd probably sing like Bill Farrell. This jibes with Farrell's contention that the greatest thing about singing is that it gives the singer the opportunity to put himself in the place of the song. "I like singers who are living what they're doing. They might not hit a true note, but I've always liked them."

### Digs Como

"About singers? They're all my favorites, but, well, I prefer Perry Como. And have you ever watched Frankie Laine work? There's a real showman. I like Fran Warren, June Christy, Sarah Vaughan, lots of others, but it all depends on the song."

Farrell, with an MGM record contract and a string of top theater bookings, is a lucky guy and he knows it. Currently he manages to combine, though not at the same time, the natural modesty of a bass player who suddenly finds the spotlight hitting an unexpected corner, and the staginess of a young man besieged by autograph hunters. One wonders which will gain the upper hand.

## RCA Shifts Prado To Popular Label

New York—Hard on the heels of Mike Levin's urgent suggestion in the last issue of the *Beat*, Victor has moved up Perez Prado's version of *Que Rico el Mambo* from its Latin-American list to its pop list. Cutting drew a large rave from Mix and is due for a full-scale buildup by Victor. Label has also shifted Spade Cooley's *Honky-Tonkin* from its country listing to the pop list.

## Rooney Would Do MGM Dixie Pic

Hollywood—Mickey Rooney, who likes to play drums for fun and doesn't do badly at it, is talking up an idea at MGM, where he would do a picture this summer concerning a Dixieland drummer. If MGMoguls go for the story, Rooney plans to round up a collection of Dixie bands and handmen for feature roles in the film.

Several other film studios, where toppers have become aware that something called Dixieland music is "sweeping the country," are mulling ideas for film stories based on the trend.

What most of the film makers don't know is that by the time any such picture is completed and released, the so-called renaissance is apt to have died off.

## Radio City History Repeats



New York—How to be a successful song writer? Two votes, documented here, go for the Radio City page boy route. Left to right in the first photo are page Stan Zabka, singers Dinah Shore and Martha Lou Harp, and Henry (Hot Lips) Levine, during a broadcast of ABC's *Strictly from Dixie*. Zabka wrote a tune called *Tinker Toys*, which was sung on the program by Miss Harp. Dinah is there because a decade ago, when the program was called *The Chamber Music Society of Lower Basin Street*, she sang a song written by another page boy, song being the *Mad About Him*, *Sad About Him*, *How Can I Be Glad Without Him Blues*. Page of 10 years ago is Dick Charles, at the left in the second photo. Charles is now the producer of *Strictly from Dixie*.



(Photo by Kay Sparks)

Chicago—Singer Bill Farrell, who tells his story in this issue, recruited his accompaniment from the audience during his first Chicago appearance. Luckily, the audience that night included Marian Page and Max Wayne of Jimmy McPartland's band, who were between jobs. All three of them found their two-week association musically stimulating.

# Our Success Due To TV, Says Stone 5

By JOHN S. WILSON

New York—Probably the first musical combo to be developed into a name act solely as the result of their work on television is the Kirby Stone quintet. They've been holding down the 7 p.m. slot (EST) on the CBS video network five nights a week for the last six months with a mixture of good music, raucous jump stuff a la Louis Jordan, and pure hokum.

In doing this, they have established a record at CBS. Their opposition at that time is one of the most popular shows on TV, *Kukla, Fran, and Ollie*, and another potent entry, *Captain Video*. Faced with this parlay, shows tossed into the 7 p.m. segment by CBS never lasted more than four or five weeks before the Stone quintet took over.

## TV Can Do It

As a result of their experience, the combo is convinced that TV can be the making of outfits such as theirs.

They started out four years ago as a cocktail combo. They made progress, but, until TV came along, they were still just a cocktail combo. With their advent on video, things began to happen. At the end of January, they started playing weekends in the Carousel room of the Essex House in Newark, N. J., a spot operated by Abe Ellis, the hat check king, who had just about decided to close the room.

As a result of the quintet's TV appearances, the room began to do business, and within a few weeks they had broken the house record. The room's management figures that 90 percent of this business is made up of people who have caught the combo on television. After that, they were brought into the Capitol theater and signed by MGM records.

## Show Difference

Indicative of the difference that video has meant for them is an offer they received from a Detroit spot which they had played frequently in their pre-TV days. At that time, the Detroit room was paying them \$1,400 to \$1,700. After they hit TV, the spot offered them \$2,500 for a return date, but they turned it down.

"Television," says Stone, "is great for new talent—provided it's really talent. Once you get on television, you can become a drawing card in clubs overnight. We could have knocked around in clubs for 10 years and never have been seen by the number of people who have seen us on television. One night on TV is worth weeks at the Paramount."

He doesn't think that video will hurt the rest of show business if it's used in the right way.

## How It Can Aid

"The big, 2½-hour revue-type of show on Saturday night is bound to hurt show business in general," he said. "But television can bring

on a lot of new faces that people will want to see in the flesh.

"Take something like the Mary Wood trio, for instance. With all the variety and talent that they've got, you could put them on TV for three weeks and people would start flocking to whatever club they were playing."

"Of course, it can work the other way, too. Some entertainers who have been getting by with hoke for years will be hurt by TV."

The quintet is made up of Stone, trumpet and valve trombone; Art (Cow Eyes) Engler, tenor; Mike Gardner, piano, accordion, and celeste; Doc Mandel, bass, and Eddie Hall drums. They're a bunch of Bronx boys who got together after the war and decided to combine an act with a musical combo.

## Satire, Not Hats

"We lean toward what we consider satire, rather than funny hats," Stone explains. "We've never used a hat yet. In some of our comedy numbers, the thought is pie-in-the-face but the delivery isn't."

A typical Stone 15-minute video show might open with a group musical number involving some tight instrumental work, possibly in the Joe Mooney fashion, and some four-part vocal harmony. They might follow this with a light pop or light Dixie number, played straight but livened up visually.

For their third number they'll go into comedy with a solid, jumpbeat.

"We work on the angle that people like to clap their hands," Stone explains.

This number might spot an agitated vocal by Cow Eyes Engler, who, the boys have decided, is Frankie Laine with health.

The finale is generally tumult, wild and broad. Occasionally they'll change the pacing by inserting a piano solo by Mike Gardner in the middle spot.

## All Ages

This mixture has drawn them an audience of all ages. A recent fan letter said, "I am 98 years old and your music is enough to pop me out of my rocking chair and into my third childhood. You are hot stuff, boys."

They attribute part of their wide appeal to the fact that they don't limit their style during the musical parts of their program. Evidences of Lunceford, Basie, and Mooney keep cropping up in their arrangements, all of them head jobs and now numbering 270 tunes. They make a point of never repeating a number on their TV

## TV Music Of Note

Following are listings of shows emanating from the three top TV cities, New York, Chicago, and Los Angeles. Shows selected usually carry music that is of interest to readers of *Down Beat*. This list is brought up to date in each issue.

### NEW YORK TV PROGRAMS

**WCBS-TV (CBS)**

Monday 6:45-7 p.m.—*Bob Howard*. (Monday through Friday.)  
7:15-7:30 p.m.—*Strictly For Laughs*. Kirby Stone quintet. (Monday through Friday.)  
8:30-9 p.m.—*Arthur Godfrey's Talent Scouts* (net).  
Tuesday 7:45-8 p.m.—*Arthur Godfrey* (net).  
Wednesday 7:45-8 p.m.—*At Home Show*. Earl Wrightson.  
8-9 p.m.—*Arthur Godfrey and His Friends* (net).  
Thursday 8-9 p.m.—*The Show Goes On*. Ray Block's orchestra.  
9:30-10 p.m.—*Alan Young Show*. Laila Gluskin's orchestra (net).  
10:45-11 p.m.—*Blues by Berg*. Jeanne Berg.  
Friday 7:45-8 p.m.—*Arthur Godfrey* (net).  
11-11:30 p.m.—*Bambino*. Ray Morales' orchestra.  
Saturday 7:15-7:30 p.m.—*Blues by Berg*. Jeanne Berg.  
7:30-8 p.m.—*Eddie Condon's Floor Show*.  
Sunday 7:30-8 p.m.—*This Is Show Business* (net).  
8-9 p.m.—*Tonight of the Town* (net).  
9-10 p.m.—*Fred Waring Show* (net).  
10-11 p.m.—*Celebrity Time* (net).

### WNBT (NBC)

Monday 6:30-7 p.m.—*Easy Does It*. Johnny Andrews. (Monday through Friday.)  
7:30-7:45 p.m.—*Roberta Quinlan*. (Monday, Wednesday, Friday.)  
11 a.m.—*Scene in Manhattan*. Leo Sullivan, Cy Coleman trio. (Monday through Friday.)  
Tuesday 8-9 p.m.—*Star Theater* (net).  
Thursday 9-10 p.m.—*Key Keyer Show* (net).  
10:30-11 p.m.—*Continental Cafe*.  
Friday 9:30-10 p.m.—*Bonnie Maid Varieties*.  
Saturday 8-11 p.m.—*Saturday Night Revue* (net).  
Sunday 8-8:30 p.m.—*Supper Club*. Perry Como, Fontane Sisters (net).  
**WABD (DuMont)**  
Monday 12:30-1 p.m.—*Johnny Olson's Rampus Room*. Penny Olson. (Monday through Friday.)  
6-6:30 p.m.—*Small Fry Club*. Bob Emery. (Monday through Friday.)  
7:30-7:45 p.m.—*Finest Lanes*. (Monday, Wednesday, Thursday.)

within an eight-week period. Even then, only repeated requests bring it back.

The quintet is a co-op outfit, which shares not only the loot but the work evenly. Stone handles their business dealings, Engler is the treasurer, Hall takes care of the fan mail, and Gardner is in charge of music, with Mandel acting as assistant to everybody.

7:45-8 p.m.—*Manhattan Spotlight*. (Monday, Tuesday, Thursday.)  
Tuesday 7:30-7:45 p.m.—*Elaine Salama's Stars*.  
Wednesday 10-10:30 p.m.—*Manhattan Spotlight*.  
Thursday 9:30-10 p.m.—*Harvey Amsterdam Show*.  
Friday 7:30-7:45 p.m.—*Manhattan Spotlight*.  
7:45-8 p.m.—*Head Scott*.  
Saturday 8-8:30 p.m.—*Dinner Date*. Vincent Lopez.  
9-10 p.m.—*Cavalcade of Stars*.  
Sunday 7-8 p.m.—*Starlit Time*.

### WJZ-TV (ABC)

Thursday 8-9 p.m.—*Stop the Music* (net).  
9:30-10 p.m.—*Holiday Hotel*. Bill Harrington, Betty Brewer, Barrie Green's orchestra (net).  
Friday 9:30-10 p.m.—*Tin Pan Alley*.  
Saturday 7:30-8 p.m.—*Hollywood Screen Test*.  
8-9 p.m.—*Paul Whiteman's TV Town Club*.  
Sunday 7:30 p.m.—*Paul Whiteman Revue*.

### WOR-TV

Wednesday 8-9 p.m.—*Talent Parade*.  
Friday 7:30-8 p.m.—*Al Stieglitz's Music Shop*. The Heathertons, Judy Tyler, Jimmy Solon, Howard Mann.

### WPXI

Monday 2:30-3:30 p.m.—*Yed Steele Show*. Jerry Jerome's orchestra, the Heathertons. (Monday through Saturday.)  
7:15-7:30 p.m.—*Gail and Bill*. (Monday through Friday.)  
8-8:30 p.m.—*Glen's House*. (Monday, Thursday.)  
Friday 9:30-11:15 p.m.—*Art Ford Show*.  
Saturday 6:30-7 p.m.—*Tom Topper Revue*.  
10:30-11 p.m.—*March of Talent*.

### WATV, Newark

10:30-11 p.m.—*March of Talent*.

### LOS ANGELES TV PROGRAMS

**KECA-TV (ABC)**  
Tuesday 9-10 p.m.—*Talent Hour*. Bill Wardle, piano.  
10-10:30 p.m.—*Hal Sawyer Show*. Dave Coleman trio.  
Wednesday 8-8:30 p.m.—*In the Morgan Manor*. Ross Morgan orchestra. (Guest bands during Morgan's tour.)  
9-9:30 p.m.—*The Velox Show*. Bob Carver's trio.  
Friday 7:30-8 p.m.—*Chaf Milano's*. Ruth Dennis trio, Bob Franklin, vocals.  
Saturday 7:30-8 p.m.—*Squashie's Deacon's Store*. Carl Moore's orchestra.  
Sunday 6-6:30 p.m.—*The Ruggles*. Ben Adam staff orchestra.

### KFI-TV

Monday 8-8:30 p.m.—*Manny Mercellino*. Variety show with orchestra.  
5:30-6 p.m.—*Frank Webb Show*. George Goulding, organ, and Valerie London, vocals. (Monday through Friday.)  
Tuesday-Thursday 2-3 p.m.—*Bert Wheeler Show*. Robert Mitchell Boychole.  
Wednesday-Thursday 7:30-8 p.m.—*Rose Room Revue*. Helen O'Connell, Tom Hatten, Charles Lord, vocals; Tom Powell, piano; Bill Leyden, m.c.  
Saturday 7:45-8 p.m.—*Deacon Community Talent Show*. Music subject to change.  
Sunday 3:30-4 p.m.—*Truth About Dixie*. Marvin Ash, piano, Harry Hickok, m.c.

### KLAC-TV

Monday 10:30-11 p.m.—*Kemper's Kapers*. Bonnie Kemper, piano and vocals. (Monday through Saturday.)  
Tuesday 7:30-8 p.m.—*Don Otis Show*. Roe Hillman staff orchestra.  
9:30-10 p.m.—*Jazz Section*. Guest bands. (Monday through Saturday.)  
Saturday 8-9 p.m.—*Home Town Jambores*.  
Sunday 8:30-9 p.m.—*John Sauten*. Guest bands.

### KTTV (CBS)

Monday 7:45-8 p.m.—*Piano Parade*. Felix de Cola, piano.  
8:30-9 p.m.—*Pickard Family*. Instrumental vocal group. Folk songs.  
Tuesday 9-9:30 p.m.—*Alan Young Show*. Laila Gluskin, conductor.  
Wednesday 9-9:30 p.m.—*McMahon's Minstrels*. Hugh Hudson, music director.  
Thursday 7:30 p.m.—*Ed Wynn Show*. Laila Gluskin, conductor.

7:45-8 p.m.—*Lucille Norman Sings*. Ray Henderson orchestra, Keynote vocal group.  
Friday 6:30-6:45 p.m.—*The Mobins*. Jack McKin, piano.  
6:45-7 p.m.—*We'll Play Your Song*. Claude Kennedy trio, Audrie Davies, vocals.  
Saturday 7-8 p.m.—*Bern Dance*. Andy Parker's Plainmen; Ken Carson, guitar and vocals.  
9-9:30 p.m.—*Stars of Tomorrow*. Marvin Ash trio.

### KTSL (MBS)

Monday 7:15-7:45 p.m.—*Lee's Lair*. Matt Donato, piano and vocals.  
Thursday 8:30-9 p.m.—*Phoebe the Name of That Song*. Lon Henry & Frank Latham, piano duo.

### KNBH (NBC)

Tuesday 9-9:30 p.m.—*Tex Williams Caravan*. Tex Williams band.  
Thursday 8-8:30 p.m.—*Premier Theater*. Al Lapis orchestra, Pinks Lee, comco.

### KTLA

Monday 7:30-8 p.m.—*Dixie Showboat*. Nappy Lamare orchestra.  
Wednesday 8-8:30 p.m.—*Dixie Showboat*. Nappy Lamare orchestra.  
8-9 p.m.—*Latin Cruise*. Bobby Ramos orchestra.  
Friday 8-9 p.m.—*From the Dragon*. Ina Ray Hutton orchestra.  
Saturday 8:30-9:30 p.m.—*Spade Cooley Western Varieties*. Spade Cooley orchestra from Santa Monica ballroom.  
Sunday 5:30-6 p.m.—*Bandstand Revue*. Variety show from Aragon with Nappy Lamare and Clyde McCoys.

### CHICAGO TV PROGRAMS

**WBKB**  
Wednesday 8-8:30 p.m.—*Follow the Fun*. Dave Fritchard's Korry Klowns.  
8:30-9 p.m.—*Admiral Talent Hunt*.  
Saturday 9:30-10:30 p.m.—*Al Benson Talent Spotlight*.

**WGN-TV**  
Sunday 12:30-1:30 p.m.—*Sachs Amateur Hour*.  
4-5 p.m.—*Super Circus* (net).  
6:30-6:45 p.m.—*Carolyn Gilbert* (net).  
Monday 7:30 p.m.—*Parade Amateur Hour*.  
Friday 8:30-9 p.m.—*Tin Pan Alley*. Ben Hampton's orchestra, Johnny Deacon, Chet Noble, and Gloria Van (net).  
9-10 p.m.—*Our Gal Toni*. Toni Gilman.  
10-11 p.m.—*Courtesy Hour*.

**WNBQ**  
Sunday 9-9:30 p.m.—*Carrousel at Large* (net).  
Monday 5:50-5:55 p.m.—*Eddie Hubbard*. (Monday, Wednesday, Friday.)  
10:45-11 p.m.—*Harbie Mints*. (Monday through Friday.)  
Thursday 9:30-10 p.m.—*Wayne King Show* (partial net).  
Saturday 7-8 p.m.—*Saturday Night Revue* (net).

**WGN-TV**  
Sunday 6-6:30 p.m.—*Request Performance*.  
8-9 p.m.—*Windy City Jambores* (net).  
9-9:30 p.m.—*Stars of Tomorrow*.  
Monday 7:30-8 p.m.—*Al Morgan Show* (net).  
8:15-8:30 p.m.—*Sound for Alaban*.  
9-9:30 p.m.—*McCarthy Gang*.  
Tuesday 6:30-6:45 p.m.—*Art Jarrett Show*.  
Wednesday 6:30-6:45 p.m.—*Art Jarrett Show*.  
7-7:30 p.m.—*Temptations*. Temptations quartet, Nancy Wright.  
9-9:30 p.m.—*Holland's Happiness House*.  
Thursday 5:30-5:45 p.m.—*Whitey Carson's Corral*.  
Friday 10-10:30 p.m.—*Shopping Is Fun*.  
11:15-11:30 p.m.—*Elyne's Showtime*. Art Jarrett.  
5:30-6 p.m.—*Fair Yarn Club*.  
7-8 p.m.—*Cartoon-O*. Temptations quartet.

## Hollywood Teletopics

Spade Cooley show from Santa Monica ballroom (KTLA, Saturday, 8:30-9:30 p.m.) was set for national release via telecaption beginning with May 18 show. Addie Messes tagged as talent coordinator on new *Jazz Session* series, now telecast before an audience from KLA's TV theater. *Red Nichols* crew from *Burdi's* was lead-off in string of guest bands to be featured. (Sunday, 8:30-9 p.m.)

Don (Greene) Hermsby, Bob Hope's pianist-comedian protégé (see *Life* mag. May 16), signed five-year TV pact with NBC. Will be starred in videotapes now in planning stage here.

Frank Yankovic polka band and *Lelethra Noble's* society orchestra will share KTLA's *Bandstand Revue* from Aragon (Sunday 8:30-9 p.m.) starting June 9. They replace Nappy Lamare and Clyde McCoys crews.

Les Brown was set for TV stint from Hollywood Palladium, but time and station details were still in ironing-out stage at deadline.

Helen O'Connell back in music scene as headliner of new KFI-TV entry, *Rose Room Revue*, produced and emceed by Bill Leyden, KFWB radio announcer. Tom Powell at the piano. (Wednesday & Thursday, 7:30-8 p.m.)

## Eldridge Surrounded By Another 'Laugh' Unit



New York—Roy Eldridge paid a guest visit to the Kirby Stone quintet on its *Strictly For Laughs* program on CBS-TV recently. Left to right are tenorist Art (Cow Eyes) Engler, drummer Eddie Hall,

Eldridge, bassist Bernard (Doc) Mandel, and leader Stone. Pianist Michael Gardner didn't get within camera range.

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## Hassels Follow Barnet West Coast Bookings

San Francisco—Charlie Barnet's atomic blast through northern California in May left a delightful maze of refunded commissions, short-paying owners, and the union unfair list, with one fact standing out: everybody thinks Barnet is a great guy! The series of hassels developed as a result of the short-lived Frances Wayne-Barnet package deal which MCA set for the Melody club in San Jose, the New Orleans Swing club in San Francisco, and the Argentiniana club in Pittsburg, Calif. Wayne left the group weeks before they arrived in this area, and that's where the rub came in.

### 'Misrepresentation'

Club op Bill Lewis in Pittsburg,

to take the last leg of the booking first, paid only \$950 of the \$2,750 price for the band for the week and is suing MCA over the balance, charging "misrepresentation." Lewis is now reported on the AFM unfair list over the matter, but says Barnet is a swell guy and MCA is an octopus.

Club op Lou Landry in Frisco screamed bloody murder when Wayne didn't show, and says he got MCA to knock off its \$450 commission on his deal. He also says Barnet is a swell guy.

### All But \$449

Club op Frank Oliver in San Jose paid all but \$449 of the \$2,000 the band had coming for its

week there, says MCA "misrepresented" the booking, but that Barnet is a swell guy.

MCAgent Bill Loeb, in San Francisco, wouldn't discuss the deal except to say "All I know is the guy in Pittsburg didn't show with the money to pay off and is on the union unfair list."

Barnet, happily on the road with his new big band, laconically admitted that "Somebody fumbled the ball."

All three clubs had advertised Wayne as appearing with Barnet and claim MCA didn't tell them she was out. Barnet's playing manager, Bob Dawes, said he wired MCA immediately to inform all bookings. Bill Lewis, who claims he didn't know about Wayne until four days before opening date, was given every opportunity to break the contract, Barnet says. Landry says he didn't know until the band arrived that she wasn't with them, and Oliver's story is much the same.

—Ralph J. Gleason

## Shavers, Gibbs, Bellson Combo Will Join TD

Chicago—The Charlie Shavers-Louis Bellson-Terry Gibbs all-star combo will join Tommy Dorsey as a unit June 9. Only member of the group who will not join Dorsey is bassist Oscar Pettiford.

Pianist Lou Levy and clarinetist Jerry Winner are also in the combo.

Group will be featured as a unit with Dorsey, a la Woody Herman's Woodchoppers, in addition to playing as sidemen.

Dorsey opens at the Strand theater, NYC, June 9, followed by a date at the Astor roof. A European tour is scheduled for the band in September.

Shavers and Co. are now finishing their combo chores at the Silhouette, Chicago.



Jo Ann Hendler has separated from her Herbie, manager of the Ralph Flanagan ork, and has taken a separate apartment with their baby daughter, Tony Ann. . . . Singer Dick Brown has had his ears bobbed for that improved TV look. . . . With Laura Leslie set to follow Don Cornell's example of cutting out from Sammy Kaye to do a single, Sammy is looking for a new chirp.



Bob Wilber, the Bechet protégé, has given up Dixie in favor of polite swing, working with a bassist and Al Casey, guitar. . . . Frank Signorelli mending a broken leg after being hit by a car in May. . . . Mary Wood took her trio into the Music Box, Palm Beach, after four months at the Hotel Syracuse in the town of the same name.

Four members of the Gay Claridge ork were injured in a car crash in Wisconsin—Billy Walters, George Arline, Charles Conti, and Eleanor Reed, vocalist, who was driving. Pilot of the other car was arrested for drunken driving. . . . Skitch Henderson, who broke up his band to become Frank Sinatra's accompanist, is reorganizing for the summer. . . . Bill Snyder signed a three-year deal with Spike Jones' Arena Stars office.

Billy Slavin, of the Hal McIntyre crew, and Marcy Miller, of the Quintones, are gadding, sir. . . . Roy Stevens and the Beat's lab band signed a contract with Joe Glaser. The ork is set for two treasury bond shows, over CBS network on June 1 and over Mutual on June 2. . . . Sammy Kaye has added a bassoon. It will be blown by Joe DeRose, who already plays tenor, soprano sax, clarinet, flute, and piccolo.

Capitol has signed former Skitch Henderson vocalist, Johnny Parker. . . . Buddy LaComba, trumpet, has been added to the WMCA radio staff in New York. . . . Tony Pastor lost his road manager, Dan Gregory, to Ralph Flanagan. . . . GAC has signed singer Eddie Fisher on a three-year deal. . . . Current dope is that Decca and Columbia will go 45 rpm, but not before autumn. . . . Teresa Brewer has cancelled personal appearances until September, when the stork is expected.

Otto Harbach is the new president of ASCAP. . . . Milt Buckner takes his band into Club Harlem, Atlantic City, for the summer. . . . Karen Rich has replaced Jean Sharkey with the Sapphires, vocal group. . . . Johnny Mandel has joined Pupi Campo, and his arranging chores at WMGM (NYC) have been taken over by Billy Byers, former Ventura trombonist. . . . Norman Granz will jump his JATP group of 11 artists in three new Cadillacs during their next tour. Previously they had used plane transportation.

Trudy Richards Inks MGM Pact

New York—MGM records has added Trudy Richards, former Charlie Barnet singer, to its roster. She had previously cut a couple of sides for the Arco label in addition to waxing with Barnet. MGM has also signed the Billy Williams quartet, vocal combo headed by the former lead man of the Charioteers, along with pianist-vocalist-leader, Ted Straeter, who drew attention a couple of years ago with his alicing of *The Most Wonderful Girl in the World* on the now-defunct Sonora label.

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# Jazz On LP, 45

By GEORGE HOEFER

ARTIST	ALBUM TITLE	TUNES	LABEL	LP-33 1/2		45 RPM	
				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Baerach, Paul		Pink Cadillac Don't Put My Business	London				30091
Baxter, Leslie		Jai Serenade with Clayton	Victor				47-3215
Benke, Ted		Moonlight Serenade	Victor			WP 217	47-2798
Benke, Ted		Blues in the Night March One Who Gets You	Victor				47-2989
Benke, Ted		Jazz Junction Our Love Story	Victor				47-3732
Brown, Walter		You Better Leave My Gal Alone I'm Gonna Get Harried	Capitol				F-957
Brown, George	King of Tailgate Trombone	Ugly Chile Sweet Lovin' Man That Da Da Strain O.D.T. Blues Wang Wang Blues I Used to Love You In the Shade of the Old Apple Tree I'm Gonna Sit Right Down and Write Myself a Letter	Columbia	20000			
Caldale, Una Mae		Tonight Be Tender to Me	Columbia		1-616		
Cole Trio, King		Mama Lisa Greatest Inventor of Them All	Capitol				F-1010
Crothers, Sam Man		Television Blues I'd Rather Be a Rooster	London				30081
Davis, Rhythm Boys	Dry Bones	Dry Bones September Song East of the Sun Take the "4" Train St. Louis Blues Every Time We Say Goodbye	Victor			WP 193	47-2826
Dorsey, Jimmy	Dorseyland Dance Parade	Rag Map Johnson Rag Charley, My Boy When You Were a Tulip Clap Hands That's a Plenty Let a Smile Be Your Umbrella When You're Smiling	Columbia	CL 6114	1-199 1-126 1-126 1-554 1-554 1-499		
Dorsey, Jimmy		Fiddle Dee And It Still Goes	Columbia		1-273		
Dorsey, Jimmy		I'll Hold You Lost in a Dream	Columbia		1-499		
Dorsey, Jimmy		Sweet Georgia Browns Kiss Me	Columbia		1-594		
Dorsey, Jimmy	Latin-American Favorites	Anapola Green Eyes Tangorina The Brown and I Maria Elena Tango Alonso in My Heart Brazil At the Crossroads	Decca	DL 5091			
Dorsey, Tommy	Theme Songs	I'm Getting Sentimental Over You	Victor			WP 217	47-2748
Dorsey, Tommy	Tommy Dorsey	Royal Garden Blues After You've Gone On the Sunny Side of the Street Opus No. 1 Marie Song of India	Victor			WP 2311	47-2874 47-2875 47-2876
Dorsey, Tommy		Enjoy Yourself She's a Home Girl	Victor				47-2900
Dorsey, Tommy		The Continental Ain'tha Glad I Love You?	Victor				47-2917
Dorsey, Tommy		Passy Willow Dream of You	Victor				47-2958
Dorsey, Tommy		Santa Claus Is Coming	Victor				47-2973
Dorsey, Tommy		Dry Bones Summertime	Victor				47-3002
Dorsey, Tommy		The Hucklebuck Again	Victor				47-3028
Dorsey, Tommy		The Knack Song Twilight	Victor				47-3037
Dorsey, Tommy	Intson Sings	I Only Have Eyes for You	Victor			WP 254	47-3068
Dorsey, Tommy		Shake That Tree Hollywood Hut	Victor				47-3087
Dorsey, Tommy		Puddle Wump Nice to Know You Care	Victor				47-3132
Dorsey, Tommy	J. Dorsey Plays Cole Porter	Just One of Those Things Love for Sale Why Shouldn't I? You Do Something to Me I Got a Kick Out of You It's Delaney	Victor			WP 263	47-3159 47-3160 47-3161
Dorsey, Tommy		When Just for Old Times	Victor				47-3210
Dorsey, Tommy		I Oughta Know More About You C'est Si Bon	Victor				47-3713
Dorsey, Tommy		Comin' Thru the Rye I Hadn't Anyone 'Til You	Victor				47-3757
Dorsey, Tommy	T. Dorsey's DiscoLand for Dancing	Panama Washington Blues Dawn Home Rag Davenport Blues Miltonberg Jigs Pt. 1 Miltonberg Jigs Pt. 2				WP 274	47-3715 47-3716 47-3717
Douglas, Tommy		Lights Out Douglas Boogie	Capitol				F 863
Eckstein, Billy, & Vaughan, Sarah		Dedicated to You You're All I Need	M-G-M				45-8003
Eckstein, Billy	Billy Eckstein Sings	Cottage for Sale All of Me Without a Song Sophisticated Lady Time on My Hands You Call It Madness Prisoner of Love I'm in the Mood for Love	National	NLP 2401			
Ellington, Duke	Ellingtonia Vol. 1	Black and Tan Fantasy East St. Louis Toodle-oo Birmingham Breakdown Rockin' in Rhythm Twelfth Street Rag The Mooche Mood Indigo Wall Street Walk	Brunswick	BL 50002			
Ellington, Duke	Mood Ellington	New York City Blues Hi Ya, Suu On a Turquoise Cloud Golden Cross Three Cool Beans Lady of the Lavender Mist The Clothed Woman Progressive Cavotte	Columbia	CL 6024			

## Top Tunes

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

*Bewitched, Bothered, and Bewildered*  
*C'est Si Bon*  
*Chinese Mule Train*  
*Choo'n Gum*  
*Count Every Star*  
*Daddy's Little Girl*  
*Dearie*  
*Enjoy Yourself*  
*Hoop-Dee-Do!*  
*If I Knew You Were Comin', I'd've Baked a Cake*

### Two Zoot Sims Sides Bought By New Jazz

New York—Zoot Sims, who has been playing tenor with Benny Goodman on Benny's European tour, cut two sides for the Gaze label of Sweden while he was there. Sides have been bought by Bob Weinstein of New Jazz for pressing here. Tunes are *The Scene Is Clean* and *You Go to My Head*.

### Count Basie Goes Back To Columbia

New York—Count Basie, who has had only so-so success during the last two years on his Victor records, has left the label to return to Columbia, which had him prior to his Victor deal. His new Columbia pact runs for three years. He cut his first new sides in May.

the pick of all strings...





## CHICAGO BAND BRIEFS

# 'Jazz Dead,' Says Teddy Powell, Trying Comeback

By PAT HARRIS

Chicago—When Teddy Powell brought his band into the Blackhawk early last month it marked the second step in his climb back to the more secure strata of the band business. Comebacks aren't easy, and Teddy, who says "the last five years have been hell, I don't want to go through that again," seems to be making his in a cautious calculated way.

"I lost \$90,000 on the last band I had," Powell says. "Jazz is dead, you can't make people listen to it any more. This is a different kind of band than I've ever had before. Sometimes we use six fiddles! We try to play everything pretty and please everybody. Sort of a mixture of the old Isham Jones style with Kostelanetz touches."

Powell's 11-piece crew of highly competent musicians, refugees from

bands such as Tommy Dorsey, Hal McIntyre, Ralph Flanagan, and Paul Whiteman, play a difficult show with clean precision, and run through dance tunes in what seems to be a satisfactory style. For the goal ex-jazzman Powell seem to have set, it is the right band.

Powell, once known as Abe Lyman's guitarist, now sticks close to one of those six fiddles. Other violinists are Dave Herman, who also conducts during the Blackhawk's show and does the arrangements, and Al Davis (the saxes

## Ragland's Name Resounds Again



Champaign, Ill.—Probably the most popular band incumbent at the University of Illinois here is that of Bob (Rags) Ragland, son of H. W. (Rags) Ragland of Chicago. The elder Ragland was a compatriot of Bix and Don Murray and former member of the Bill Donahue band from Illinois. In the middle of February Rags took his combo into Katina's Campus cafe to play from 8 to 10 p.m. Tuesdays through Saturdays. They were scheduled to be the intermission band at the Interfraternity ball this year, playing opposite Claude Thornhill. Members are Buzz Laurie, drums; Miles Zimmerman, clarinet; John Walters, trumpet; Tom Harrison, trombone, and Ragland, piano.

double to violin). Trumpets are Art DePew and Jim Blake; saxes are Sid Katz, Jerry Shane, and John Pops. Buddy Lowell is the drummer; Sid Jacobs, bass, and Joe Samuels, piano.

Shane does an occasional vocal, and, of course, the whole band sings when necessary. Willard Alexander is responsible for this neat little package for the next five years, which may insure that Powell's name won't, as it did a year ago, pop up in the *Beat's* catalog of missing persons, the *Where Is?* column.

### Dixie to Frolics

With the Dixie revival seeping into the shadowy retreats of such places as the Blackhawk and the College Inn, which have inaugurated Charleston nights, it is not surprising that the Silver Frolics tossed out its rumba band in favor of Charlie Spero's Dixie unit. The Frolics, which may soon give the Chez Paree some competition, also brought in singer Dorothy Claire and comedian Buddy Lester at the same time.

Muggsy Spanier back to Jazz Ltd. with the confident assertion—by the gentleman himself—that he's the hottest thing in the country right now. "You know that report you printed from San Francisco that they were lined up for blocks waiting to hear Louis Armstrong?" Muggsy said, "Well, that was me, not Louis."

Tut Soper, who went west with Muggsy, returned to a solo piano

job at Rupneck's. Others who made the westward trip now back in town, presumably on call. Don Ewell again at the piano in the Jazz Ltd. band, his job at the Bee Hive being taken over by Chink Hester. Lee Collins still blowing his pristine and vigorous horn at the Hive, where George Davis' band appears Monday nights to remind the neighborhood that something did develop in jazz after Armstrong.

### Jackson Jobs

Onetime Armstrong trombonist Preston Jackson now jobbing around town with a six-piece combo. He, and many other musicians who knew and had worked with her, attended John Schenck's memorial concert for Chippie Hill.

Art Hodas, who worked with Chippie at the Blue Note recently, and for 14 months before that at the Riviera and Jimmy Ryan's in New York, was one of those who admired her vitality and independence and enjoyed her loyalty and friendship. "She could be sweet," he said of the usually brusque and sharp-tongued Chippie, "but she had to know you were in her corner first. She'd bark at you, but the way to handle her was to catch her before she could get really angry and tell her how beautiful she looked. But there'd be a riot if anyone asked her her age; she wouldn't admit to being over 42. "You know," Hodas continued, "when she went back to New York, she was working at the Riviera,

## Capsule Comments

BILLY TAYLOR  
Brass Rail, Chicago

Chicago—The first night pianist Billy Taylor's quartet played at this loop cocktail lounge, the manager approached Taylor and said "you sound fine, but can't you play a little louder?" For a spot which draws customers in from the street by luring them with honks, squeals, and funny hats, Willard Alexander's spotting of Taylor's unit here was an inspired act of misjudgment.

It's not that the group isn't an entertaining unit, it just doesn't do it by sacking the customers over the ears with unmodulated, immoderate sound.

One of the most relaxed combos seen in some time, their music moves constantly, and at a fine variety of paces. Taylor's sprightly and effusive piano and Charlie Smith's equally exuberant drums keep it lively, but controlled. The more restrained guitar of John Collins and Lloyd Trotman's bass contribute, in their quieter ways, with Trotman's solos notable.

Not only is the group pleasant to listen to, but also to watch. They seem to get a great kick out of what they're doing, and it worthwhile as well as amusing.

but she wrote to me that she wasn't being treated right. No billing, no advertising—I won't be here long," she said.

### Maybe Buddy Rich

At presstime, the Silhouette was talking about Buddy Rich's band, or combo—they didn't know which it would be—to follow the Charlie Shavers, Julia Lee bill. Blue Note had booked Louis Jordan to follow George Shearing, Jordan opening June 12 for two weeks. Sarah Vaughan returns to the Note for a fortnight after Jordan.

The Hi-Note, with no other surprises announced, had Paul Jordan's combo back on the stand. In it are Buddy Nichols, bass; Denny Roche, trumpet; Guy Viverous, drums, and Jordan on piano.

Bud Freeman and unit out of Press Row. Owner Margo Ferris, when queried as to whether she was going to engage any other musicians, snapped "Certainly not!" Apparently enough oil on troubled waters gets to be a fire hazard.

## Kelly Camarata Buys Share Of Abbey Firm

New York—Kelly Camarata, who recently left London records, has bought into Abbey records and will take over the post of vice president in charge of sales and promotion.

Label, which currently has its first hit in Lawrence's Cook's *Old Piano Roll Blues*, has signed singers Jerry Cooper and Kathy March, Jerry Shard's WMCA band and Fat Man Humphries band, and a vocal group, the Master Keys.

## Dogged It

Chicago—Herbie Fields had two days between dates to make the trip here from San Francisco. That meant some hard driving. Asked how his boxer, Charlie, liked the trip, Herbie mused, "Guess he liked it all right. I couldn't let him drive, though. He rides the clutch too much."

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## MOVIE MUSIC

# Hoagy Gives Song Writer Slant On Film Tune Job

By CHARLES EMGE

Hollywood—When we advanced the opinion in this column recently that the quality of the songs heard in motion pictures nowadays had been steadily deteriorating (*Down Beat*, May 5), pointing with some scorn to the 1949 Academy award winner, *Baby It's Cold Outside*, we didn't regard it as an earth-shaking statement. And it wasn't.

Anyone who can find nothing more important to get in a turmoil about these days than who's hotter than who, whether Dixie is or is not *The True Jazz*, or whether *Baby It's Cold Outside* was a worthy choice as film-dom's song of the year is mighty fortunate.

So it was strictly for fun, and no other reason, that we decided to take up the matter with a couple of experts—Hoagy Carmichael and Johnny Mercer, recently re-united as a team for the first time since 1942. They are now busy at Paramount studios working up a set of songs for a Betty Hutton picture "based on the life of the late keystone comedy queen, Mabel Normand."

### Not Polite

It seemed like a good idea at the time, as we used to say. But maybe we should have known better. Song writers, especially good ones, are the worst characters in the world to try to write about. And we forgot that in Hollywood it is not considered good form to say anything (for publication) even faintly disparaging about the industry that supplies what Oscar Levant calls "insecurity at the world's highest salaries."

Anyway, when we sat down with Hoagy and Johnny and pulled our notebook on them, it went something like this:

"Songs in movies not good," says Hoagy, just as though he'd never heard of any such thing. "I don't hear anything wrong with songs in pictures. *Baby, It's Cold Outside* was a good song, and a big song."

Johnny nodded in grave, carefully considered agreement.

### Not As Important

"But," continued Hoagy, "if song writers don't do their best work in pictures it might be because they no longer save their best material for a medium in which songs are just not considered as important as they once were. The kind of musical pictures they are making today are different; they put more emphasis on story than they do on music."

Why, we asked, has the motion picture business never produced or attracted writers such as Kern and Hammerstein, Rodgers and Hart, the Gershwins, Vincent Youmans, Cole Porter, or Irving Berlin?

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## Soundtrack Sittings

The Carpenter and Chay Reyes orks signed for featured spots in forthcoming Lippert Productions feature, *Holiday Rhythm*. It's an unusual deal, under which Carpenter and Reyes bandmen will be combined in augmented group to record underscoring under direction of Bert Shaffer. Carpenter will appear in a supporting role in the picture and will be featured musically in a piano specialty, a concert piece composed by arrangers Ed Barter and Murry Baldwin (Mrs. Baxter).

Bobby Benson Latin rhythm ork and *Archaic Five Plus Two* set for featured band spots in Republic's *His Parade of 1950* (John Carroll and Marie McDonald). Al Hinder, onetime Paul Whiteman Rhythm Boy, and Floyd Haddleson, former Pied Piper, are writing the song numbers.

Sigmund Romberg will appear as himself, according to present plans, in the prologue to MGM's *The Rosenberg Story*, biography to be "based on the life and music" of the composer. Story will pick up Romberg as a young man, role to be enacted by a pro, as yet unassigned.

Karla Shadoe, who did role of Japanese night club singer in Columbia's Bogart starrer, *Tokyo Joe* (singing *These Foolish Things* and *I Never Knew*) is bona fide. She's working in this territory now with band headed by her brother, Tak, who plays clarinet.

Billy Beltsline's picture deal at MGM has been indefinitely postponed (if not actually canceled), probably due to departure from that lot of Lena Horne, with whom Beltsline was to be teamed in first film.

Gene Tierney nixed use of ghost singer for one song she will be heard doing in 20th-Fox's *Night and the City*, suspense thriller with Richard Widmark. She said: "I can carry a tune, and if I don't sound very good—well, at least, it will be natural."

Carmen Dragon, top-rank radio conductor-arranger, entering movie field with assignment to handle scoring on *Kiss Tomorrow Goodbye*, Jimmy Cagney starrer.

Gene Norman, KFWB record showman and impresario for L. A.'s "Just Jazz" concerts, spotted in role of unseen disc jockey in 20th-Fox's *No Way Out* (Linda Darnell and Stephen McNally). Norman's voice comes from radio seen in sequence. That's Eddie Miller's tenor sax featured on the records supposedly heard in the scene.

Jerome Courtland, youngster who plays lead in Columbia's *When You're Smiling*, rocked studio in vocal duet with Frankie Laine on title song. Was assigned a solo number in picture on strength of it. Watch him break through, and big, as a singer.

Johnny came in at this point: "The whole music business has changed. Nowadays disc jockeys select the songs for the public and they also decide which songs shall become hits."

The way Johnny made the term "disc jockeys" sound, they would never want to be known by that term again.

Hoagy just drawled, "Writing

## Claim No Slump In Movie Tunes



Hollywood—Johnny Mercer, left, and Hoagy Carmichael gaze in incredulity at the *Down Beat* headline stating movie songs aren't what they might be these days. After all, song writers Mercer and Carmichael will collaborate on a fistful of songs for a forthcoming Betty Hutton flick. However, *Beat* staffer Emge gets the boys to hedge a bit in his *Movie Music* column.

## Alyce King To Direct Capitol Vocal Groups

New York—Alyce King, once one of the singing King Sisters, has joined Capitol records in charge of the selection and direction of vocal groups. Her first waxing job was on a Woody Herman date on which she led a group called the Vokettes.

songs for a stage show is not like writing songs for a picture. For a stage show, the writers may have as much as a year or more to work on it. The music goes hand in hand with the entire production. If the show is a success, the songs are a success, and that's that."

For the untitled Betty Hutton picture, Hoagy and Johnny are expected to turn out some 12 songs during the 10-week period for which they were signed. Of these, probably six will be selected for actual use in the film. At least one or more has to be tailored to Betty Hutton's particular style ("something frantic").

"Do you really turn out 12 completely new songs in 10 weeks on a deal of this kind?" we asked with no expectation of an answer. Johnny looked out of the window.

"Well," came the Carmichael drawl, "All song writers have a few little things lying around, just rough ideas for things we didn't finish. If they fit this job, we might use them."

So, now you can see why there's nothing wrong with the kind of songs being written for movies these days—and also why it's unlikely that Hoagy Carmichael will write a *Stardust* for this picture. Betty Hutton just doesn't require a *Stardust*.

## Dan Dailey Opens H'wd Jazz Joint

Hollywood—Dan Dailey, one of moviedom's most enthusiastic jazz disciples, has established his own hotspot, *Curtain Call*, where he will play drums, double as barkeep from time to time, and assemble his favorite musicians for free-style sessions.

Associated with Dailey are Slim Bergman, formerly with the Club 47, and Marty Singer, previously active as a nitery operator in Chicago and other cities.

*Curtain Call*, located on Ventura boulevard in North Hollywood, was announced to open May 18. Dailey said his regular crew would consist of a five-piece Dixie combo, with Lee Countryman on piano and Rico Vallese a strong probability on trumpet. Other positions were still open.

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

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# Leo Watson, 52, Dies On Coast

Hollywood—Leo Watson, credited with having been the original "scatman" and creator of the novelty style of singing adopted by and identified with many other



Leo Watson

performers, died in L. A.'s General hospital on May 2 of virus pneumonia. He was 52 years old. Watson, who played trombone and drums, was at one time a regular member and featured singer with the Gene Krupa band. He also was associated with Teddy Bunn's Spirits of Rhythm group. He worked with Bunn from time to time in this territory, but recently had been heading a small combo of his own. Local 767 officials were unable to locate any relatives of Watson here, though they believed he had a wife and daughter in some other city. He was buried at Paradise cemetery under the auspices of the Benevolent Variety Artists.

## Los Angeles Band Briefs

Ernie Spencer, the guy who won't give up, one-thing locally with newly formed ork; eight brass, five saxes, three rhythm, and girl singer. Booking independently.

Gene Krupa (MCA) set for two week-end dates at Avodan, downtown dancery, June 8 and June 10. Expected to be Krupa's only L.A. appearances this trip.

Tark Murphy (MCA) and two-beat crew from San Francisco were slated for four-week stand at Hollywood's Roosevelt hotel starting May 23. Will share stand with Linda Lopez, Latin rhythmic, and her five-piece (male) combo.

Marshall Royal (sax), brother of trumpet man Ernie (now in Europe with Ellington), had five-piece combo set to back Helen Himes for date at Oasis May 26 to June 3. Included Charlie Lawrence, piano; Oscar Bradley, drums; Leonard Bibb, bass, and John Anderson, trumpet. Package, which included KOWL radio announcer Joe Adams, was lined up by Sloate-Dale office.

Bob Smolton heading Dixie combo at Burgundy room. Lineup: Smolton, trombone; Ted Wells, clarinet; Walt Peterson, trumpet; John Brest, drums; Don Guthrie, piano, and Angie Sill, string bass & tuba.

Nappy Lamare unit doing Monday-through-Wednesday shift at Club 47, with Doc Bando house combo holding forth latter part of week.

"Y" Yancy Tyler's rustic rhythm troupe returns to stand at Riverside Rancho June 7 as Tex Williams takes off for radio and one-night commitments.

Henry Russo (ABC) signed for dance and TV stint at Aragon starting June 28. Leo Ray Hutton (GAC) opening at same spot, postponed one week, was set for eight weeks starting May 19. She's fronting new all-ork, organized here, comprised of five brass, four saxes, and four rhythm. Leighton Noble and Frank Yankovic polka band, both MCA, set for four weeks each starting June 9.

Los Brown (ABC) had Palladium May 16-June 11, with Russ Morgan, also from Glaser, in for four weeks starting June 15.

## Sidemen Switches

Pat Easton, vocals, joined Woody Herman, as did Lamar Wright Jr. He replaced trumpeter Neal Hefti . . . Al Thompson, alto, out of the Louis Prima band . . . Mickey Mangano, trumpet, for Nick Travis in Tommy Dorsey crew.

Shorty Rogers rejoined Stan Kenton. Ken Hanna out . . . Moe Purtill, drums, for Jimmy Pratt with Tex Beneke . . . Mario Daoua, trombone, for Earl Holt with Tony Pastor.

Ralph Flanagan: Murray Klarman, alto, for Joe Soldo . . . Eddy Duchin: Yano Salto, tenor, for Zeko Walker . . . Tommy Ryan: Will Hutton, trumpet, for Hal Green.

Art Mooney: Jerry Sanfino, alto, for Joe Rufalo . . . Bobby Byrne: Don Russo, bass, for Dick Nivison . . . Ernie Caceres: Mickey Crane, piano, for Charlie Queener.

Ving Merlin: Suzanne Sprecher, harp, for Daphne Hellman . . . Mike Duro: Tony Rengo, drums, for Abby Fisher . . . Hal McIntyre: Mitch Melnick, tenor, for Jimmy Reider (to Gene Williams).

Ray Anthony: Ray Brown, piano, for Eddie Ryan, and Tom Ingrasia, tenor, for Billy Uselton . . . Sonny LaRosa, trumpet, replaced George Rank Jr. in Chuck Foster band. Rank formed own crew.

# THE HOLLYWOOD BEAT

## Polka Craze Finds Way Into Hollywood Nitery

By HAL HOLLY

Hollywood—Every time we think the music business, as we used to call it before it became a sideshow at the main entrance to this television circus, has reached a stage where we can describe it as fantastic, something happens that forces us to discard that mild term and look for something really expressive—and still printable.

Here we are, still trying to adjust our outlook to the fact that deluxe niteries are featuring Dixieland music, real and alleged, played by musicians wearing Halloween party outfits. Like those Monday night sessions at the Mocambo, where Charleston-crazy movie stars hop to the headlined Firehouse Five Plus Two ("plus 350 squares," it is described by Dan Dailey, who is not a FHFPT fan, it would seem).

### Now What?

Now what comes? The news that starting June 11, Sunday nights at the Sunset Strip swankspot will become "polka night!"

The musical attraction? Frank Yankovic, of whom we know little except that with two accordions, piano, string bass, and a banjo-guitar, he is reported in reliable quarters to have grossed more in recent months than all of the Glenn Miller-style stealers combined. So—on the Sunset Strip it will be Sunday night for polka parties, Monday night for Charleston contests.

Just for the purpose of assisting anyone who feels the need of a bit of re-orientation, we might mention that, as of this typing, the Mocambo's full-time attractions were Dave Cavanaugh's Curbetone Cops, Senor Al Sheff's Latin-Aires, and Mae Murray (the silent screen's Merry Widow) dancing to the music of violinist Hal Stern.

Note to Herman Hover of Ciro's: to outdo the Mocambo, you might try Tex Williams. We hear Tex has some time open early in 1953.

**DOTTED NOTES:** Mort Ruby resigned as road manager of the King Cole trio. Will headquarter in Hollywood henceforth in order to remain with his family . . .

Frank Gottschalk, zither player who recently became a member of Local 47, is busy with radio and TV dates here. Says the zither zoom is just starting.

Jack Lewerke, former editor of Clef magazine and recently with the MGM record distributing firm,

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  - Ciro's—Joe Stabile (Ind.)
  - Ciro's—Bobby Russo (H. King)
  - Club 47—Nappy Lamare (ABC)
  - Cocacola Grove—Miguelito Valdes (Ales.)
  - Curtain Call—Don Bailey (Ind.)
  - Hangover club—Glyde Hurley (Ind.)
  - Halg, the—Red Nerve trio (ABC)
  - Mocambo—Roger Sphar (Ind.)
  - Oasis—Marshall Royal (Sloate-Dale)
  - Palladium—Les Brown (ABC)
  - Riverside Rancho—Tex Williams (Ind.)
  - Reverend hotel—Turk Murphy (MCA)
  - Reverend hotel—Linda Lopez (MCA)
  - Royal room—Kid Orr (Ind.)
  - Saras—Vic Angio (Ind.)
  - Sardi's—Red Nichols (Ind.)
- (Note: Listings include only bands employed three or more nights a week.)

has taken over of general manager of Good Time Jazz record company. Label was launched as a hobby by Paramount associate producer Les Koenig; blossomed into big business on sales of Firehouse Five platters.

### New Platter Shows

Addie Hanson and Eddie Smardan launched something new in platter shows with daily 3-3:30 p.m. period on KOWL; a girl-and-boy team format, very brisk and bright, but with the accent on music . . . Ernie Felice, ace accordionist, and Les Paul, ditto guitarist, have formed their own plattery—the F. and P. company. Paul can't record for his own label, at least under his own name, because he is under contract to a major waxery.

That old trick of having one musician record several instrumental parts and combining them on one record to form a "band," which has been done several times as a novelty, was done recently by an L. A. recording company—but to save money. Four musicians, each of whom doubled on one or more instruments, used the earphone and playback method to supply a singer with what will sound, on the released disc, like a 12-piece ork. Quality? That's something else.

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

## Ory Forever, Or Just About



Hollywood—Still going strong after almost a half-century of pumping that tailgate trombone, veteran New Orleans jazz man Edward (Kid) Ory is featured with his band in a film short, *Mahogany Magic*, completed last month at Universal-International. Ory's band is currently appearing at Hollywood's Royal room. From the left they are Minor Hall, Ory, Lloyd Glenn, Ted Buckner, Joe Darenbourg, and Ed Garland. Since Ory formed his band for an Orson Welles program some years ago, four members have died—clarinetist Jimmy Roone, guitarist Bud Scott, pianist Buster Wilson, and trumpeter Papa Mutt Carey.

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6110 Santa Monica  
Blvd.  
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## Disc Bootleggers Are Waxing Fat On Stolen Goods

The record bootleggers are waxing bolder. In fact, they are waxing all over the place in such cities as New York, Chicago, and Los Angeles, stamping out their stolen sides by the hundreds and setting up their distribution facilities on an elaborate scale.

This dirty thievery is menacing the interests of the musicians and vocalists who made these original records, particularly those who hold royalty contracts and are entitled to a percentage of the profits from the copies. If the illicit trade continues to mushroom at its recent rate, it will eventually threaten the interests of the legitimate record firms.

One outfit has stolen most of the early Victor sides grooved by Duke Ellington and Lionel Hampton not now available in other current catalogs. It has brazenly issued these under its own label, is peddling them by the wholesale for sale at the regular 79 cent price. Another racketeer has grabbed a series of early Billie Holiday Okeh platters and is getting rich with them.

They are even peddling the United Hot Clubs of America releases, merely making a slight twist on the initials of the originals. Air checks on Stan Kenton and others are turning up in the shady shops on standard records and bearing the labels of these spurious operators.

The music publishers are losing money, too, on this chicanery. In some rare instances, they may pay customary royalties to the publishers on their pressings, because the copyright holders are one group who can strike back at the chiselers legally.

But an underground racket is never under full control, and it figures that if these operators will rob the artists and the other record companies, they will rob the publishers every time they think they can get away with it.

It is a fact that only a *noblesse oblige* between the major recording firms has prevented any of them from stealing from another. That, or the fact that they were kept honest by a hesitancy to make themselves vulnerable by inaugurating a raid. Courts have held, notably in the suit against Decca and Evelyn Knight on *Little Bird*, that a rendition cannot be copyrighted, only a composition can be so protected.

However, even in the above cited case, the court hedged a little by finding that Evelyn's platter was not "an exact copy" of Paula Watson's original.

There is no existing doubt that the biscuits being turned out by these music pirates are exact copies.

Something ought to be done about this. If there is no law to prevent this wholesale robbery, this hijacking of the musical talent of established artists, then some such law should be introduced and passed.

If *Down Beat* gets any support, as a result of this editorial, from legitimate record companies, from music publishers, or from musicians and vocalists, individually or collectively, we will be happy to join an all-out campaign to expose this racket from coast to coast and to help put a stop legally to this nefarious practice.

## RAGTIME MARCHES ON

## NEW NUMBERS

**BURKE**—A son to Mr. and Mrs. Sonny Burke, May 11 in Hollywood. Dad is composer, conductor, and Decca records executive.

**GART**—A daughter to Mr. and Mrs. John Gart, April 28 in New York. Dad is musical director of radio and TV shows.

**HEISINGER**—A son, Douglas Andrew, to Mr. and Mrs. Lawrence Heisinger, recently in San Francisco. Dad is trumpet player on KCBS.

**KRUPNICK**—A son to Mr. and Mrs. Lewis Krupnick, April 4 in New York. Dad is with the Abbey Albert band.

**NASH**—A daughter, Barbara Sue (6 lbs., 14 oz.), to Mr. and Mrs. Keith Nash, April 27 in Chicago. Dad sings and plays trombone.

**PETZ**—A daughter, Cheryl Lynn (7 lbs., 10 oz.), to Mr. and Mrs. Weldon Petz, April 15 in Detroit. Dad is former Johnny Long trombonist, now leads band under name of Tommy Weldon.

**PROSER**—A son to Mr. and Mrs. Monte Proser, April 29 in New York. Dad is co-owner of the Copacabana night club.

**SCOBLY**—A daughter, Adrienne Dair (6 lbs., 4 oz.), to Mr. and Mrs. Bob Scobly, April 30 in Berkeley, Calif. Dad is leader of Alexander's Jazz band.

**STEVENS**—A daughter to Mr. and Mrs. Gary Stevens, April 29 in Schenectady, N. Y. Dad sings on stations WRGB and WGY.

## TIED NOTES

**BOTTOM-LAMOND**—Arthur Bottom, bassist and singer with the Melotones trio, and Pauline Lamond, pianist, April 30 in LaCrosse, Wis.

**DIFALCO-CRANE**—Ernie DiFalso, trumpeter in the *Texas, L'il Darlin'* pit band, and Cynthia Crane, May 28 in Paterson, N. J.

**DEMARS-REED**—Alexander Demars and Ruby Reed, band singer, April 22 in Bridgeport, Conn.

**MURRAY-GREY**—Lynn Murray, Hollywood radio conductor (*Hallmark Playhouse*), and Tina Grey, model, April 24 in Las Vegas.

## FINAL BAR

**BARRANCO**—Cesar Augusto Barranco, 69, former Cuban consul and musician who composed one of Cuba's most popular songs, *Cuban Dreams*, April 28 in Detroit.

**BUCITELLI**—Pasquale Bucitelli, 61, trumpeter, April 21 in Hartford, Conn.

**CUMINO**—Charles Cumino, 56, violinist and orchestra manager, April 20 in New York.

**CUSTER**—James W. Custer, 78, musician, April 29 in Philadelphia.

**DASHIELL**—James L. Dashiell, 50, former Philadelphia symphony concertmaster and teacher, April 20 in Stamford, Conn.

**DEBOS**—Anthony DeBos, 55, father of composer and lyric writer Peter DeRose, May 4 in Hollis, L. I., N. Y.

**GRABILL**—Dr. S. Becker Von Grabill, 78, German pianist and composer, April 22 in Lancaster, Pa.

**HENSLEY**—Roland F. Hensley, 60, leader, April 25 in Milwaukee.

**HILD**—Oscar F. Hild, 49, president of the Cincinnati AFM local for 19 years and managing director of the Cincinnati summer opera association for 16 years, April 24 in Cincinnati.

**HILL**—Bertha (Chippie) Hill, 50, one of the last of the blues shouters, May 7 in New York.

**KERLYN**—Theodore Kerlyn, 26, musician, April 28 in an auto accident near Bristol, Pa.

**KYSER**—Mrs. Emily Roster Howell, 86, mother of band leader Kay Kyser, May 6 in Rocky Mount, N. C.

**LEVANT**—Mark Levant, 41, violinist and onetime concertmaster with New York's Metropolitan company, and since last September concertmaster of the MGM studio orchestra, May 8 in Hollywood.

**LODGE**—Fred Lodge, 75, musician and leader, April 25 in Eastport, Mo.

**MORROW**—Frank S. Morrow, 80, banjoist, May 4 in Harrisburg, Pa.

**REILLY**—Thomas H. Reilly, 77, pianist and entertainer, May 3 in Bridgeport, Conn.

**SCOTT**—Ralph C. Scott, 35, cellist and saxophone player, president of the Boston AFM local, May 6 in an auto accident in Boston.

**SHERBO**—Dulio Sherbo, 68, cellist, director of music at the Hotel St. Regis in New York for 12 years, April 26 in Forest Hills, L. I., N. Y.

**THOMPSON**—Wilfred Otto Thompson, 81, college and army band leader, April 24 in Bellefonte, Pa.

**TOOPS**—Charles Toops, 85, former circus musician, April 18 in Wilmington, Ohio.

**WAGNER**—Samuel Wagner, 49, onetime musician, April 16 in Pittsburgh.

**WATSON**—Leo Watson, 52, trombonist, drummer, and novelty singer, of virus pneumonia May 2 in Los Angeles.

**WEINER**—Sam (Boze) Weiner, 42, member of the Toronto philharmonic, April 22 in that city.

## George Cates Named Coral Coast Director

New York—George Cates, former Russ Morgan arranger who was signed as a recording artist by Coral recently, has been named Coral's west coast music director. He'll split the label's music direction chores with Roy Ross, who is east coast music director. Label has also signed singer Artie Wayne.

## Wax Types

by J. Lee Anderson



The Sage of Basin St.

Speak of swing, hop, creweat, or what-have-you to this boy and you draw a total blank. But mention New Orleans and he's off like Citation! Can speak with an imposing familiarity on any Crescent city character from Stale Bread and Black Benny to Spanish Agnes and Big Nellie. Has recordings of every N.O. jazzman who ever drew breath and is forever beating the drum like a mad thing for some 82-year-old, never recorded ocarina wizard recently dug out of a moldering cotton bale.

## CHORDS AND DISCORDS

## Guy Hits Spot

Wilmington, N. C.

To the Editors:

Congratulations on your very fine issue of May 19, dedicated to the dance orchestras and the opinions of leaders as to what might help the dance business.

After reading its contents from cover to cover, I think that Guy Lombardo has hit the right spot in creating a demand for more dance music. He has proven his ideas by his continued success and has "paddled his own canoe." If more bands would only play to the public, instead of for the public, then you would find more people driving miles and miles to hear their favorite band.

Paul T. Marshburn

## Woodsy Jazz

Winooski, Vt.

To the Editors:

For quite a few years Vermont has been known for its rustic atmosphere and quiet ways of life. Whether a jazz concert would interfere with this is something we plan to discover on May 13.

The Mission Crusade of St. Michael's college is sponsoring a concert which we are calling a *Cavalcade of Jazz*. The program is divided into four sections: Dixieland, modern swing, ballads, and a fourth part featuring numbers such as *Intermission Riff*, *Lover*, and *How High the Moon*.

Fellow behind the project is Bill Cofrances, who studied under onetime Glenn Miller lead saxist Hank Freeman. We thought you might be interested in knowing what aspiring musicians are doing in this neck of the woods. The response to this part of our senior week end has been terrific.

John S. Berry

## Sound, Substance

St. Albans, N. Y.

To the Editors:

In your issue of May 5 you refer to the "dead" sound, lately dropped by Victor. Tommy Dorsey's Cole Porter album on 45 rpm is alive and full of kicks, but Tex Beneke's Hoagy Carmichael album on the same speed is flat, insofar as recording technique is concerned. There have been many 33 $\frac{1}{3}$  and 45 rpm records I wished to buy, but due to the flat sound of the discs, I have shied away. I trust your comments on "dead" recordings will serve as a gentle hint to the record outfits involved. A switch to more resonance will be greatly welcomed by all buyers.

Regarding your mention of *Joshua* in the review of the Ralph Flanagan ork in the May 5 issue, you say "Flanagan's present band does a much better job of it than the studio crew which cut his record of that number."

The label on the record says that it was done by Flanagan and his orchestra. Have I been buying Flanagan with a studio crew, or his present band?

A. Cohen

(Ed. Note: The Flanagan records listed in *Things to Come* in this issue are the first cut by his regular band. Previous ones used studio men.)

## Dance To Stan

Grand Island, Neb.

To the Editors:

Would you please tell me why it is that on page 5 of the May 19 "Everybody Dance" issue appears the advertisement "Everybody dance and GAC will furnish the music?" Under this, in a list of bands, appears Stan Kenton.

On page 1 is Kenton's article in which he states that what he and a few others wanted to play wasn't dance music, but despite this, agents and promoters insisted on handling his band just as they would handle a dance band.

Is this why his band is listed on page 5 as a dance band? He doesn't have a dance band, but he has one of the finest concert organizations in existence in the field.

R. L. Dahl



# Things To Come

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

**RALPH FLANAGAN'S ORCHESTRA** (Vocal, 5/1/50). Trumpets—Ralph Flanagan, Kenney Lee, and Andy Ferretti; trombones—Phil Giarebba, Blaise Turi, Herb Spitaler, and Ralph Joseph; sax—Red Frost and Joe Soldo, alto; George Benham and Joe Walsh, tenors; Irv Hafter, alto and baritone; rhythm—Tom O'Neill, bass; Sid Bolkin, drums, and Bill Rowland and Ralph Flanagan, piano; Harry Prime, vocals.

**Dancing Tambourine: Warburton Light: Singing Winds, and To Me.** (5/2/50). Dave Newman, piano, for Bill Rowland; Steve Bonaric, tenor, for Joe Walsh; Steve Lipkins, trumpet, for Andy Ferretti.

**Red River Valley: Down the Line (Flanagan): What, Where, When, and Magic Carpet.**

**HEBB JEFFRIES with JACK KELLY'S BAND** (Columbia, 5/2/50). Bobby Hackett, trumpet; George Wright, organ; Jack Kelly, piano; Mundell Love, guitar, and Frank Carroll, bass.

**A Slip of the Heart: My Mother's Singing: Call Her Savage, and Pagan Love Song.**

**GENE AMMONS' BAND** (Preemptive, 4/26/50). Billy Mosey, trumpet; Benny Green, trombone; Gene Ammons, tenor; Sunny Stitt, baritone; Duke Jordan, piano; Art Blakey, drums, and Tommy Potter, bass.

**Greasy: Easy Glide: Chabouette, and Who Put the Sleeping Pills in Rip Van Winkle's Coffee?**

**JOHNNY HARTMAN with GEORGE WILLIAMS' ORCHESTRA** (Apollo, 5/2/50). Bernie Kaufman, Hymie Scherzer, and Babe Russin, reeds and woodwinds; Stan Freeman, piano; Jimmy Crawford, drums; Tony Cattano, guitar; Phil Stephens, bass; Art Ralston, baritone; Eddie Brown, alto, and Otavio Deane, French horn. Johnny Hartman, vocals.

**Nightingale: Only for You: Six P.M., and Nobody's Got It Better.**

**BILLY ECKSTINE with RUSS CASE'S ORCHESTRA** (MGM, 5/2/50). Bill Sandberg and Waldon Wilbur, French horns; Sid Cooper and Hymie Scherzer, alto; Al Klink, tenor; Jack Greenberg, woodwinds; Les Kravetz, Arnold Eldon, Harry Glickman, Julio Scherzer, Kurt Dietrich, and Jack Zayda, violins; Ildina Zie and Harold Coletta, violas; Maurice Brown, cello; Bob Tucker, piano; Mundell Love, guitar; Bunny Shawker, drums, and Eddie Salsanski, bass.

**That Old Feeling: Breathless: What Will I Tell My Heart?, and I Wanna Be Loved.**

**GEORGE SIVAKO'S ORCHESTRA** (Columbia, 5/3/50). Trumpets—Tony Faso, Louis Murel, Chris Griffin, and Patsy Savitt; trombones—Buddy Morrow and George Arus; sax—Hymie Scherzer and Jimmy Horvath, alto; Babe Russin and Jerry Jerome, tenors; Ernie Caseros, baritone; rhythm—Perry Davis; Phil Stephens, bass; Bernie Leighton, piano, and Allen Reuss, guitar.

**Humorous and Baroque Riff.** (5/4/50). Dorely Beland and Coquette. (5/3/50). Bernie Kaufman, alto, for Jimmy Horvath; Art Drillingier, baritone, for Ernie Caseros; Teddy Napoleon, piano, for Bernie Leighton.

**Got a Date with an Angel: Isn't It Romantic?: Just You, Just Me, and Let's Call Tonight a Day.**

**HELEN HINES with MARSHALL ROYAL BAND** (Discovery, 5/9/50 in Hollywood). Trumpets—Pete Candoli, Jack Trainor, and John Anderson; trombones—Britt Woodman; sax—Marshall Royal, alto; Maxwell Davis and Henry Bridges, tenors; Jack McVea, baritone; rhythm—Eddie Beak, piano; Leonard Bibb, bass, and Oscar Bradley, drums.

**Sad Feeling (Gladys Hampton & Sonny Parker), Rock Me to Sleep (Sonny Carter & Paul Vandervoort II), This Love of Mine (Stan Parker, Henry Santolola, & Frank Sinatra), and He May Be Yours (Helen Hines & John Erby).**

## THE HOT BOX

# Lovie Austin Still Active As A Pianist In Chicago

By GEORGE HOEFER

Chicago—Lovie Austin, nee Cora Calhoun, received her nickname "Lovie" from her grandmother, in Chattanooga, and this appellation soon became her given name. Cora was forgotten. Lovie's grandmother also brought up another little girl a few years younger than Lovie. Her name was Bessie Smith, and the two little playmates were parted before either of them began to get the blues.



George

**HAL McINTYRE'S ORCHESTRA** (Columbia, 5/10/50). Trumpets—Don Elman, Billy Hodges, Walt Stuart, and Buddy Flanck; trombones—Ray Nowick, Nick Cavan, and Paul O'Connor; sax—Milt McIntyre and Harvey Cousins, alto; Billy Slapin and Milt Melnick, tenors; Milt Ostraw, baritone; rhythm—Sam Mirakella, piano; Gus Watson, bass; Gene Miller, drums; Danny Gregg, guitar, and Sid Schwartz, reedist. Frank Lester, vocals.

**Dancing in the Dark: I Got a Kink Out of You: The Way You Look Tonight, and That Old Black Magic.** (5/11/50.) Rudy and Sam: Indian Summer: Love for Sale, and Deep Purple.

**KING COLE TRIO with PETE RUCOLO'S ORCHESTRA and ALYCE KING'S VOKETTES** (Capitol, 5/11/50). Vocal duets with Nat and Marie Cole.

**Get Out and Get Under the Moon: Hey, Not Now: Tangled of Love: That's a Man Every Time, and I'm Loving You.**

**WOODY HERMAN'S ORCHESTRA** (Capitol, 5/3/50). Trumpets—Bernie Glow, Paul Cohen, Neal Haffit, Conte Candoli, and Don Ferrar; trombones—Bill Harris, Jerry Doran, and Eddie Bert; sax—Bob Graf, Buddy Wain, and Al Cohn, tenors; Woody Herman, clarinet and vocals; Marty Flax, baritone; rhythm—Dave McKenna, piano; Red Mitchell, bass; Sonny Igoe, drums, and Milt Jackson, vibes. Alyce King's Vokettes, vocals. Spain: I Want a Little Girl; Fannies from Heaven, and You're My Everything.

**ETHEL SMITH and ART RYERSON'S GUITAR QUARTET** (Decca, 5/9/50). Art Ryerson, Dan Arness, Danny Perri, and Barry Galbraith, guitar; Jack Zimmerman, bass; Jimmy Crawford, drums, and Ethel Smith, organ.

**Steamboat Rag and Maple Leaf Rag.**

**DARNELL HOWARD'S FRISCO FOOT WARRIORS** (Jazz Man 4/29/50, San Francisco). Bob Seabey, trumpet; Jack Bush, trombone, Darnell Howard, clarinet; Bert Bales, piano; Clancy Hayes, guitar; Squire Greshack, string bass & tuba, and Gordon Edwards, drums.

**Dippermouth Blues** (vocal by Noubi Etrogan), **Pretty Baby, St. Louis Blues, and Some of These Days.**

**DANNY ALVIN'S BAND** (Ronda, 5/11/50, Chicago). Danny Alvin, drums; Jug Berger, clarinet; Jack Irvett, cornet; Jimmy James, trombone; M. Stittell, piano; Jim Lanigan, tuba; Charlie Spero, tenor, and Lola Amache, vocals.

**Louis Trombones: Maple Leaf Rag: Red Pepper Rag, and Bucket Song** (original by Curly Short and Bill Harold, with vocal).

went to war work as an inspector in a navy plant.

### A Policewoman?

When Rudi Bleah was searching for Lovie to make Circle records, her war work created the impression she was a policewoman. Lovie was greatly amused by this, and her eyes sparkle when she says, "Imagine me a policewoman."

Most of Lovie's recording for Paramount and Vocalion was done with studio groups. The Paramount sides were made in the Chicago studios in the Rodeheaver building, on Adams off Wabash. The orchestration was all made by Lovie and, as collectors know, she used some fine musicians in her groups.

One of her favorites was the late Tommy Ladnier. She got Tommy his European job with the Sam Wooding band. Several sides were made with her lifelong friend, the famous singing entertainer, Alberta Hunter.

Today, Lovie is the pianist for the Penthouse studios in Chicago. This is the Jimmy Rayne school that has trained many dancing stars for such shows as *Annie Get Your Gun*, *Show Boat*, *Call Me Mister*, and others.

**JAZZ MISCELLANY:** John Schenck's Musicians Society of Chicago has been holding successful bashes every other Saturday afternoon at the Gaffer's club. The money from the sale of dollar membership cards is placed in bank funds for Dixieland musicians in need of emergency loans. The proceeds of the last concert were turned over to the late Bertha (Chippie) Hill's sister to help defray funeral expenses.

Milwaukee has become jazz minded, both Dixie and bop, since Stuart Glassman made both record stores owned by the Radio Doctors into up to date jazz shops.

**COLLECTORS' CATALOG:** Jan Andresen, 24 Storhaugen, Bergen, Norway. All kinds of real jazz interest this 19-year-old Norwegian lad who would like an American pen pal.

Ingemar Wangdahl, Sveagatan 7, Gotene, Sweden. Desires addresses of American fellows and girls interested in jazz, both Dixie and bop. Can furnish records by the Swedish Paris orchestra in exchange.

Keith E. Chambers, 517 Forest road, Bexley, Sydney, N.S.W. Australia. Would like to trade records by Graeme Bell, Port Jackson Jazz band, and Southern Jazz group for American JATP sides.

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

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## Evolution Of Jazz



I Those days of prosperity were not without their tragedy

Although the music of the ODJB was not an instant success in New York, as soon as the word got around, Reisenweber's restaurant was filled to capacity with listeners and dancers who showed their appreciation of this "revolution in 4/4 time" with generous contributions to the "kitty." The band also accepted many outside engagements at various parties and social gatherings; the money was pouring in and "Jazz" had arrived—at least as far as Chicago and New York were concerned. Those days of prosperity were not without their share of tragedy however; pianist Henry Ragas, his health undermined with overwork and a more than fleeting fondness for the grape, died while the band was at the peak of its popularity. His chair was filled by J. Russell Robinson, composer of such numbers as *Margie*, *Eccentric*, *Lone from Palestine*, and many others. Following the Reisenweber engagement, the



II Edwards was replaced by Emile (Boot Mouth) Christenson

band lost Eddie Edwards to the draft and replaced him with Emile (Boot Mouth) Christenson, another New Orleans trombonist, who accompanied the group to Europe. While in England they played for six months at the Martin club and, with the expiration of their contract, a job at the Palais de Danse, a public dance hall, followed. Robinson left for the U. S. at the close of the Martin club date and was replaced by Billie Jones, an English pianist. When the band returned to New York, Edwards, now out of the service, rejoined the unit, as did Robinson, for a nine-month run at the Folies Bergere. Their first recordings were made in February, 1917, the last in 1943; the size and the personnel of the unit varied greatly throughout the years, and of the original band, only one member, Tony Sharbaro, appears on all ODJB releases. The band that



III The band of 1935 bore little resemblance to that of 1917

recorded for Vocalion in 1935 bore little resemblance to that of 1917, with such non-Originals as Phil Copeland, Russ Morgan, Sid Trucker, Terry Shand, and Larry Hall in the lineup. In September, 1936, a 14-piece assemblage that included LaRocca, Shields, Robinson, and Sharbaro recorded several of the numbers that had brought them fame nearly 20 years before. And at the close of '36, the old five-man group reassembled and cut 6 sides for Victor. February, 1938, found the ODJB together again on wax with New Orleans cornetist Sharkey Bonano in place of LaRocca, Frank Signorelli on piano, and added starters Artie Shapiro and vocalist Lola Bard. Their last recorded appearance was a V-Disc of *Tiger Rag/Sensation Rag*, with a lineup that included Bobby Hackett, cornet; Eddie Edwards, trombone; Brad Gowans, clarinet; Frank Signorelli, piano, and the ever-present Tony Sharbaro, drums.

# Art Mooney Back To Playing Music

By JOHN S. WILSON

Reviewed at the Meadowbrook, Cedar Grove, N. J.

Trumpets: Jimmy Ginoff, Johnny Davis, and Lanny Schwartz.  
Trombones: Joe Bonnett, Bill Gronow, and Joe Belt (doubles French horn).  
Reeds: Tino Barzic, clarinet; Jerry Sanfina, alto; Stan Kosow and Billy Dee, tenors; Kerwin Semorville, baritone.  
Rhythm: Rocky Caluccio, piano; Johnny Romano, guitar; Tubby Phillips, bass, and Lanny Esposito, drums.  
Vocals: David Allen and Irene Stevens.  
Arrangers: Neal Hefti, George Williams, Jimmy Mundy, Ray Wright, and Bert Ross.  
Art Mooney—leader.

New York—Those who have been searching the skies for positive signs that the band business is improving can take heart and latch onto as indicative an indication as anyone could want. Art Mooney, who contributed his full share toward lousing up the business when he discovered the traditional style of the Philadelphia string bands, has given up the banjo and gone back to playing music.

When as opportunistically commercial a mind as Mr. Mooney's decides there are more lootful possibilities in what is generally considered the musicians' rightful trade than in the hokey hanky panky on which he rode into the national spotlight, then there's hope that legitimate bandmen can make a living again.

In reversing his field, Mooney is not making as drastic a switch as those who have followed him only on records might believe. During the last couple of years, while he was waxing practically nothing but cornball novelties, he had, of necessity, to carry a straight dance book, too.

## Right After War

A great many of these dance arrangements stemmed from the two-year period right after the war when he was trying, none too successfully, to make it as a straight dance band.

And these early Mooney arrangements, historians may be interested to note, were largely in the Miller clarinet lead style, for one of Mooney's first moves in 1946 was to latch onto such Miller arrangers as Jerry Gray as they returned from the wars and set them to work perpetuating the Miller style.

Thus, Mooney can rightfully claim, for what it's worth, that he was one of the earliest Miller imitators and, things being as they are today, it is only natural that these Miller stylings play a large part in his revamped book. From the point of view of sound, of course, this merely pigeonholes Mooney in the same category with practically every other band playing today except Guy Lombardo and Spike Jones.

## Instrument's Lasted

However, Mooney is astute enough to realize that the Miller numbers which have lasted have been such instrumentals as *In the Mood*, *Little Brown Jug*, etc., while Miller's ballads, to which the clarinet lead was generally applied, have a lackluster, draggy sound today. Consequently, like Ralph Flanagan, he is using an adaptation of the Miller ballad style, brightening the beat and lightening the arrangements.

Although he is applying the style to a lot of melodic standards (including what is practically a carbon copy of Miller's *Rhapsody*

## Spot Pegged



New York—This is Peggy Barrett, Johnny Long's new singer. Red-haired Peggy filled place of Janet Brace, who left the band to get married. Long has been doing one-niters in Ontario and West Virginia, and has a week later this month at the Casino in Walled Lake, Mich.

in *Blue*), Mooney is also, unlike Flanagan, using it on some dull current ballads with results which should make nobody particularly happy except a few music publishers and song writers.

But all in all, so far as his Miller stylings are concerned, Mooney is doing a much better job than most of the current Miller coterie.

## Hefti Writing

However, Millerisms are only a part, although a major part, of Mooney's present output. Neal Hefti is providing him with some light, easy jump arrangements which are more or less a cross between the Woody Herman and Miller instrumental styles. These offer crisp, tasty ensemble writing which the band plays cleanly and with pleasant relaxation.

The Hefti items are the most hopeful things that Mooney has, for they produce a sound and feeling which most bands are neglecting and which, in the long run, give more promise of forming a solid groundwork for the re-establishment of bands than Miller bandwagoning or the sterile aping of somebody else's ideas.

Arranger Ray Wright has cooked up some jump ballads for the band for which Mooney apparently has great hopes. These arrangements are cut more or less from the Les Brown pattern, but the heavy, ornate writing is largely fustian and lacks any living spark.

## Still Has Banjo

Lastly, Mooney still has those banjo things in his book. Somebody obviously bought all those records and requests for them keep cropping up, so Mooney still does one or two of them a night. But he's willing to forget them as soon as the public will let him. Mooney has no illusions about the merit of these numbers.

"I was \$100,000 in debt before we made *Four Leaf Clover*," he says. "The banjo got me out of debt and put some money in my pocket. I could never have gotten that money back by playing good music. But now that's over and I want to get established as a musical band."

Mooney figures it's going to take three or four years for the bands to get back in the groove.

## Mooney's Idea

"The kids who used to follow bands have grown up and settled down now," he says. "The new kids grew up with singers. They don't know anything about bands. The thing to do is to plug bands for three or four years. When the kids begin to get a taste for dance music, then the band business will come back."

Mooney's new, non-banjo recording program involves the waxing of a lot of ballads, Miller-styled, plus an occasional instrumental. Ballads mean singers and Mooney currently has a better than average pair. David Allyn, who got some favorable attention as the result of some sides he cut as a single on the Discovery label, has a good voice, a fairly forthright manner of singing, and an adequate, if not strong, personality.

## Girl Could Develop

Mooney's girl, Irene Stevens, is stronger in the personality department and could develop into a draw in her own right. She spent most of last winter buried in 52nd St.'s Three Deuces, where she sang under the name of Irene Milton.

She has a flair for the dramatic, a la Fran Warren, and enough voice to carry the style. Right now her value is largely potential. Whether that potential develops depends entirely on Miss Stevens and those who are handling her.

## Driver Kills Chippie Hill

New York—Veteran blues singer Bertha (Chippie) Hill was killed here on May 7 when she was struck by a car while crossing a street in Harlem. Her body was taken to the Bellevue morgue, where it was claimed by her sister, Beatrice Hutchinson. She was 50.



Chippie Hill

Chippie started out as a dancer in 1916 at Le Roy's in Harlem. Later she turned to singing and toured with Ma Rainey. She cut her first sides in 1925 for Okeh.

She left show business in 1930, but returned to singing in 1946, when Rudi Blesh started recording her for his Circle label. Blesh brought her to New York from Chicago in 1947 for his radio show, *This Is Jazz*, and presented her in concert at the Ziegfeld theater.

As a result of this, she was

## Brubeck, Lyons Off Jazz Kick?

San Francisco—The cold, clammy hand of commercialism seems to have been laid on the hot little brows of the Bay area's two outstanding musical iconoclasts, Dave Brubeck and Jimmy Lyons.

Brubeck, whose trio closed at Ciro's after a rather weak run, was booked into the Blackhawk for two weeks prior to a tour Dave is trying to set up. He says he will "put out more arrangements for the public" and try to make it that way.

Lyons, whose midnight KNBC *Discapades* was a strictly non-commercial show, has been moved down into the businessmen's hours of 10:30-11:30 p.m. "I want Jimmy to be commercial," Paul Speegle, KNBC program director, said. Remotes from the Fairmont and the L.A. Biltmore replace him.

—Ralph J. Gleason

## Sidell New President Of Cincinnati Local

Cincinnati—Bob Sidell has been named president of Local 1, AFM, succeeding Oscar F. Hild who died in April. Hild had been president for 19 years. In recent years Sidell had been Hild's assistant. Sidell also takes over Hild's post as director of the Cincinnati Summer Opera association.

## Condon Back On TV

New York—Eddie Condon's TV series, dropped by NBC a year ago, has been picked up by CBS as a bow to the renewed interest in Dixie. Condon, using the same format that he followed in his earlier series, goes on Saturdays from 7:30 to 8 p.m., EDT.

booked into the Village Vanguard and later went into Jimmy Ryan's for a long engagement. Last year she went to France for some concert dates.

The night before she was killed, she sang at one of Bob Maltz's bashas at Stuyvesant Casino. At the time of her death, she was due for a return engagement at Ryan's.

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# George Barnes Settles Perennial Problem

By GEORGE HOEFER

Chicago—Should I be commercial or should I play jazz for my own kicks? That is a question all good musicians have to face. Probably no one has solved it more successfully than George Barnes, ABC guitarist-composer-arranger, in Chicago.

His George Barnes octet broadcasts, three nights a week over WENR-AM & FM, presents music pleasing to all with high musical integrity. When Alec Wilder heard the group he remarked, "I've never heard a more compact musical unit."

George is a jazz artist who will, on occasion, sit in on a session, take his solo turn, and forget about the pay. But, in his radio studio position, he feels a duty to constantly work towards making jazz more acceptable to a wider listening audience. To this end, he has stopped concentrating on original compositions. Since the age of 10 he has been writing his own tunes.

## Secret Anthem

His first, entitled *X March*, was written as an anthem for a "secret society" of fellow moppets.

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Some of his better known works through the years are: *Quiet, Two Gibsons At Work; Evolution Ascension for Hot Rocks; Man Riding Bicycle down Street Meets Pretty Girl; Pink Elephants; Swoon of a Goon*, and many others.

Also one with Paul Jordan, Chicago pianist-arranger once with Artie Shaw, called *Major Triad Was Loaded*.

Barnes has now come to the conclusion that his listeners are more cognizant of what is happening when he takes standard, well-known melodies and arranges them in a novel and interesting manner.

In addition to his octet airings (9:45-10 p.m. three nights a week) he has a fourth night (Wednesdays) when he works with a trio made up of Bud Dinwiddie, piano; Mel Schmidt, bass, and himself. The busy Barnes guitar is also heard on *Rez Maupin Entertains* and the daily *Melody Promenade*.

## Octet Most Interesting

The most interesting Barnes contribution is the octet, which has an instrumentation approaching symphonic proportions, less the strings. His seven cohorts are: Bill Moss, piano; Harold Siegel, bass; Frank Rullo, drums and vibraphone; Ed Swan, clarinet, bass sax, and flute; Abe Cholden, clarinet, bass clarinet, flute, and piccolo; Phil Wing, clarinet, English horn, and oboe, and Bob Morton, clarinet, bass clarinet, and alto saxophone.

One of Barnes' aims is to establish the guitar as a solo instrument as acceptable as a clarinet, trumpet, or saxophone. He feels a need for another guitar in the group to play rhythm. On some numbers where he has time to switch, he himself plays rhythm guitar.

His arrangements are performed with spectacular ideas and impeccable technique. All the ingredients of good jazz are present in the work of the octet. The ensemble passages and the solos swing with more verve than does

## Barnes' Octet, Hoefler Says, Will Inherit Radio



Chicago—The George Barnes octet, discussed by George Hoefler in an adjoining column, includes leader Barnes on guitar, and, from the left, Ed Swan, clarinet; Harold Siegel, bass; Abe Cholden,

flute; Phil Wing, English horn, and Bob Morton, clarinet. Not seen in the photo are drummer Frank Rullo and pianist Bill Moss. Hoefler believes it is units like this which will take over radio.

the playing of other similar groups like Wilder's.

## Repertoire Wide

The group's repertoire varies from Dixieland to pop to Mozart. Opening with a Barnes original theme, *Starlight Interlude*, they will mix a little Dixie and sometimes a spot of bop with several popular tunes of years gone by.

For instance, one night we caught them they played *Cornet Chop Suey* (a cornetless arrangement made from Frankie Rullo's copy of the Louis Armstrong Okeh); *Come Back, Sweet Papa* (performed with a sprightly bass sax solo and Rullo's sticks on the wood rims); *Children on a Picnic* (the only Barnes original programmed), and a set of standards like *Mary Lou; Jeopards Creepers; Undecided; If I Could Be with You*, and *Something to Remember You By*.

Barnes is a short, round-faced

guy with an ever present cigar and a terrific sense of humor. The story he gets the biggest kick out of took place at the Liberty inn between strip acts.

A piano-playing friend was working the intermissions, and, in addition to tending the keyboard, he was giving a long, involved lecture on the evils of strip tease joints. When the salient facts of the discourse reached the owner's ears, out went the piano player on the end of a boot.

## Piano at 6

George was playing piano when he was six. By the time he was 10, in 1931, the depression had hit his home town of Chicago Heights, very hard. His father was forced to exchange the piano for groceries and George immediately searched the house until he found an old battered guitar his mother had given his father for a long past Christmas. George was soon supplementing the family income with funds derived from playing at neighborhood social functions.

When 12, George joined the union to work with a trio in Hammond, Ind. He sat strumming his guitar in a cabaret while other kids his age were sleeping. A quartet was soon organized under the direction of young Barnes called The Hill Toppers, and they traveled the midwest county fair circuit.

It was in 1935 that George really learned to play the blues.

He went on race record dates, many at the Leland hotel in Aurora, where he accompanied The Yaa Yaa Girl, Blind John Davis, and other blues stars. These sessions were quite impromptu, as the singers were left in a room with a recording machine hooked up where they couldn't notice it. The machine was turned on as the blues improvisations got going.

## Immediate Hit

When Carl Cons opened the Off-Beat club in February, 1939, he had a policy of hunting young, unknown talent and giving them a chance. Included on the opening bill were Anita O'Day, Jay McShann, Jimmy McPartland's band, and 17-year-old Barnes, who was an immediate sensation.

George received his first big break in December, 1939, when he was signed to NBC staff. His guitar was heard on the *Plantation Party* for the next three years. When he left in late 1942, he joined Bud Freeman's off-night band at the College Inn of the Hotel Sherman, and jobbed until called to the service.

He served with the army intelligence unit at the Pentagon building during the war. His trained ear made him proficient in the tricky business of intercepting enemy code messages. Furlough time was spent jamming in New York.

## No Discs, but Job

After his discharge in '45, George returned home to find his (Modulate to Page 16)

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## COMBO JAZZ

## Dixieland Jazz Gems (Vol. I)

*Peg O' My Heart* (Mole)  
*Tin Roof Blues* (Brunis)  
*Struttin' with Some Barbecue* (Wetling)  
*Beale Street Blues* (Mole)  
*St. Louis Blues* (Mole)  
*Royal Garden Blues* (Brunis)  
*How Come You Do Me Like You Do?* (Wetling)  
*I Must Have That Man* (Mole)  
 Album Rating—**+++**

A collection of eight Commodore sides, with various of the boys taking turns fronting. *Heart* includes some scored figures (!). Dave Bowman plays a nice, Stacy-like octave chorus on *Barbecue*, while Wild Bill takes off successfully on *Royal*. (Commodore FL 20010.)

## Eddie Edwards Original Dixieland Jazz Band

*Tiger Rag*  
*Skeleton Jangle*  
*Ostrich Walk*  
*When You and I Were Young*, Maggie  
*Burnyard Blues*  
*Mourning Blues*  
*Lazy Diddy*  
*Shake It and Break It*  
 Album Rating—**++**

Eight sides with Eddie Edwards on trombone and Tony Sbarbaro's drums in an attempt to recreate the feeling of the Original Dixieland Jazz band. Some of Brad Gowans' efforts along these lines were generally more successful, though these sides have far more claim to musical ability than did the frightful Victor clambakes in 1936 with Nick LaRocca, Larry Shields, Sbarbaro, and a big band. The kazoo you hear on these sides is of course cooed by drummer Sbarbaro. (Commodore FL 20003.)

## Wild Bill Davison and his Commodores

*That's a Plenty*  
*Clarinet Marmalade*  
*At the Jazz Band Ball*  
*Muskrat Ramble*  
*Panama*  
*Original Dixieland One-Step*  
*Baby, Won't You Please Come Home?*  
*Riverboat Shuffle*  
 Album Rating—**+++**

The usual Commodore mob (Pee-Wee, etc.), this time with Wild Bill's name on top on this LP accumulation of some of his previously released sides. Bob Casey's bass paces a swinging rhythm section (yes, Condon is playing guitar), while the Bill punches hard and effectively. Though some of Brunis' trombone literally sounds

as if he were playing with his feet, it doesn't too completely impede the effectiveness of the sides. (Commodore LP FL 20000.)

## Muggsy Spanier's Ragtimers

*Sweet Lorraine*  
*Whistlin' the Blues*  
*Rosetta*  
*Angry*  
*September in the Rain*  
*The Lady's in Love with You*  
*Riverside Blues*  
*Snag It*

Album Rating—**++**

Muggsy playing some pretty tunes, along with some two-beat standards. None of them fare too well, especially with some messy bass sax clattering up the changes. The rhythm and the solos sound tired, with exception of the trem bone. (Commodore FL 20009.)

## Bud Powell

*All God's Chillun Got Rhythm*  
*Cecilia*  
*Yesterdays*  
*Strictly Confidential*  
*I'll Keep Loving You*  
*Tempus Fugue-it*  
 Album Rating—**++**

Six sides showing Bud Powell's fleetness on a piano keyboard—also the rhythmic ability of drummer Max Roach and bassist Ray Brown. On these sides, however, there seems to be little warmth to his playing, and not much real evocation of jazz ideas. *Yesterdays* is filled with Tatum's approach, viewed from the rough. If these were recorded at Reeves, shame on Bob Fine for a thin piano treble tone, even though Powell's previous wax work has sounded overly percussive from the tonal standpoint. Pianistically, more happens on *Tempus*, but again the playing seems tenuous and strained. (Mercury C-102.)

## Cy Walter and Stan Freeman

*Falling in Love with Love*  
*Orchids in the Moonlight*  
*Soft Lights and Sweet Music*  
*Younger Than Springtime*  
*Oh, Lady Be Good*  
*The Most Beautiful Girl in the World*  
*Indiana (Parts I and II)*  
 Album Rating—**+++**

Eight sides with two of the slickest pianists in the country, with Joe Bushkin wandering in as an extra and guest hand on *Indiana* and *Soft*.

Cy Walter is one of the most flawless pianists around at handling show tunes. The only thing which keeps him from real perfection in this pianistic branch is his tendency to embellish too much, plus his lack of a certain, almost masculine, forcefulness to his beat. Freeman, on the other hand, is a superb all-around piano man who works symphony and jazz dates with equal facility and ability.

These sides are built around the idea Maggie Fisher put together for *Piano Playhouse*, the ABC net radio show.

When you consider that this is double piano by feel rather than score, these are quite some per-

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formances, indeed. These two men have what so few piano teams possess: real grace and the ability to elaborate on a show tune without making it mere mish-mash.

Unfortunately they play *Orchids* as a bolero, instead of the tango that it was originally written and sounds better as.

Joe's inevitable finger trills mark his appearance first on *Soft*. See how you think he stands up to Walter's delicacy or Freeman's solid inventiveness. You can hear most distinctly the difference between the latter two styles on *Good* (Walter first, Freeman second).

*Indiana* opens with Freeman playing two choruses, then moves to the broken-rhythm patterns of Walter. (Surprisingly enough, Garnerites will see a similar use of the halved left hand here, though with completely different results.) Third man in is Bushkin, playing his usual soft-toned, pretty, but somewhat repetitious jazz ideas for two choruses. The second side is all three men working together, a credit to their virtuosity and taste that it is as uncluttered as it is. (MGM 52.)

## George Zack

*Acc in the Hole*  
*Blue*  
*I Never Dreamt*  
*Everybody Loves My Baby*  
*My Melancholy Baby*  
*If I Could Be with You*  
*Angry*  
*A Monday Date*  
 Album Rating—**++**

These eight sides are listed as party piano—the term meaning the old style of party piano which could make itself heard above any kind of uproar. It's leisurely, wandering piano, competent but not particularly inspired. *Date*, for example, doesn't even approach the leaping ferocity of any of the Hines versions. (Commodore FL 20001.)

## Flip Phillips

*Blue Room*  
*Loser*  
*Loser, Come Back to Me*  
*Don't Take Your Love from Me*  
*Flip's Boogie*  
*Flippin' the Blues*  
 Album Rating—**+++**

Flip's tenor parlayed against Buddy Rich's drums, Ray Brown on bass, and Hank Jones at the piano—all four very skillful practitioners, indeed. Rich certainly

demonstrates again how much more willing he is to play for other people than he used to in his early TD days. *Room* closes with Flip and Ray playing a duet. Sounds a little Ventura-ish, though well-done. *Loser* is taken at a medium tempo, with Flip becoming his usual liquid self on the release. Further on, his eyes for the Hawk becomes evident. *Come* is probably the most exciting side, both for Flip's playing and Rich's drumming. His best playing, however, is on *Love*, the lush Nemo tune of some 10 years ago. (Mercury C 105.)

## Georg Brunis

*Ugly Chile*  
*I'm Gonna Sit Right Down and Write Myself a Letter*  
*In the Shade of the Old Apple Tree*  
*Sweet Lovin' Man*  
*That Da Da Strain*  
*I Used to Love You*  
*DDT Blues*  
*Wang Wang Blues*  
 Album Rating—**+++**

Bad boy Brunis plays *Ugly Chile*, the twist on the old Williams tune that Milt Gabler dug out of a trunk almost 10 years ago, with real oldtime Teagarden trombone feeling, a welcome change from his usual plumbry. This one and *Da Da* were cut in 1943, the rest in 1946. Johnny Mince, clarinet, and Max Kamsinsky, trumpet, play well on *Right and Tree*. (Commodore FL 20008.)

## Ben Pollack

*Tin Roof Blues*  
*San Antonio Shout*  
*Maryland, My Maryland*  
*Sensation Rag*  
 Four more Dixie sides by the famed little two-beat drummer who has been in the manager's side of jazz for some years now. Clary is by Matty Matlock, of Bob Crosby fame, while ex-Woody Hermanite Walt Yoder is playing bass. Will Bradley told me some time ago that he still considered Pollack the greatest band drummer he had ever played with. You can hear it here—the beats are crisp, the sound full, the tempos steady. (Discovery 132, 133.)

## Bill Davison

*Sister Kate*  
*A Monday Date*  
 A January, 1945, date when the Wild one was blowing west. *Kate* is a good side, even if it doesn't catch up with the famous Spanier Ragtime band side made in the late '30s. Credit Danny Alvin's solid tub-thumping for the proper

ground work and Ed Hall for a forceful clarinet chorus. More Dixie sides should have this much guts. Same comment on *Date*, save for Vernon Brown's bogging down on his trombone chorus. (Commodore 624.)

## Bill Davison

*Who's Sorry Now?*  
*Sensation Rag*

Made nine months later than *Kate*, this date uses drummer George Wetling instead of Danny Alvin, bassist Jack Lesberg instead of Bob Casey, pianist Joe Sullivan instead of Gene Schroeder, and clarinetist Joe Marsala instead of Ed Hall. Eddie Condon is on both dates, so his guitar playing cancels out. The changes are not fortunate—the date just doesn't move as does the *Kate* side. Trombonist George Lugg makes one of his last wax appearances on these two sides. (Commodore 626.)

## Gene Krupa

*My Scandinavian Baby*  
*Bonaparte's Retreat*

These two sides are billed Gene Krupa and his Chicago Jazz. If so, they are the proof of the fact that Gene was always an indifferent two-beat drummer—given to varying his tempos and not being able to push a two-beat combo. However, *Baby* is more hillbilly than it is two-beat jazz, at least during Bobby Soot's vocal. During the clarinet chorus on *Retreat*, you will note that Gene doesn't seem to give the band much push. (Victor 20-3766.)

## Phil Napoleon's Memphis Five

*Sister Kate*  
*Dixieland Is Here to Stay*

The tidy little band which Phil has been showing off at Nick's in the Village is recorded here complete with kazoo chorus. Betty Ann Grove, the extremely capable show

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woman who works the Admiral  
Stop the Music show on TV and  
is slated to take over Lisa Kirk's  
role in *Kiss Me, Kate*, does the  
lyric here. Unfortunately, the band  
backing isn't up to what it could  
be. (Columbia 38782.)

**PeeWee Russell's Hot Four**  
Keepin' out of Mischief Now  
Rose of Washington Square  
Two sides cut in the old Commo-  
dore tradition in 1944—Wetling  
and bassist supporting Jess Stacy's  
piano, on which PeeWee Russell  
leans. Now is another endorsement  
of Stacy's ability at this sort of  
small combo work. (Commodore  
627.)

**Lu Watters and his Yerba  
Buena Jazz Band**  
When the Saints Go Marching In  
Sage Hen Strut  
Skid Da De Dat  
Emperor Norton's Hunch  
Copenhagen  
Antigua Blues  
Album Rating—J  
This is the highly touted coast  
two-beat band. On these sides  
(supervised by Norman Granz,  
yet!) their jazz sounds heavy, log-  
gy, and pretentious. Seven men  
(tuba instead of bass, and added  
banjo) work over the six sides,  
three of which Watters collects  
composer's royalties on. The most  
apt critical judgment of the sides  
is contained in the album's notes:  
"To retain the feel and flavor of  
the band's playing, the album was  
recorded at Hambone Kelly's in  
El Cerrito, Calif., on Jan. 15,  
1950." (Mercury C103.)

**Bill Davison and his  
Commodores**  
I'm Comin' Virginia  
Wrap Your Troubles in Dreams  
This January, 1946, session ain't  
so tremendous. Working with Al

Nicholas on clarinet, Wild Bill's  
spark seems somewhat cooled—any  
way the sides don't quite make it.  
(Commodore 628.)

**James P. Johnson**  
Old-Fashioned Love  
Riffs  
If I Could Be with You  
Keep off the Grass  
A Porter's Love Song to a  
Chambermaid  
Over the Bars  
Snowy Morning Blues  
The Carolina Shout  
Album Rating—J  
Eight James P. Johnson com-  
positions pianoted by the man who  
wrote them and influenced a whole  
generation of piano players from  
Fats Waller on down. *Carolina  
Shout* is a magnificent sample of  
the striding, rock-solid left hand  
style of the New York barrelhouse  
which Johnson keyed. (Decca LP  
DL 5190.)

**Phil Zito and his New Orleans  
International City Dixie-  
landers**

**Bob Cats**  
Bye and Bye  
She'll Be Comin' 'Round the  
Mountain  
Clarinet Marmalade  
Tulane Swing  
Zito's Zag  
Original Dixieland One-Step  
Shine  
Album Rating—J  
Cleanly, firmly played Dixieland  
by a New Orleans sextet, with  
good trumpet and some Fazola-like  
clarinet bits. (Columbia LP CL  
6110.)

**Muggsy Spanier**  
Oh, Lady Be Good  
Sugar  
Ernie Caceres' baritone sax  
paces Good, though the ensemble  
moves well, too. *Sugar* is only fair.  
(Commodore 629.)

## Gene Raises 'Dust' On First Victor



New York—For the first time in nearly 10 years, Gene Krupa and  
band were heard on a new record label when Gene's first Victor ses-  
sion was held in New York. First side, *Dust*, featured Bill Black on vo-  
cals; Buddy Wise, tenor, and Norman Schnell, piano, in addition to  
Krupa's drums.

## BAND JAZZ

**LeRoy Holmes**  
Sheik of Araby  
The New Dixieland Parade  
Dixieland is just not going to  
have a chance for any real come-  
back, the way the entire business  
is climbing on the band wagon.  
They'll kill the craze before it even  
gets really started. This is big  
band Dixie, such as the studios  
have been putting out for years,  
though perhaps a little better done  
here. (MGM 10706.)

**Ray Bloch**  
Hindustan  
The French March  
Routine big banding of *Hindu-  
stan*. March is a little more imag-  
inative, but not outstanding. (Sig-  
nature 15273.)

**Jerry Gray**  
Blue Skies  
This Can't Be Love  
This is a hell of a thing to say  
to a band leader who is an ar-  
ranger, but these sides don't have  
enough ideas in them to qualify  
even as good Miller imitations.  
There's a bit of good bop tenor on

*Skies*, but generally the side never  
gets past the first barrier. Once  
again, too, Jerry's section work  
does not match the Flanagan discs  
for sheer execution. *Love* is a  
shade better. (Decca 24980.)

**Charlie Ventura**  
Dark Eyes  
You've Got a Date with the  
Blues  
Big band activity, with Charlie  
playing his tenor in front of  
things, even to the same finger fig-  
uration he used on his Krupa ver-  
sion some years ago. *Blues* is cred-  
ited to Jane Feather. Lucille Reed  
sings it. It's a very pretty tune,  
faintly reminiscent of a series of  
changes Benny Carter used to fa-  
vor. Disc uses an echo entrance  
and coda like the Jeffries Basin St.  
(Victor 20-3770.)

## DANCE

**Xavier Cugat**  
Morocco  
Guarare  
One of the best Cugat sides in a  
long time. *Morocco* is slow, with an  
insistent riff background that's  
very effective. Flipover has some

good Mendez-like trumpet work.  
(Columbia 38798.)

## Gene Krupa Plays Fats Waller

*Ain't Misbehavin'*  
*Handful of Keys*  
*Honeysuckle Rose*  
*Black and Blue*  
*I've Got a Feeling I'm Falling*  
*Blue Turning Grey over You*  
Album Rating—J

Among the lesser sides Krupa  
has put out in a long while. The  
band's style is a hodgepodge of  
two-beat, section swing, and solo  
bop—all unkut and lacking any  
sense of purpose or cohesion. *Ain't*  
is one of the better efforts, with  
a quiet riff judiciously repeated,  
some good Buddy Wise tenor, plus  
trumpet. Gene manages to lose the  
tempo on *Keys*, isn't helped by  
logy sax phrasing on the melody.  
*Blue* is completely leaden, despite  
an interesting melodic use of Don  
Fagerquist's bop trumpet solo.  
*Rose* wanders off completely in its  
own patch. As with other albums  
in Victor's dance series, it's a little  
hard to tell whether the company  
wanted music which was essen-  
tially danceable or music which  
was good listening and also avail-  
able for dancing. (Victor P 281.)

## VOCALS

**Billie Holiday**  
God Bless the Child  
Am I Blue?  
This re-release of a side Billie  
made 10 years ago should pretty  
well settle the argument of what  
has happened to her singing. Lis-  
ten to the Decca version she made  
a short time ago: note the lagging  
phrasing, the over-exaggeration of  
ideas. Then check this side, backed  
by the Savoy Sultans with Roy  
Eldridge on trumpet. Argument  
should cease at that point. (Colum-  
bia 38792.)

**Sarah Vaughan**  
Tenderly  
I'll Wait and Pray  
A re-release of Walter Gross'  
tune, *Tenderly*, backed by a tune  
with half credit given to Sarah's  
ex-trumpet playing husband,  
George Treadwell. Her tones are  
fuller now, her vibrato better con-  
trolled. (MGM 10705.)

**Eileen Wilson**  
Didn't Know What Time It  
Was  
Never Have I Ever Felt Like  
This Before  
Sy Oliver's intro on *Time* is an  
interesting combination of the  
theme from the Peanut Vendor  
combined with the vamp from  
*Mine*—interesting combination,  
what? Miss Wilson sings the tune  
in a fresh, school-girlish fashion,  
but offers nothing distinctive in the  
way of interpretation. (Decca  
24938.)

**Ziggy Elman**  
Blue Prelude  
Hadn't Anyone 'Til You  
Ziggy wailing on the old Iaham  
Jones theme song, *Prelude*, with a  
vocal chorus by Virginia Maxey.  
The Quintones sing *You*. Nothing  
new on either. (MGM 10686.)

**Kay Starr**  
Someday Sweetheart  
Bonaparte's Retreat  
Another version of *Someday* by  
Kay, with more finesse, but less  
gutty power than she had on her  
first dicing of the tune. (Capitol  
936.)

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DS-4-16

## SWINGIN' THE GOLDEN GATE

# Frisco Loaded With Dixie, Some Good, But Most Bad

By RALPH J. GLEASON

San Francisco—The Bay area is simply loaded with Dixieland these days, but lots of it is bad. You catch it everywhere—in the clubs and on the air. Looks like anybody over 18 with a union card has a legitimate claim to the use of the word. On the legit side, Doc Dougherty's Hangover club, the Frisco Nick's, did a smashing four weeks with Muggsy Spanier and forthwith announced a continued schedule of authentic two-beat right on into the summer.

Doc Evans' group opened May 1 for four weeks to good houses. Doc added Earl Murphy on bass, who stayed on from the Spanier engagement.

Following Doc (Evans), Doc (Dougherty) will have either Wingy Manone or Nappy Larmore for two weeks. Then Wild Bill Davison returns to scenes of former triumphs on June 12. W.B. will have Warren Smith, trombone; Albert Nicholas, clarinet, and Morey Feld, drums, definitely with him. Morey gets a vacation after Frankie Laine's marriage June 11 so can make the gig. There's a possibility that Joe Sullivan may come out with W.B., too.

### Then Wingy

Then, on June 26, Wingy Manone comes in for four weeks, with Muggsy Spanier due back Aug. 21. Doc doesn't know yet who'll fill the stand between Manone and Spanier. May be Art Hodes. Or maybe he can just take some time off to count his money.

Bob Scobey's Alexander's Jazz band, now with Clancy Hayes on guitar and vocals and Grandpa Gordon Edwards on drums, is packing them in at Vic and Roxie's in Oakland.

So much for legit two-beat. The best laughs yet are Sammy Blank and his laughing trombone, billed as a Dixieland band at the Mondre in Oakland, and Joe Richman's Dixie combo in his Mark Hopkins hotel unit. There are dozens of others working around, but it's only kindness not to mention them. A guy's gotta eat, and Dixie is commercial now.

### Herbie Fields' Date

Herbie Fields' snappy little group at the N. O. Swing club didn't do much business but made a host of friends. These guys are good and they work at it. They put on a fine show and, next time back, Herbie should score. Special kudos locally were reserved for Doug Mettome on trumpet and Tiny Kahn on drums. Kenny Fredrickson, young Chicago pianist who had just joined the group, sounded fine.

Some of their novelties, especial-

ly the Dixie stuff, are tremendous. The group got a bad deal here having to return east right away instead of staying around for other engagements.

**BAY AREA FOG:** Lionel Hampton brings live music back to the Golden Gate theater after an absence of two years when he opens there for a week July 4. Hamp should pack the joint. This does not, incidentally, mean a continued policy of bands for the theater, the management says. Hamp is slated to do several one-nights in this area later that month. A July 30 date is tentatively set for Oakland auditorium.

Clark Dennis, the utility outfielder of the Fairmont hotel, opened for three weeks May 8. Spot has Mel Torme booked for a June 20 opener. Phil Spitalny's May date at the Fox theater canceled. Rudy Perez, known to all musicians as the No. 1 cocktail shaker at Ciro's, now has his own spot next door to the Fox on Market street.

### Slim to Say When

Slim Gaillard returned to Dutch Neiman's Say When after Paula Watson disappointed the cash register. Connie Jordan, who packed the joint for ages, is doing the same thing at the Wolf's club in Oakland, with Teddy Bunn and the Stardusters. Jack Sheedy opened May 11 at the Irish on Mason street for two weeks plus options. Bill Erickson out on piano with no replacement at prestime.

Harry the Hipster Gibson returned to Ciro's May 25 for two weeks and maybe longer. The Hipster was a good draw last time 'round. Rose Murphy did two weeks there before the Hipster, with the Rabon Tarrant group as relief. Shearing comes in August.

### Alley Addition

Billy Shuart left his KFRC staff job to take over on drums with the Vernon Alley quintet at Pack's. Everybody in the group now is a vocalist, and Vernon has added Betty Bennett, ex-Ventura, Herman, and Les Brown singer, as well. Johnny Berger, lately with Charlie Barnett, may take over the Shuart chair at KFRC. Turk Murphy went back to L. A., for a Good Time Jazz record date, two weeks at the Roosevelt hotel, and a TV show.

## Foster's Ork Poses At Peabody For Group Photo



Memphis—Chuck Foster's band sits for its portrait at the Peabody hotel here, before heading north again. Foster and crew open June 20 at the Trianon ballroom in Chicago, for a month's stay. With the clarinetist-leader are saxists Bill Neidling-

er, Irv Williams, Jimmie Vlaina, and Marr Stoeck, trumpeters George Rank and Lester Sexton, trombonist Ric Meyer, pianist Bobby Reed, drummer Charlie Noble, and bassist Jimmie Dougherty. Singers are Lee Shearin and Millie Coury.

## Autry Soundtracks First AFM-Cleared TV Films

Hollywood—The first AFM-sanctioned soundtrack for television pictures was recorded here on May 9 by a small group of musicians directed by Carl Cotner and recruited from the radio orchestra of the Gene Autry radio show.

Despite widespread rumors and a cut-and-dried story in one of the Hollywood trade papers to the effect that the AFM's Petrillo had finally decided to open the television soundtracking field to AFM members, Autry's firm was the only one that up to this writing had secured a green light from Petrillo.

### In the Dark

The musicians on the first AFM-sanctioned film recording date for television were in the dark as to the actual terms of Autry's deal with Petrillo.

It was understood they had been guaranteed the minimum scale for film recording work (\$39.90 for three hours), plus some kind of royalty payments at a later date. They didn't know—and they didn't care. They were sure that it was ok with the union, and that was all that mattered.

### Opening Wedge

It was a good guess that the Autry deal, whatever it was, would serve as an opening wedge

and that the long-awaited stampede into the production of movies for television was not far off.

A spokesman for one telefilm firm said: "To be frank, we have no difficulty in securing all the instrumental music we want. But the big name singers are afraid to work to soundtrack recorded in other countries for fear of incurring the wrath of Petrillo. But whatever terms Petrillo has made for Autry, he will have to make for us."

## George Barnes

(Jumped from Page 13) record collection had been auctioned off, but a good job waiting for him at the American Broadcasting studios.

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Short List of George Barnes Records: Milt Wolf 1219—Guitar duos by

## Vic Young Batons Carnation Ainer

Hollywood—Victor Young has taken over the music director's spot on the CBS Carnation airshow recently vacated by Ted Dale.

Dale resigned to accept the position of conductor with the Martha Graham dance troupe.

Barnes and Ernie Varner—Swoon of a Goon/G Minor Spin Okeh 05798—Guitar solos with small band accompaniment—I Can't Believe That You're in Love with Me/I'm Forever Blowing Bubbles  
Keynote 646—George Barnes Sextet—Quiet, Two Gibsons at Work/Blue Lou  
Mercury Album 55—George Barnes Sextet—Windy City Flash; Pink Elephants; Barnes at Dublin's; What's the Use?; Laughing at Life, and Lover, Come Back to Me

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**K**isley, Stephen (Statler) Washington, D. C., h  
**L**awrence, Elliot (Coney Island) Cincinnati, 6/9-15, b  
**L**ebell, Dick (Blackstone) Chicago, h  
**L**eWinter, Dave (Ambassador) Chicago, h  
**L**ewis, Ted (Beverly) Cincinnati, Out 6/15, nc (Last Frontier) Las Vegas, 7/14-19, h  
**L**ombardo, Guy (Waldorf-Astoria) NYC, 6/1-29, h; (Surf) Virginia Beach, Va., 6/30-7/8, nc  
**L**ombardo, Victor (Statler) Boston, h  
**L**ong, Johnny (Casino) Walked Lake, Mich., 6/21-25, b  
**L**opez, Vincent (Taft) NYC, h

**Combos**

**A**bbey, Leon (Harry's) Chicago, cl  
**A**laddin, Johnny (Bismarck) Chicago, h  
**A**lexander Brothers (Bismarck) Chicago, Out 6/5, h  
**A**lono's Tropicaires, Lisa (Blue Mirror) Washington, D. C., r  
**A**lvin, Danny (Normandy) Chicago, cl  
**A**ndrews Sisters (Chicago) Chicago, In 6/30, t  
**A**rtistons, Louis (Oriental) Chicago, cl  
**A**thans, Paul (Five O'Clock) Lafayette, Ind., Out 6/17, nc  
**A**verre, Dick (Gibson) Cincinnati, h

**B**ig Three Trio (Romonian) Denver, In 6/5, h  
**B**liss, Nicky (Ye Olde Cedar) Chicago, nc  
**B**onano, Sharkey (Famous Door) New Orleans, nc  
**B**orr, Miesha (Waldorf-Astoria) NYC, h  
**B**right, Sol (Fairmont) San Francisco, h  
**B**ucklin, Joe (Park Sheraton) NYC, h

**C**alloway, Oab (New Orleans Swing Club) San Francisco, 6/8-21, nc  
**C**assella, Danny (Blackstone) Chicago, h  
**C**elestin, Papa (Paddock) New Orleans, nc  
**C**haracters (Gussie's Kentucky) Chicago, Out 6/22, nc  
**C**hiltons Trio, Herman (Blue Angel) NYC, h  
**C**ole, Nat (Crystal Terrace) Duluth, Minn., 6/2-10, nc (Regal) Chicago, 6/16-22, t; (Horseshoe) Rock Island, Ill., 6/25-7/8, nc

**C**oleman, Cy (Shelburne) NYC, h  
**C**oleman, Joe (Showtime) Galveston, nc  
**C**ollins, Herbie (Warwick) Philadelphia, h  
**C**ollins, Lee (Bee Hive) Chicago, nc  
**C**onn, Irving (Savoy-Plaza) NYC, h  
**C**ostanzo Trio, Ralph (Steak House) Phoenix, nc  
**C**ummings, Lathery (Parkview) Kansas City, h

**D**avis, Eddie (Coo Rouge) NYC, nc  
**D**avis, Tiny (Blue Note) Chicago, Out 6/8, nc  
**D**eCarl, George (Glass Rail) Kankakee, Ill., h  
**D**eMarco Sisters (Ambassador) L. A., cl  
**D**eMuea (Midway) Pittsburgh, nc  
**D**istad, Vio (Cal-Ore) Klamath Falls, Ore., nc  
**D**olen, Bernie (Larus) NYC, nc

**E**ddie & Rack (Blue Angel) NYC, nc  
**E**rnin, Pee Wee (Nick's) NYC, nc  
**F**emme-Tones (Jack Rowe's) Washington, D. C., nc  
**F**ields, Herbie (49th & Eway) NYC, nc  
**F**our Blazes (Bar O'Music) Chicago, cl  
**F**ranks, Joe (Studio) Dallas, Out 6/8, cl

**G**ets, Eddie (Stage Door) Milwaukee, nc  
**G**onzales, Leon (Crown Propeller) Chicago, h  
**G**ordon Trio, Max (Schroeder) Milwaukee, h  
**G**rubbs Trio, Babe (Loeb's) Decatur, Ill., h

**H**all Trio, Alice (Tops) San Diego, nc  
**H**ard, J. C. (Cafe Society) NYC, nc  
**H**enderson, Horace (Grove Circle) Chicago, nc  
**H**enderson Trio, Ken (Glass Bar) Ft. Madison, Ia., nc  
**H**erman, Lenny (Traymore) Atlantic City, Out 9/9, h  
**H**errington, Bob (Sheraton Bon-Air) Augusta, Ga., Out 6/17, h; (Lake Shore) Chicago, 7/1-9/4, cl  
**H**offman Trio, George (Theater) Oakland, Calif., nc

**I**ngle, Red (Purdue U.) Lafayette, Ind., 6/6-10  
**J**ordan, Louis (Blue Note) Chicago, 6/12-25, nc  
**K**aminsky, Max (Metropole) NYC, nc  
**K**ay Quartet, Ben (Roosevelt) Cedar Rapids, Ia., h

**K**isley, Stephen (Statler) Washington, D. C., h  
**L**awrence, Elliot (Coney Island) Cincinnati, 6/9-15, b  
**L**ebell, Dick (Blackstone) Chicago, h  
**L**eWinter, Dave (Ambassador) Chicago, h  
**L**ewis, Ted (Beverly) Cincinnati, Out 6/15, nc (Last Frontier) Las Vegas, 7/14-19, h  
**L**ombardo, Guy (Waldorf-Astoria) NYC, 6/1-29, h; (Surf) Virginia Beach, Va., 6/30-7/8, nc  
**L**ombardo, Victor (Statler) Boston, h  
**L**ong, Johnny (Casino) Walked Lake, Mich., 6/21-25, b  
**L**opez, Vincent (Taft) NYC, h

**M**asters, Frankie (Stevens) Chicago, h  
**M**asters, Vick (Beacon) Billings, Mont., nc  
**M**aybury, Jerry (Delavan Gardens) Delavan, Wis., 7/7-20, b  
**M**cGrane, Don (Cavalier) Virginia Beach, Va., Out 6/18, h  
**M**cGrath, Paul (Ten Acres) Wayland, Mass., h  
**M**cIntyre, Hal (Sky-Way) Cleveland, 6/2-29, nc  
**M**cLean, Jack (Hilton Manor) San Diego, h  
**M**elia, Ving (New Yorker) NYC, h  
**M**ooney, Art (Meadowbrook) Cedar Grove, N. J., h  
**M**oreno, Buddy (Chase) St. Louis, h  
**M**organ, Russ (Palladium) L. A., In 6/12, h

**N**agel, Harold (Biltmore) NYC, h  
**N**eighbors, Paul (Biltmore) L. A., h  
**N**oble, Leighton (Aragon) Ocean Park, Calif., 6/9-20, b  
**O**hman, Phil (Beverly Hills) L. A., h  
**O**liver, Eddie (Mocambo) Hwd., nc  
**O**'Neal, Eddie (Palmer House) Chicago, h  
**O**verend, Al (Skyline) Billings, Mont., nc

**P**almer, Jimmy (Aragon) Chicago, Out 6/18, h  
**P**aris, Charlie (Hamilton) Washington, D. C., h  
**P**aul, Rex (Pilsen Park) Chicago, Out 6/21, h  
**P**earl, Ray (Melody Mill) Chicago, Out 6/25, h  
**P**ettit, Emil (Versailles) NYC, nc  
**P**hillips, Teddy (Casino) Walked Lake, Mich., Out 6/4, b; (Peabody) Memphis, 6/15-25, h  
**P**leger, Les (Heldberg) Jackson, Miss., 6/24-7/21, h; (Delavan Gardens) Delavan, Wis., 7/25-8/7, b  
**P**owell, Teddy (Blackhawk) Chicago, r  
**P**rima, Louis (Steel Pier) Atlantic City, 6/20-7/8, h  
**P**rudden, Hal (Olympic) Seattle, h  
**P**reston, Jimmy (Dreamland) Lawnsale, N. J., nc

**R**aginsky, Miesha (Shamrock) Houston, h  
**R**agon, Don (Ideal Beach) Monticello, Ind., Out 6/8, b; (Dutch Mill) Delavan, Wis., 6/30-7/15, h  
**R**afterty, Bob (Van Orman) Ft. Wayne, Ind., h  
**R**ibble, Ben (Syracuse) Syracuse, N. Y., h  
**R**uhl, Warner (St. Anthony) San Antonio, Out 7/10, h  
**R**yan, Tommy (Melody Mill) Chicago, In 6/28, b  
**S**anders, Joe (Al Base) Merced, Calif., 6/2-8  
**S**andifer, Sandy (Thunderbird) Las Vegas, h  
**S**ands, Carl (Oriental) Chicago, t  
**S**aunders, Red (DeLisa) Chicago, nc  
**S**chaffer, Charlie (Gull Lake) Richland, Mich., nc  
**S**hafter, Freddie (Kennywood) Pittsburgh, 6/5-17, b; (Westview) Pittsburgh, 6/27-7/2, b  
**S**plivak, Charlie (Post Lodge) Larchmont, N. Y., Out 6/19, h  
**S**tevens, Roy (Roceland) NYC, h  
**S**till, Jack (Pleasure Beach) Bridgeport, Conn., Out 6/4, b  
**S**trong, Benny (Peony Park) Omaha, Out 6/4, h; (Aragon) Chicago, 6/20-7/16, h; (Highlands) St. Louis, 7/24-8/3, h  
**S**tryke, Curt (Trionon) Seattle, b

**T**ucker, Orrin (Claremont) Berkeley, Calif., Out 6/12, h; (Elit's) Denver, 6/21-7/18, b  
**W**eeks, Benny (Copley-Plaza) Boston, h  
**W**eems, Ted (Pleasure Pier) Galveston, 6/9-22, b; (Claridge) Memphis, 6/30-7/15, h  
**W**elt, Lawrence (Elit's) Denver, 6/1-19, b; (Peony Park) Omaha, 6/29-7/4, b; (Highlands) St. Louis, 7/7-13, b; (Trionon) Chicago, 7/23-9/10, b

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# Continentials Get 'Freshest Sound Ever'

By TED HALLOCK

Portland, Oregon—It's a shame that most vocal groups exceeding four in number sound like the King Sisters. In spite of certain modifications of said harmonic style, introduced by the Pied Pipers, The Mel-Tones, etc., the statement still stands and applies to all comers: for our dough... with maybe one exception, the Continentals. This group of young men doesn't sound one whit like the Kings, first because they're not sisters, but mostly because they've achieved the freshest vocal ideas we've ever heard.

They don't sweat a la Babs Gonzales to further distort a major third interval, save as the subject of biting parody, so save your time if you anticipated reading about another local chapter of Lambert's Legion. These guys are to pop group singing what Robert Shaw is to classical chorale. You can actually understand what the Continentals are singing, too.

## Use Taste

Not since Fred Waring began using phonetic pronunciation has any collection of singers cared much about delivering anything to its audience but near-notes got into cutely, and weighted down with throaty utterances resembling the lyrics to Montenegro's national anthem.

We think the Continentals comprise the most entertaining vocal quintet around, which U. S. citizens are now finding out. The unit has toured abroad almost since its inception, is only now becoming acquainted with audiences and clubs in its own habitat.

## How It Started

In January, 1948, pianist Jack Cathcart (brother of Kenton violinist, Jimmy) was teaching at L.A.'s American Operatic Laboratory. To him came one Eric Collins, former member of the highly popular Comedian Harmonists, American singers who had been the toast of Europe prior to 1941. Collins thought the success could be repeated, urged Cathcart to solicit the services of young vocalists at the institution.

Cathcart selected his men, singers who didn't pooh-pooh everything but arias, and set about finding a blend, working on pantomime, penning arrangements... unusual arrangements, involving performances at once theatrical and musical, things like *Birch Tree*, a Ukrainian folk song, which gives the Continentals a vehicle they handle in a manner to elicit a bow from Serge Jaroff (oddly, Italians loved it). Classical schooling accounted for their inclusion of Mozart's *Lullaby*; the Italian *La Daza*, and Lalo's *Le Roi Dy's*.

Equipped with a fair international repertoire, if not the ability to sing linguistically, the troupe took off for Europe in July, 1948, playing until March, 1949 (for an average \$1,500 weekly), in Sweden, Finland, Norway, Denmark, Switzerland, France, Holland, Belgium, and Luxembourg.

Returning, the Continentals took on a new member, bass Ed Millard. Unit then (and now)

comprised Freddie Bixler, first tenor; Ben Cruz, second tenor; Bob Garson, third tenor; Jay Moffett, baritone. The quintet spent most of 1949 lining up dates, an agency, and adding material more palatable in this country to its book.

What occasions the big noise about these boys? The same reasoning which has sold out *South Pacific* for a year. The same excitement attendant to hearing schooled voices coupled with familiar harmonies and melodies. The same delight at hearing singing—popular singing—which relies not one whit on electronic amplification, without which 95 percent of today's moaners would expire professionally tomorrow.

Add to the foregoing reasons for jubilation this: the Continentals have revived the thoroughly entertaining formula of enacting graphic interpretations for lyrics;

they are actors as well as singers, a requisite for operatic performers but not pop singers (not since Bert Williams, Ethel Waters, Eddie Cantor, and Al Jolson, that is).

## That's What's New

That's what's new about the Continentals. Or re-born, if you prefer. It's an honest treat to hear and see them sing *In a Persian Market*—as much for guys like me, as for dilettante, bum, pub crawler, and even the joint's manager. You get the feeling, hearing them, that maybe the "dollar's worth" as a theory is coming back into its own.

The manifest pleasure at entertaining displayed by these men is infectious. The clincher is watching Jack Cathcart as he accompanies at the piano. After two years, night after night, he smiles—not like June Christy smiles, a forcibly extracted grimace—smiles because it's fun. Lately not much in popular music has been fun.

Market is a cleverly worked-out imitation of strings pizzicato against the theme, with ample

helpings of bakshiah-begging thrown in. Fred Bixler demonstrates fine control and perfect intonation (as does the group consistently in almost everything it does) singing *So in Love*, sharing the chorus with Ben Cruz. Bixler is strictly a musical comedy-light opera tenor, but with no hoke.

*Donkey Serenade* and *Holiday for Strings* shows off everyone's realistic mimicry of instruments, not sung to sound like five men imitating the Mills Brothers or Louis Jordan, but sounding like violin, cello, bass, claves, and even balalaika. This is unadorned showmanship at its best, no wise attempt to perform in as stified a manner as possible.

Video is for the Continentals, but, we hope, not before you get

a chance to hear Freddie sing *Boots and Saddles* over a fine Shep Fields-Ferde Grofe-type background, or *J'Etendres* sung as a rumba, or Bob Garson whistling *Flight of the Bumble Bee* at an impossible tempo, or Jay Millard taking bop apart with his treatment of *I'm an Old Cowhand*.

These lads would have gone over as well at NYC's old German-American as they will at the Blue Angel. Because they offer all those potatoes and some meat, too.

If you're a wisecrack critic, they'll slice you in 60 pieces. If you're just a guy, they'll make you happy.

Which seems a good formula today, after everything else has failed in the industry. Maybe making people happy, as the Continentals are doing, is the answer.

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## Superlatives Only, For This Group



(Photo by Herman Feinberg)  
Portland, Ore.—The Continentals, who are called one of the greatest vocal groups in a current *Best* story by Ted Hallock, line up as follows, from the left: Ed Millard, bass; Freddie Bixler, first tenor; Jay Moffett, baritone; Ben Cruz, second tenor, and Bob Garson, third tenor. Hallock got his chance to be amazed when the group played the Clover club here for two weeks.

## Pay Rates Upped For Canadian Trios

Toronto—The Canadian musicians union, in a move which the union terms an effort to bring Canadian rates for musicians more in line with American rates, has raised the weekly rate for trios \$50 percent.

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# Set Up Band Exchange, Pleads Britisher

New York—Vic Lewis, known overseas as the British Stan Kenton, flew here in April in hopes of conferring with James C. Petrillo about the possibilities of breaking down the barriers which prevent England and the United States from exchanging bands. Lewis came armed with permission from the British ministry of labor to set up an exchange deal.

Kenton, who was in town for his Carnegie hall concert, joined Lewis in his discussions with the AFM. Because Petrillo was out of town, they conferred with Rex Ricciardi.

## Suggests Trial Period

Lewis, pointing out that the mutual ban resulted from an incident which occurred about 20 years ago, suggested a trial period in which one or two bands would be exchanged between the two countries, each band to have the same number of men, to be paid the same fee, and to play the same number of engagements.

Lewis later said that he made this proposal after Ricciardi had expressed the fear that if the exchange barriers were dropped, there might be an invasion of English musicians, that American bands might have trouble getting their money out of England, and that they might not get what the AFM would consider proper treatment there.

Since Lewis came to this country in an unofficial capacity, he has returned to England to try to get letters from the British musicians union and the ministry of labor setting up guarantees against the things which Ricciardi feared might happen. Meanwhile, Ricciardi has said that he will put Lewis' proposal for a trial exchange period before Petrillo.

## British in Favor

"The British musicians are in favor of exchange," Lewis told Down Beat. "We used to have the same difficulty with the European countries, but that has been broken down now and we work on an even exchange basis—one attraction for one attraction. At the present time there are four Dutch musical units working in England and four English units in Holland. Both the United States and England need the exchange badly to stimulate business."

Lewis, who organized his band 3½ years ago, operates as Kenton does here. He plays only for concerts and records. About 70 percent of his book is made up of Kenton numbers. The rest are originals in the same vein by himself and his arranger, Ken Thorn. He uses the same instrumental setup as Kenton except for Kenton's current strings.

In following Kenton as closely as this, Lewis doesn't feel that he is imitating Stan or riding on his coat-tails.

## Stan a Creator

"We don't look on Stan as a band leader," he said. "We feel that he has created a new art form, a new and worthy cultural contribution from America. I believe in the music and I want to help spread it. I'm not interested in being a personality myself."

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Originally, Lewis called his music "progressive jazz," as Kenton was doing at the time. But, like Kenton, he found that this frightened people and he now refers to it as "music for moderns."

During his visit to this country, Lewis, who plays trombone, hoped to pick up some of the Kenton arrangements which have not been recorded. At the same time he is trying to get Stan to include some of the Lewis originals in his book.

## Vic Lewis Meets Kenton Cats



New York—The "British Stan Kenton," band leader Vic Lewis, was in town when Stan's band played Carnegie hall recently. Lewis, in the center above, was talking to Kenton trombonist Bill Russo, left, and conga drummer Carlos Vidal when the photo was taken. Russo is co-conductor of the Beat's Jazz of the Record column, while Lewis has his say on the subject of a British-American exchange of bands in the accompanying story.

## My Best On Wax

By Mildred Bailey

My favorite of my own records is easy for me to pick. It's Don't Take Your Love from Me, first released by Columbia about 10 years ago, but recently reissued in a new LP album. Explaining just why I like it best isn't quite so easy. Henry Nemo, the writer, always used to say that I "inspired" him to write the song.

That was nice of Henry to put it that way, but what he really meant, I think, was that he wrote the song especially for me—that is, with me, or my way of singing, in mind when he wrote it. I do know that it's just about the perfect example of the kind of song, as to mood and style, that I like to sing best.

## Everything Own Choice

Everything on that session, done at the Columbia studios in New York, was my own choice; the song, which Henry had brought to me himself; the arranger, Eddie Sauter; and the musicians. Teddy Wilson, piano; Roy Eldridge, trumpet; Bob Burns, Jimmy Carroll, Carl Prager, clarinet; Ed Powell, flute; Mitch Miller, now a Columbia executive, oboe; Johnny Collins, guitar, and Pete Peterson, bass.

You know what Eddie Sauter can do with a combination like that and the right kind of song. It's always been important to me—more than to most singers, maybe, to have exactly the right kind of song, the right arrangement, and the right musicians. On that date I had them.

The record (Col. 3592) wasn't my biggest seller, but a lot of other people must have liked it, too, because it sold pretty well. I think my biggest-selling records, incidentally, probably have been Rockin' Chair, which I recorded on two

different labels, and Weekend of a Private Secretary, which only proves how different the public taste for a singer's work can be from that of the singer. Of course, I liked them, or I wouldn't have made them.

## Looking Forward

Now that I'm beginning to feel good again, I'm looking forward to doing some real happy seasons under my new contract with Decca. I really got a big lift out of doing that radio show with Bing. That man makes everybody feel good who works with him.

(Ed. Note: Mildred Bailey, after a long absence from recording studios due to ill health, has just done her first session for Decca.)

## Ferguson Will Head Own Ork

Hollywood—Maynard Ferguson, who has been starring in the trumpet section of the Stan Kenton concert unit, will head a new band which was due for launching under the personal management of Carlos Gatal immediately following Kenton's Hollywood bowl concert scheduled for June 8.

The new Ferguson band, designed as a commercial dance outfit, will contain five brass, five saxes, four rhythm, and a girl singer, plus Ferguson as front man and soloist. Personnel was to be recruited largely from the Kenton concert group.

Ferguson is under personal contract to Capitol records. He is slated for a buildup in the dance band manner similar to that accorded Jerry Gray, Ralph Flanagan, and others by their respective recording firms.

Gatal is expected to put the band in a location spot here for the summer, then send it east in the fall. Booking will be handled by GAC.

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**U. S. AIR FORCE BAND SAXOPHONISTS**, under the baton of Lt. Col. George S. Howard, and their Selmer (Paris) Saxophones: Left to right—standing: Harold Rigg, tenor; Pierce Walters, alto. Seated: John Lowry, first alto; Lowell Smith, soloist.



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