

DOWN BEAT

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**STRICTLY
AD LIB**
BY THE SQUARE

Duke Ellington is presenting a framed original of his tune, *Francesca*, as a wedding gift to Francesca Wayne . . . A radio sponsor is dickering with Joe Marsala and his harpist wife, Adele Girard, since their solid click at the Dixie hotel . . . Sam Donahue has a library of 300 originals and standards, scored while in service, with which to launch his civilian ork.

Eddie Perri, manager for Randy Brooks, is an expectant father . . . Dick Merrick and Kay Allen, who sing for Jerry Wald, are engaged to be married . . . Buddy De Franco, TD clarinetist and present leader in the *Beat* poll, passed his pre-induction physical after being previously classified 4-F.

Dick Stable and his new band will go into the NYC Copacabana . . . Johnny Desmond, who clicked as vocalist with the Glenn Miller band abroad, has been signed by Victor . . . Seymour Heller, out of the coast guard, heads the General Amusement office in San Francisco . . . Pianist Robert Crum is lining up radio spots in Gotham.

Tiny Hill has not scrapped his band, Art Talmadge insists, but will wield the baton for at least 20 weeks out of the year, handling his duties for Mercury records on the side . . . Joe Helbock, who once operated the Onyx Club in Manhattan, is mixing 'em (Manhattan) at Peterson's in Metuchen, New Jersey . . . Emil Petti is at the Versaille in New York—but he ain't talkin'.

Ray McKinley is soaking up some California sunshine, but will build his band in NYC eventually . . . Louis Mucci quit the BG trumpet section . . . Dave Tough is pounding skins with Joe Marsala at the Dixie in Gotham . . . The Keyboarder is the newest 52nd Street spot, with Charles Bourne, pianist, as musical headliner.

Lt. Jack Egan will exploit the movie, *Tars and Spars*, before he sheds that coast guard uniform and returns to Alvino Rey . . . Paul Carley, former JD vocalist, is singing with Bob Grant at the Biltmore hotel in New York . . . Irv Lewis, who trumpets with the Herman Herd, has a brother, Allan, who is a radio announcer in Buffalo.

The King Cole Trio followed the Phil Moore Four at Manhattan's Copacabana . . . Louis Jordan closes at the Zanzibar on

BLUE NOTES By ROD REED

All the Army football team's opponents are singing that new hit, *See It's Impossible to Hold You*.

Louis Prima asks kids not to cut classes to hear his band. Evidently he feels that his own lectures on *Robin Hood* don't replace the regular history course.

Having got out an album including *Moonglow*, *Blue Moon*, *Moon Love*, *Harvest Moon* and other lunar lites, that maestro is now known as Vaughn Moonroe.

Icky Vicki thinks "ofay" is the star of *Harvey*—Frank O'Fay.

Maestro Emil Petti was given notice at a Chi spot for talking back to his audience. Being rude to the customers is still a privilege reserved for waiters.

'Alley' Back In Business Again

New York—The Three Deuces, Spotlite, Downbeat and Onyx clubs on 52nd St. which were forced to pull out all talent last month on a police order charging that the clubs were rendezvous for persons engaging in the narcotics and marijuana traffic, became alive again after a lull of only a few nights.

Coleman Hawkins, who was at the Spotlite a few weeks left for the west coast to join the Norman Granz concert group which will tour key cities. Roy Eldridge also returned to the coast to make the concert tour. Eldridge has been featured at the Onyx club with Ben Webster. He will return here late this month to build his own band after the first of the year.

Ben Webster, who was replaced at the Onyx club by Red Allen and J. C. Higginbotham, moved back to the Spotlite. The Toy Wilson Trio alternates at the Onyx. Billie Holiday, accompanied by pianist Joe Springer, is still at the Downbeat, along with Sid Catlett and the Al Casey Trio. Johnny Bothwell and his combo and Slam Stewart continue at the Three Deuces.

December 5, and goes into the 125th Street Apollo in Harlem for two weeks on December 7

Georgie Auld, now at the Royal theater in Baltimore, has a new drummer, Art Madigan of Detroit . . . Janie Reid, blonde, blue-eyed and 19, is the new chirp with Vaughn Monroe.

General Amusement will ask \$7,000 per radio spot for *Tax Beneke*, who was released from the navy on November 19 and will direct a band composed of most of Glenn Miller AAF combo . . . Decca is bringing out two more jazz albums, re-issues of Brunswick masters by Red Nichols and Johnny Dodds. The latter will include *Weary Blues*, an item rated at \$30 by hot collectors.

The McFarland Twins got in dutch with GAC by booking themselves into the Dixie hotel to follow Joe Marsala on December 9, while the office was negotiating for the same spot for them . . . Milt Gabler arranged a deal to have Bunk Johnson and his ork cut four sides for Decca . . . Charlie Shavers is expected to join John Kirby before he opens at the NYC Copacabana on December 7.

Jane's Job



New York—The lovely, patrician and intelligent looking Jane Wilson got her job with Fred Waring while interviewing the band leader as a cub reporter. Nervous, Jane's questions locked in her throat. Fred took over the questioning. He found she could sing, auditioned her and now Jane is one of the Waring regulars.

Umm-m-m-m!



Hollywood—It takes an ace photographer like Charlie Mihn to bring out the photogenic talents of luscious Marcia Rice, who, as onlookers can easily realize, makes 'em swoon with looks as well as voice. Marcia recently finished a Capitol recording session with Bobby Sherwood and is currently on tour of the east with the band.

Sonny Changes His Vocal Dept.

New York—Tommy Randall and Marianne, mixed duet on tour with Sonny Dunham's orchestra, were replaced on the road recently by Pete Hanley and Nickie Shane, respectively. Shane, who has held forth in Buffalo niteries, was discovered and sent to Dunham by Warren Pearl, while Hanley, whom Dunham regards as "the best vocalist he ever had" was out of the army but a month when he approached 'he bandleader, auditioned and was hired immediately.

Randall and Marianne left the crew, which has been on one nighters since early last August, because the grind was getting too rough on them.

Kirk Reopens Old Cotton Club

New York—Andy Kirk's 15-piece band, with Beverly White, vocal and piano, and Floyd Smith featured on guitar, were on the stand when the long shuttered Cotton Club reopened as Club Sudan (21). Location was used as *Plantation* after original Cotton Club folded but no attempt was made to recapture glory of original. Club plans to go big time again, and re-educate the spenders into the idea of traveling uptown. Calloway and Hampton are being plotted as future attractions.

Tommy Reynolds Ork For Chicago Band Box

Chicago—Tommy Reynolds band comes into the Band Box, Randolph street dancery that recently inaugurated a semi-name band policy with Jess Stacy and Joe Sanders orks, for a December 25 opening. Booking will be for eight weeks.

Stampeding Herd Holds Poll Margin

The ninth annual band poll was little more than a third run from the standpoint of balloting time (Nov. 1 to Dec. 15) when this issue of *Down Beat* went to press, and probably less than one-fifth of the total votes had been received and tabulated, but the Woody Herman Herd still showed every evidence of turning the race into a stampede.

Sinatra Backs Buddy Rich

New York—Because of a friendship formed while they both worked for TD, Frank Sinatra is underwriting the band being built by Buddy Rich. Some other backers are being mentioned, among them Manny Sachs, but the singer is the chief angel. He shelled out a reported \$25,000 to get the drummer boy into the rehearsals—which according to plans should be starting just about the time this copy of the *Beat* hits the street.

Rich, who left TD about a month ago and was replaced by Alvin Stoller, was tentatively scheduled for a couple of weeks of one nighters by MCA, when he gets his crew completed. Lineup had not been announced at press time, but Roy Eldridge was being paged.

Kern Death Saddens World

New York—Jerome Kern, eminent composer, passed away November 11 of a cerebral thrombosis. He collapsed on Park ave. November 5 and was taken to City Hospital, Welfare Island because of lack of identification and was later removed to Doctors Hospital. He was 60 years of age.

Mr. Kern, whose home was in Beverly Hills, California, arrived here from the west coast November 2 to collaborate with Oscar Hammerstein II on a new musical show.

Jess Stacy Dickering Coast Dancery Date

New York—In a sale which, if completed, would be the first such operation since long before Pearl Harbor, Jess Stacy's band may go into Mission Beach ballroom for a 26-week stand, with options. Art Weems, GAC VP, was at press time dickering with Larry Finley, coast ball room operator, trying to straighten it out.

Up And Coming



New York—If a fine chin and pretty profile denotes success, then smiling youngster Marion Morgan will have it. The blonde-topped lass has done considerable radio work at WJR, Detroit, and has also sung with Sonny Dunham and Russ Morgan. Actually Marion's real name is Swires, her professional name had been Blair Lee. She likes the name Marion Morgan best. So does Tim Gayle, who has just inked her to a five-year contract, declaring she will be the next Dinah Shore.

In the contest for the swing band crown, Woody Herman had piled up 737 tallies, against the 372 of his nearest competitor, Duke Ellington, who was king in this division last year. This total looks even more impressive when compared with the current 620 for Spike Jones as "King of Corn," and 658 for Johnny Hodges on alto sax, two gents who invariably run away with the poll.

Anything can happen, of course, and the story is not told until the polls close at midnight on December 15, and the complete flood of ballots has been scored. This is particularly true in the sweet band section, where Charlie Spivak and Tommy Dorsey again are running neck and neck, with 413 now for Spivak, last year's winner, and 367 for TD, who has won before, too.

Jo Stafford Ahead

The King Cole Trio and the Pied Pipers, who won in 1944 as small instrumental and vocal combos respectively, both are holding comfortable leads in the voting to date, and Bing Crosby and Frank Sinatra are slugging it out, 377 to 349, as favorite male vocalist. Jo Stafford, queen of song in 1943, is out in front again, with Billie Holiday as the closest threat.

Roy Eldridge is back in the running for the trumpet section of the All-Star Band, having failed to eliminate himself by starting his own band as planned when he left Artie Shaw recently. Amongst the trombone players, Bill Harris continues to lead the perennial J. C. Higginbotham by 322 to 188.

Johnny Hodges and Harry Carmon (Modulate to Page 17)

Coolley Gets In Hot Water

Los Angeles—Spade Coolley, coast's leading maestro of mountain music, whose band has been purveying barnyard bounce for many months at Riverside Rancho is charged by "Precious" Price (his girl singer) with carrying the wide-open-spaces stuff a bit too far.

Prairie canary had her boss, who had been driving her home from work, arrested on complaint that she had to jump out of his car and call cops from a near-by house to save her honor. Coolley had his ear bitten in the preliminary scuffling.

Bandsman was held for preliminary hearing under \$1,000 bail. "Precious," whose right name is Ruthie Reece, gave her age as 18. She is no longer with the band. Coolley says he is not looking for another singer.

Betty Bradley On The Cover

Our rococo cover girl is Betty Bradley, one of the busiest singers in the business. Besides recording exclusively for Jewel, Betty enhances Rudy Vallee's program, warbles twice a week over ABC and is currently being starred at the Florentine Gardens in Hollywood. La Bradley's waxings of *Do It Again* and *Summertime* have set the record shop's cash registers playing a merry tune.

Jazzmen Fly By Night, Yawn At 10,000 Feet

BY WILLIE WEED

Down Beat Stratosphere Editor

New York—They have in the past called musicians many things, some of them complimentary, but when in this post-war world they refer to an instrumentalist as a *fly by night* he's not supposed to blow his roof. It is likely they're paying him a compliment.

Because that's what he'll probably be doing—flying by night. A lot of them got used to flying around in army planes during the war, so that now the guys who got air sick on the Peau Terminal's escalators climb into the sky wagons with no more to do than they board a Flatbush ave. trolley. Sidemen who got dizzy when they climbed any higher than the second floor gentleman's restroom now merely yawn and polish their fingernails at 10,000 feet.

Leaders think it's a good thing. They can grab one nighters in the far off hinterland that heretofore they couldn't even consider—making jumps of almost unlimited distances and arriving with a fresh crew. Air travel makes for far better performances by their bands. Gruelling bus and train journeys dispensed with, the musicians figure to arrive ripe, ready and rarin'.

It's Being Done

This isn't the old hashish. Les Brown casually flew his crew from the Palladium in Hollywood to open at the Sherman at Chicago. Stan Kenton routinely went off into the wild blue yonder headed for the coast. Billy Eckstine closed at the Riviera in St. Louis at 4 AM Nov. 8 and opened at the Paradise theater in Detroit the same day.

Jimmie Lunceford is rumored to be in the market for an army C-47. Against the time when that comes through, Lunceford charted a deal whereby he was scheduled to leave LaG Field here Nov. 29 for a playing date at Drew Field, Tampa, Florida, last night, a hop of 1250 miles, probably the longest jump ever made by a civilian band.

Bookers are sitting up and tak-

Basie Waits For Stars' Return

New York—Count Basie, off on a cross country tour, was expecting the early return of four of his best sidemen, all of whom were scheduled for early release after two to three years of service with the armed forces. Soon due back with the count are trumpeter Buck Clayton, drummer Jo Jones, tenor Les Young and baritone Jack Washington.

ing into consideration the potentialities of the new mode of travel. In this connection we cite the case of one agent who at press time was seen functioning with a set of callipers, a global map, and a puzzled, but determined look.

"Let's see—" he muttered, placing his callipers in the vicinity of the international date line, "they play in Tokyo the night of January 1. Then they fly back here, and—hmmmm—, the old ten per cent look came into his eyes, "they open in Los Angeles on *New Year's Eve!*"

Gremlins!

New York—A gremlin, probably disguised as a Western Union messenger, had his fun with *Blue Notes* last issue. He fixed up the first item to read:

Several spots were closed recently on a marijuana rap. Might say they were cut down by the Grim Reaper. Should have been: were cut down by the Grim Reeper. Oh well—that's what comes of encroaching on Willie Weed's territory.

Rubinwich Returns To The Herman Herd

New York—Skippy DeSaie, baritone with Woody Herman for the past three years, left the outfit Nov. 14 to make room for Sam Rubinwich. The latter, just released from Coast Guard (he played for a time with Rudy Vallee's C. G. Band) enlisted in 1942, DeSaie replacing him when he entered service.

Bernie Privin Joins BG

New York—Bernie Privin, who was inducted while playing with BG in 1942, was scheduled to re-join the crew Nov. 26, replacing Louis Mucci on trumpet. Mucci had played with the Curtis Bay (Md.) Coast Guard band while in service, had been with Goodman since his recent release.

Down Beat covers the music news from coast to coast.

Sweet Singer



New York—Lovely Evelyn Knight, is the sweet-singing vocalist of "The Powder Box Theater" on Thursday evenings. She's heard regularly with Danny O'Neil, Jim Ameche and Ray Block's orchestra.

Orson Ain't Horsin' With Jazz Music

New York—Orson Welles, who scared the living bejapers out of the country with his men-from-Mars broadcast a few years ago probably frightened his more sedate followers again on a recent Sunday ABC airing by coming right out and talking about jazz hits.

Welles' stunt was to read a letter from Louis Armstrong into the mike while Barney Bigard, Zutty Singleton, Fred Washington and others of a small group in his home played background music.

Before launching into Armstrong's autobiographical epistle, Welles asserted that jazz, like gumbo, has many good things in it and some of them are mysterious. He said you wouldn't hear jazz on a juke box or on the hit parade but only when a few fellows get together "in a home or in a night club after the joint is closed."

Numbers backing up his chatter were *Perdido Street Blues* and *Savoy Blues*. For those who like Welles it was dandy. For those unfamiliar with Armstrong's background it was informative. For those who wanted to hear the Barney-Zutty group it was a drag, like trying to listen to your pet platter while the ladies' sewing circle convenes in the same room.

Ten Years Ago This Month

December, 1935

Benny Goodman's amazing young band, which had been knocking Chicago cats out of their minds while at the Congress hotel, could call their first "rhythm concert" a terrific and unqualified success. A three and a half hour swing concert knocked out both a huge crowd and the musicians themselves.

A chap by the name of James C. Petrillo was re-elected as president of Local 10 of Chicago, along with all other officials. . . . Sammy Kaye was just getting his foothold to fame with broadcasts out of Cleveland. . . . Don Bestor, fined and expelled from Local 802, was reinstated. . . . Fred Waring was in a legal tiff with radio station WDAS of Philly for what he termed "common law rights" to his own musical creations. . . . Joe Sanders, the ole left hander, was selling out nightly at the Blackhawk.

Chicago found Herbie Kay at the Edgewater, Ted Weems at the Empire Room (he's back there now!), Jan Garber at the Trianon, Horace Heidt at the Drake, and Leonard Keller at the Bismarck. Aside from BG's holding forth at the Congress it was definitely a micky mouse town. . . . But cats were digging a fine pianist at a north State st. spot, the Three Deuces—Art Tatum!

Movies On Kern Cycle As Death Takes Writer

By CHARLIE EMGE

Los Angeles—Changes will have to be made in MGM's film, *Till the Clouds Roll By*, based on the life of Jerome Kern, whose sudden death in mid-November shocked Hollywood as it did the New York music circle where Kern first reached

fame. Although only one sequence of the picture had been shot, the script calls for the film to open with scenes in which Kern is shown alive and at the height of his creative power. From the opening the picture was to go into a series of flash-backs of Kern's early days in the theater. Robert Walker plays the young composer.

By strange coincidence the movie industry had virtually embarked on a Kern cycle as death came to the artist. In addition to the MGM biogramfilm, which, according to the movie pattern, will be only faintly reminiscent of Kern's real life story, a picture depicting a period in American life around 1876 will be released by 20th Century-Fox within a month or two. Kern not only wrote all the music for the opus but supplied the incidental scoring.

Story on Marilyn Miller

At Warner Brothers a picture suggested by the life of Marilyn Miller, Zeigfeld star who danced and sang in many of Kern's stage productions, is in preparation under the title *The Silver Lining*. Most of the songs will be from Kern's extraordinary collection of hits.

Also on schedule at MGM is

Miller AAF Ork On Final Ainer

New York—The new 57-piece Air Force Orchestra assembled at Bolling Field, Washington, D. C., under direction of Capt. Howard was scheduled to take over *I Sustain The Wings* airmen Dec. 8. Unit is made up of former pro musicians who have been serving in AAF units all over the world.

The Glenn Miller Army Air Forces orchestra, formerly heard on the program, was listed for its final broadcast from Bolling Field today. (Dec. 1).

Abe's Having Too Much Fun Now!

Los Angeles—"Quit the band business? Me? Hell, no! Playing with a band is too much fun!"

That was Abe Lyman's answer to query on his possible retirement from the dance band field, which, he readily admits, he entered some 30 years ago.

Lyman, working as musical director for a Monogram picture, intends to re-organize after the first of the year and, he modestly states, have "the greatest band ever seen or heard."

Frankie Nabs Another Award For Work

New York—Frank Sinatra, who draws almost as much attention for his work against racial discrimination as he does by bending a note, received still another award—this one from the Common Council for American Unity—at Carnegie Hall a few days back. Cited for fight against intolerance, the singer was presented the award by Col. Charles Poletti, former lieutenant-governor of the state.

Georgie Auld Shelves His Overseas Plans

New York—Georgie Auld has temporarily shelved the idea of an overseas tour in January because of the success of his current college and theater tour. Auld is still thinking of making the ocean trip later, possibly in March.

Hollywood's third attempt to do justice to Kern's greatest work, *Show Boat*. MGM also owns rights to *Very Warm for May*, a stage production which flopped despite Kern's music containing one of his greatest numbers, *All the Things You Are*.

Lived Modestly

Kern came to Hollywood several years ago and established a home in Beverly Hills that is relatively modest by movieland standards. He lived there quietly with his wife and daughter, Betty, formerly married to Artie Shaw.

Kern was more of a composer than a songwriter. Hollywood musicians honored and respected him above all others. Kern was tolerant of Hollywood and its ways but he never found the inspiration in picture work that he did in the theater. Although all the songs he wrote for Hollywood carried the hall-mark of the artist and sincere craftsman he never wrote an *Old Man River*, a *Smoke Gets in Your Eyes* or an *All the Things You Are* for the gilded city.

Caton Trio Hit With British

London, England—One of the city's most famous night spots, the Caribbean club, owes its wide spread popularity to a unique and excellent musical aggregation, the Lauderic Caton Trio. Outfit consists of Caton, electric guitarist from Trinidad, Jamaican bassist Coleridge Goode and Dutch pianist Dick Katz.

Boys play little else than Ellington music aside from their own modernistic compositions. Their music is jazz highbrow in the extreme and just as it took the Duke many years to gain recognition, so these boys are only appreciated by musicians.

The B.B.C., long hostile to jazz, has featured these boys on serious programs as well as on the Radio Rhythm club.

—Stuart S. Allen

Singles Now



New York—Joe Louis plays "Farewell To Thee" at Ray Nance as Joe boards a west coast train. Nance, once violin-trumpet star of Duke Ellington's band, doesn't seem to appreciate the champ's rendition. It may be a spot of professional jealousy as both boys are stepping out in the music field—Ray to do a single as a comedian and Joe to tour with Luis Russell's band.

Johnny Bothwell's Combo Jams



New York—Johnny Bothwell's fine little modern jazz group were setting the Street—meaning 52nd, natch—on fire up until the time city fathers decided that the Alley was no place to hang out. Johnny's group, with Benny Harris on trumpet and Alan Eager on tenor, Johnny in the middle on alto, were caught photographically on their opening night at the Three Deuces. Bothwell, at the present, still intends to organize a full-sized band, which will be handled by Billy Shaw of the William Morris office here.

Few Spots Hit Hard By Union Pay Adjustment

New York—Increases of 15% over the 1941 musicians pay scale which went into effect on Oct. 3, have failed to prove as widely beneficial as originally figured. The increases are retroactive as of Feb. 28, 1944, but check backs have shown that many of the class A and B spots, which are affected by the deal, paid musicians sufficiently over the scale so that at this point they are not liable for adjustments.

Who Pays Out?

One of the angles brought to light, however, and which was still being debated, was just who would make the settlement in the case of leaders who were paid well over the standard fee, but who kept their sidemen on a scale salary. No official ruling had yet been reached as to who would do the shelling out, but under the terms sidemen who played for scale stipends were entitled to the retroactive increase. But whether the spot operators OK the frontmen would be called upon for the additional moolah was still a moot point.

Cost to operators of spots varied, but according to a survey made by the *Beat*, only minor adjustments were necessary in some cases, and in some others none at all since the musicians *per se* were paid over scale. The New Yorker hotel, for example, has no straightening out to do with any of its name bands, since they were all reimbursed above the standard tab. However single entertainers working the spot since February of '44 are entitled to the increase for the length of time they were engaged. Many of the other hotels and night clubs got off with a similar light bite.

Some Hit Hard

Hardest hit by the edict, apparently, was the Diamond Horseshoe which was stuck with a back nut of between ten and twelve thousand dollars. This amount was arrived at through the musicians union when the musicians who had played there during the retroactive period presented their bills for back salaries. Horseshoe generally employed two bands, thus making it liable for adjustment to approximately double the number of musicians and accounting for the size of the grab. Touch was also put on the Zanzibar, but not nearly as heavily.

McKinley Visits Coast Friends

Los Angeles—Ray McKinley, recently discharged from military service, has notified friends that he will arrive here this month to scout local field for musicians for new band he is organizing soon. First offer went to Mahlon Clark, clarinet man who was feature in McKinley's pre-war band.

Kay Starr Doing Single In LA Club

Los Angeles—Kay Starr, who left Charlie Barnet band shortly before Barnet returned to coast, is doing a solo stand at the Coronet, Sunset Blvd. nitery here. Accompanying singer and sharing billing as solo artist is pianist Bob Laine, recently released from army.

Bobby Byrne Band Into Tune Town

New York—Bobby Byrne, just out of the army air force, was set to take his new band, still in the throes of organization as this was written, into the Tune Town ballroom in St. Louis Nov. 27.

Willie Lewis Band of Pre-War Egyptian Fame



New York—Europe and the Far East was once a happy and lucrative haven for American Negro musicians—a haven to which several of our finest jazz men have intimated that they are anxious to return. This photo shows a group of outstanding sepi musicians at the time they were providing rhythms for the Egyptian younger set in Alexandria, in pre-war days. The toppers—and we haven't discovered whether they were a necessity or just showmanship—might make some think it's just another Egyptian musical crew (of dubious worth).

but it's the Willie Lewis band (of far from dubious worth). Members in the band are Herman Chittison, at piano; Lewis, alto and leader; Johnny Mitchell, guitar; Joe Haymen, alto; Big Boy Goodie, tenor; Ernie "Serious" Meyers, bass; Ted Fields, drums; Jaques Butler, trumpet; Bill Coleman, trumpet; and Billy Burns, trombone. Story concerning the plans of Willie Lewis and other Negro musicians to return to the lucrative fields overseas is told in an adjoining column.

Prima Pleads

Newark—All high schools in this city and vicinity posted copies of a personal message to the students from Louis Prima to his recent opening at the Adams Theater (Thanksgiving Day). The bandleader, who holds the box office and attendance records for the house, had a feeling some of the youngsters would rather sit in the orchestra than in the classroom, and his note to them advised them to come after school hours.

And Radio Is So Particular, Too!

New York—Sometimes the radio people can become very stuffy indeed about the matter of clearing music. Brad Barker, a gent who makes his living by imitating animals on the radio, was a recent guest on Red Barber's WEAf airshow. Conductor Allan Roth had, as a matter of course, arranged for clearance of all the tunes his band was using for the program.

But Barker, at dress rehearsal, did a bit in which he imitates circus seals. As a climax, he mimicked a seal playing *My Country 'Tis of Thee*, a standard act under the Big Top.

A WEAf vice-president in charge of Nothing-Unscheduled-Show-Defile-Our-Pristine-Air called a halt to the whole proceeding until he checked with a superior to determine whether a seal—even an imitation seal—should be permitted to play *My Country 'Tis of Thee* without clearance. Fortunately for Barker's act, the superior had a sense of humor—or maybe an OK from Petrillo.

Fragile Carol



New York—The demurely dressed and fragile beauty is Carol Horton. Carol, formerly with Eddy Duchin, is now chirping as a featured performer in the Copacabana Fall Revue.

Colored Bands Jump Continental Express

New York—Evidence that the coming of peace is reopening certain markets closed to musicians for long years while the war raged is furnished by the news that Willie Lewis is headed back to Europe.

Other American Negro musicians, who got a break in Europe (before the war struck) that they never got here, are also casting an eager eye westward, but Lewis has jumped the gun on them. Present and already completed plans call for him to open, with a seventeen piece colored band, at the Park Lane in Paris toward the latter part of May, and move on to Cannes in July for a lengthy stretch.

Reasons Why

There are of course a flood of good reasons why Lewis and many more American colored musicians like the continent. Plus generally lucrative deals, steady work and all around cordial treatment and reception—they get a break in billing that is sometimes astounding when regarded at this distance. Example: In pre-war Paris, Lewis in a series of swank soirees, was billed way, way over the head of Hildegard—something patrons of the Plaza's Persian Room would never understand. Especially when it is brought to light that while the incomparable One was mouthing her dulcet clinkers in the too-too spots, Lewis, forced back here by the war, was managing La Macherie—a bar and grill in the upper reaches of Harlem. No wonder he is anxious to get back.

War History

Lewis, incidentally, has quite a history in the war. In Paris when hostilities broke out (he had been there, off and on, ever since 1925 when he first went over with Sam Wooding's band) he was caught in the swirl of war, and his own club became an immediate casualty. He toured for a stretch, entertaining Belgian and Dutch soldiers and eventually was picked up by the Huns when they took over the continent.

Radio Deal For Cavallaro Set

Los Angeles—Carmen Cavallaro and his orchestra will headline the new Sheaffer Pen Co.'s airshow starting Dec. 16 on NBC net. First program will originate from San Francisco where Cavallaro is currently playing the Mark Hopkins hotel and moves to Hollywood with broadcast of Dec. 23.

Cavallaro, who has been commuting to Hollywood for solo appearances on the Kraft ailer, will continue that stint until end of this year.

Finally released by the Germans after some harrowing experiences, he was ordered to leave immediately. He finally financed his trip home through a series of short engagements in Switzerland and Portugal.

At present in Mexico City visiting Ada Duconge (herself a New Orleans colored entertainer celebrated in Europe as *Brick-top*) Lewis is scheduled to head for New York shortly for a period of band rehearsals before shoving off. His new band should be an instantaneous success abroad, if the roster of talent with whom he was associated overseas in former years is any indication. Among musicians who played with him in Europe are Herman Chittison, Louis Bacon, Bill Coleman, Big Boy Goodie (at present in South America), Henry Bacon, Rscoc Burnet, John Mitchell, Billy Burns, Freddie Johnson, Tommy Benford and Ben Fields.

Fazola Returns To Wax Again

New Orleans—After a period of record silence which lasted almost three years while he recuperated from illness, Irving Fazola waxed four sides here recently for Keynote. The warm-toned supreme jazz clarinetist used men playing at the Plaza Club, Kenneria, (La.) for the date. Faz used the following lineup: Tony Dalmato, trumpet; Julian Lane, trombone, Steve Giarritano, tenor, Fazola, clarinet, Charlie Duke, drums, Pete Lauderman, piano, and Bunny Franks, bass.

BG's Terrace Date Shoved Up One Day

Newark—Opening of Benny Goodman's band at the Terrace room was shoved ahead one day because of a clash in bookings, the Swing King bowing in Nov. 28 instead of originally scheduled 27th. Reason was appearance of BG's Sextet on *Johnny Presents* on 27th. Group is also listed to appear on air Dec. 25.

Omaha Union Race

Omaha—Rangval Oleson, veteran union official out of office for past several years, will race against incumbent Harold Black for president of local 70, here.

Victor's Roster Diminishes As Disputes Grow

Chicago—The platter industry, source of wide-spread interest lately with activity of innumerable independent companies and the wild scramble for name and semi-name talent, is the source of further interest with reports of wholesale reverberations within RCA Victor's talent roster.

Handicapped with a lack of production, and in several serious disputes with name talent, Victor was reported ready to cut several name bands from their lists to concentrate on artists whose draw is assured. Already out of Victor was Hal McIntyre and the Phil Moore combo, with Shep Fields, Artie Shaw reported near the axe. Group that Victor plans to concentrate on includes TD, Monroe, Spivak, Martin and Kaye, and most of their vocal stars.

Ellington Sore

Duke Ellington's status was uncertain. He was particularly dissatisfied with the manner in which Victor execs have handled his band's recordings. Chance might be that he will either seek release or would not be signed again.

The recording biz a free-for-all at the moment, with bands or indie companies made by the success of a single platter, release of talent to the field will only make the race more of a scramble with the advantage to Victor rather doubtful. Though added production will be possible for artists still contracted, release of bands the stature of McIntyre, Shaw and Fields is too great to overlook. It might cool troubled home waters, for Victor has been in constant hot water with their stars through efforts of bands and vocalists to push their own production, and the succeeding dissatisfaction with results.

New Juke Idea

While complaining of lack of production, Victor has introduced a new distribution idea that has caused big interest within the business, and that will also call for lots of special production. Idea is to produce a series of special records for juke box operators only, which will have one band and the same tune on both sides of same record. About fifteen tunes have been selected, standard hits in recent years. Orders are already being taken by distributors for delivery within a few weeks.

Reason for new idea lies in main complaint of the operators—that half of most records are lost through one side not being commercial. This will be eliminated, in fact now both sides can be used until all that comes through the box is the needle scratch.

McIntyre is reported to have already signed with Columbia. Phil Moore has inked with Musicraft.

2/3rds of Trio



New York—Dick Style's Trio excites the patrons of George Lynch's Kelly Stable. Dick doesn't appear in the above shot. Clare Dordard is the guitarist and Jerry Loma the bass man.

Leader Fails To Resist Urge—Gets His Notice

Chicago—Musicians who have long suppressed the urge to stop playing during a floor show to tell an inattentive and noisy audience to close their too-big mouths will find an interesting moral in this story—though a rather discouraging one, at that.

It seems that Emil Pettl, until recently the popular maestro at the Bismarck hotel here, had just about the same idea. Only he didn't resist the urge—and the results were a little more than expected.

We didn't happen to be there at the time, but we overheard the story. It goes something like this:

Pettl, who fronts a strictly society-type orchestra, was a little fed up with the society he was keeping, and particularly the noise said society was making during a show. The maestro stopped the music and gave the audience a good bawling out. It was in the best of manners and language, he later insisted.

The management, evidently of the old-fashioned class, still

believes the customer is always right—and noise ain't noise if they make it. As a quick result Pettl was given his notice. This was later confirmed by Local 10 of the AFM, who always look out for musicians in such instances.

Pettl closed at the Bismarck on Nov. 15 without further incidence. He did win his point, and had a quiet and respectful house for the remainder of the show—however, whether his job was worth it is something else, and the rather dubious moral of this story.

We just thought that you oughta know. Obviously it's not the best thing to try, though—and a short one at the bar across the street will get much happier results.

—don

Sinker Makers



Las Vegas, Nev.—Bernie Cummins and chef Johnny Burke meet again after many years while at the Last Frontier hotel here. The two first met when they opened the New Yorker hotel. Their friendship became a lasting one when they discovered their hobby was doughnut-making. Cummins has made his hobby pay with a string of doughnut shops in Columbus.

Los Angeles—Ish Kabibble rejoined Kay Kyser's troupe last month on his release from the army. He had served as overseas entertainer.

Gillespie Set For L. A. Date

Los Angeles—Nitory impresario Billy Berg has scored another scoop by signing Dizzy Gillespie and his band to follow Heywood at Berg's Supper club, for Dec. 10 opening.

Gillespie has been doing concert dates in the east. Deal was set by Morris agency.

Django's Brother Has Paree Jumping

New York—Advices reaching here from Paris indicate that Joe Reinhardt's Quintet, playing a night club, has the French jumping. Joe, just about as mean a guy on a guitar as his brother Django, is taking off on some mad choruses that are startling even to the Parisians, to whom le jazz hot is not exactly a new thing.

Incidentally, in a recent Paris appearance, Django said he'd be in America "in a few months."

CHICAGO BAND BRIEFS

The town's rather dead right now—Loop combos remain about the same as last noted, north and south side units with little or no change.

Gene Krupa took over the Panther room bandstand to put the room back on a solid swing basis. Louis Prima, who was there for four weeks, just barely made it—business the last couple of weeks fell off, and the last few nights in particular were sad. The Krupa outfit, much improved, does well enough with Charlie Ventura, tenor sax; Leon Cox, trombone; and Anita O'Day and Buddy Stewart on vocals, as featured figures. Jess Stacy and Lee Wiley follow for a December 14 opening and Cab Calloway, who will be at the Chicago theater earlier this month, set for New Year's Eve for four weeks.

The Band Box has Joe Sanders band currently, with Tommy Reynolds solid outfit, 16 strong, coming in Christmas night. Management is undecided on continuing with their new semi-name band policy, or to gamble on a good local crew. Reynolds' success, or lack of it, will cue the decision.

The Estrollitos, four-piece outfit specializing in Latin rhythms, and who also dish out fine swing stuff, are enjoying one of the longest runs of any combo in the Loop. They've run up 21 weeks at the Capitol, are booked indefinitely into the new year. Jimmy Nuzzo fronts and plays a wild and interesting tenor and clarinet. Charmer Ann Nuzzo is the accordionist, occasionally doubles on piano for some boogie; Mickey Anzalone is on drums; Vic Canchola on guitar. Outfit shares stand with Tay Voye group.

Duke Gromer has the intermission trio at the El Grotto of the Pershing hotel, where Earl Hines great band continues. Duke, former vocalist for Lancesford and several sepiu combos, concentrates on bass, with Ernest Ashley on guitar, and Bill Searcey on piano.

Max Miller and Herman Lubinsky of Savoy may get together with the idea to wax Miller's brilliant trio. Max, in his third month at Elmer's, and with many more to go, at least got his name on a label—on Johnny Bothwell's *Dear Max* original, recently recorded for Signature. Tune was written for Max, who taught Bothwell a lot during the alchemist's younger days.

Stan Clewell left Stan Kenton's trumpet section and has joined Clyde McCoy. . . . Phil Benson's group is now at the Brass Rail. . . . Earl Hines, Gene Krupa, Eddie Vinson and Harry Cool still provide the only really interesting music in town, with most night clubs and hotel rooms concentrating on mickey mouse music. . . . Frederick Bros. office brings Sully Mason's new band and Fletcher Henderson into the territory soon. . . . Don Reed takes over the Melody Mill ballroom from Ray Pearl for ten weeks. Ray is on one-nighters, returns later to the Mill.

—don

Young Combo Due On Apple

New York—Trummie Young organized a small combo here last month to play club dates, teeing off at Rostell's Photo Village in Springfield, Mass., for a week beginning November 18. Group expects to go into 52nd St. spot sometime this month, as well as do a series of recording dates for Signature.

Fronted by trombonist Young, outfit includes Tony Sciaca, clarinet; Deryck Sampson, piano; Leroy Battles, drums; Rudy Littlejohn, bass.

Down Beat covers the music news from coast to coast.

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Notes BETWEEN THE Notes

The Backroom and Frontroom Boys

By Mike Levin

For almost five years I have sat in awe and wonder at the vitriolisms hurled back and forth by the Old and New Stuff groups. (Once more I have to use my word Stuff least I get in edgeways on an argument I can't handle.) I have kept my typewriter strictly out of this little scuffle as I felt I couldn't contribute anything to it, and no matter what you said, they wouldn't stop fighting anyway—they love it—it's like coffee and caramels to them.

But now, while I am trying to hastily explain to you a system and a method for considering music, especially the Stuff, I have to go into their epithets, since they directly concern us.

Gene Williams, Art Hodes, George Avakian, and a lot of other men, who are not just emotionalists as they have often been labeled, feel in essence that the only music that this country has worth considering is the "jazz" played by the New Orleans group several decades ago and its few remaining descendants now.

Reduced to a few phrases, they feel that modern big-band formation, tendencies toward screaming riffs, trickiness, and appealing to crowds stifles all real artistry. Further, even the few men now playing who make a sincere effort to create good music have been so buried in this tradition that they cannot rise above it, that their playing lacks tone, conception, unity and feeling. That practically everything heard today is nothing but a series of cliches.

I don't want to get involved in this brawl, at least not right now. All I do want to say to this: that whether or not they are right, what they want is impossible. As said before, art like history marches on, no matter how much you would like to, you never can successfully turn the clock back. I offer Stravinsky's pitiful imitations of Bach as an example. A period and its times determine music as much as the men in it—therefore when that period goes, its music goes with it. The tradition remains, and we are fools indeed if we don't learn from it—but to carp at anything which isn't complete construction of that time is silly as well as being impossible of achievement.

I respect Smith, Williams, Avakian and all their cohorts for their undoubted interest, sincerity and erudition. I can only say, "Gentlemen, please use your talents for something more fruitful. This at least is futile."

The time and place are past. We have to take what we have, absorb what we can from that undoubtedly tremendous tradition and see if we

can't evolve something new and better.

While busily involved in the "backroom" boys, we run smack into a new group of cultists: the "frontroom" boys, or the gentlemen who think that only the wild riffs of a Kenton, or the most impassioned frenzies of a Hawkins jam session are worth the accolade of jazz, that anything else is two-beat, stupid, old-fashioned and pass me the tea, son.

Believe me, I am not trying just to be perverse when I say that this group is just as harmful to a national music as are the New Orleansians and their ilk. By their obstinacy to recognize things going on around them, other than the tight little group they know and like, they prevent progress, or try to. Also they are successful to the extent that their jargon often turns promising musicians into "hip tricksters". I have seen this happen to a lot of good musicians hanging around 52nd street. They come out of it sooner or later, if they are really good musicians, but there certainly is a lot of wasted time.

Things new are not good just because they are new, wild and frantic—the pet vocabulary of this tasteful little crew. I criticize them only because they are not the opposite of their New

Old Story With A New Twist

Bridgeport—Waldo Mayo, in a divorce suit against his former show-girl wife, Grace Jones, charged that because of interference from his mother-in-law he was forced to switch from leading an orchestra to writing books for children. Suit was scheduled to open here last week (7).

Pettiford Joins Duke

New York—Bassist Oscar Pettiford arrived here from the west coast last month and joined Duke Ellington at the Zanzibar November 19, replacing Junior Raglin.

Orleans pals as they so fondly imagine, but full bed-companions, much to their own disadvantage and ours. Rigid cultism of any kind never does any art any good, but indeed often holds it back and prevents it from becoming what it might be.

ARA Signs New Crosby Simms

Los Angeles—American Recording Artists, which is now under direction of Richard Morros, son of founder Boris Borros, has signed two more strong names in Ginny Simms, who recently split with Columbia, and Bob Crosby, whose new band is now playing break-in dates on the coast.

Purnell Recovering, Due Back At Work

Los Angeles — 'Keg' Purnell, drummer with Eddie Heywood at Billy Berg's, who entered veterans' hospital at Sawtelle, Calif., recently for treatment for serious liver ailment, is making good progress toward recovery. Doctors believe he will be able to re-join band around Dec. 15 or sooner. Sam Joshua has been holding down drummer job with Heywood.

Down Beat covers the music news from coast to coast.

Raeburn Cuts Jazz Sides

Los Angeles—Boyd Raeburn has been signed to do a series of transcriptions which will be released through the 400 radio outlets of the Standard Radio library service.

Standard people gave Raeburn a free hand and he is doing all of the George Handy originals that give the band its distinctive, if controversial, character—numbers like *Concerto for the Duke*, *Jitter Bug Suite* and *Picnic in Wintertime*.

Raeburn has not as yet played a date in or around Los Angeles but Meadowbrook (Culver City) ops were negotiating to install band to share stand with James.

Hank Kohout At WHK

Cleveland—Hank Kohout, former Red Norvo pianist now with Willard's WHK staff, recently went on the air with his own 15-minute solo shot. Willard band is currently on Mutual's *Fun With Music* morning airer.



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Ain't Alfalfa

New York—We don't profess to know just how much money a trio totals, over the years, but we can now go on record as saying that it ain't alfalfa. In support of which statement, the following is offered without editorial comment.

A Down Beat staffer had an appointment to meet with Adrian Rollini for a chat one day last week, but Adrian leed the deal, saying he had to meet the Harbor Police. Asked why, the xylophonist moaned, "That storm last night! A lot of small craft tore loose from their moorings—I gotta go help them find my yacht!"

Pic Musicians Launch Drive For Wage Boost

Los Angeles—Motion picture contract musicians have launched a drive aimed at getting a sizable boost in yearly guarantee, now \$5200, which serves as basic feature of the AFM's agreement covering studio staff orks.

Under present agreement between union and the movie makers the major producing firms are contract bound to maintain permanent orchestra groups ranging from 20 to 35 men, according to the size of the studio. Members of the "contract orchestra," which generally serves as a nucleus to which free-lance musicians are added for large recording orks, are guaranteed a minimum of \$5200 per year.

Present agreement expires next April 1. By that time studio musicians hope to have secured a new deal which will include a guarantee of \$200 per week for contract musicians to be paid weekly, work or not.

Musicians main beef is that when under contract they cannot work outside dates. Contract states musicians are to be "on call from 8:00 a.m. to 12 midnight six days a week." Not concerned are star first-chair men who are guaranteed from \$12,000 to \$15,000 per year.

LOS ANGELES BAND BRIEFS

Ted Fio Rito, making his first local appearance since a stand at the Florentine Gardens a couple of years ago, was in line to follow Charlie Barnet at the Casino Gardens Dec. 4, introducing a "new and augmented band." He drew a tough assignment in following Barnet, who gave the Casino its biggest lift in months. . . . Jan Garber also drew a tough one in bringing his new band into the Trianon Dec. 4 in the wake of new b.o. records set by Leaping Lionel.

Tommy Jones is show-casing his new band at the Palladium on Monday nites, with Joe Venuta, who held off-nite spot for many months, off for road engagements. . . . South-of-the-Border swing getting heavy play at "Sunset Strip" swankeries with Senor Cugat sending with sambas at the Trocadero and Senor Madriguera making with the maracas at Ciro's. However, Herman Hover bolstered bill at Ciro's by installing the Les Paul Trio in his newly-opened "Les Paul Room" at a price which hints that the Paul group is on its way to challenging the King Cole Trio's position as No. 1 small combo.

Culver City's Meadowbrook goes seven nites a week again around Dec. 1, although Harry James, who opened Nov. 22, is

Laine Ribs Chick During Rehearsal



Hollywood—Singing pianist June Bruner takes some good-natured ribbing with obvious enjoyment from composer-vocalist Frankie Laine during her rehearsals at the new Club Donroy. Band-stand looks somewhat lonesome in its deserted conditions. Laine heads the "Make Believe Ballroom Four," recently did a week with the Al Jarvis revue at the Orpheum theater here.

doing the Friday-through-Sunday shift only. Zucca brothers were dickering for Boyd Raeburn as subsidiary attraction to James at this scribbling. . . . Ray Herbeck looks set for long hold-over at Aragon. . . . Carlos Molina ork headlines new floorshow at Florentine Gardens starting Dec. 11.

Jive Jottings

Zutty Singleton back at Billy Berg's as feature of the Slim Gailard Trio, which shares bill there with Eddie Heywood and Harry "The Hipster" Gibson. Slim's unit, also Harry Gibson, will be held-over as co-features with Dissy Gillespie combo, which replaces Heywood Dec. 10. Heywood does the Orpheum theater week of Dec. 11 and then returns to Shepp's Playhouse

Dec. 17. . . . Calvin Jackson of MGM Music staff (he's assistant to Georgie Stoll) did a one-week stand at Ciro's as accompanist to Larry Adler. . . . Casablanca has inaugurated Sunday afternoon sessions with all-star pick-up combos. Lead-off was band of ace swingers assembled and headed by Matty Mallock.

Kid Ory's Creole Jazz band highlighted the Newspaper Guild's annual get-together here. Ory still going strong at Hollywood Jade cafe. . . . Ted ("Lamp-lighter") Yerxa emceeing new radio session from Streets of Paris with Howard McGhee combo, heard over KECA and other ABC stations Friday nights, 11:30 Coast time. . . . Errol Garner, whose fame as keyboard

Color Edict Hits Bandmen Again

Los Angeles—Juan Tizol, trombone man with Harry James; Russell Smith, trumpet player with Cab Calloway; and a number of prominent figures in the entertainment world have been served with papers in suits filed to evict them from their homes here. The charge is that they are occupying property in violation of "restrictive covenants." Trial opens December 5.

Tizol and Smith purchased homes in a portion of the West Adams district known as Sugar Hill. Smith, at present, is in the east with Calloway. Tizol has been living here since he came to the coast with Harry James. About 35 property owners are named in the present action, among them Ethel Waters, Hattie McDaniels and Louise Beavers.

Bandleader Benny Carter, whose home is in a section not far from the Sugar Hill territory, was the victor in a similar suit brought against him here some months ago. The judge ruled that the "restrictive covenants" limiting occupancy of property there had been nullified by "changing character of the locality."

carver has made its way to the coast, has been signed to open at Hollywood's Susy-Q early in January.

Matty Malneck is featuring swing harpster, Bobby Maxwell, at Slappy Maxie's. Maxwell's Harp Fantasy, accompanied by the Malneck orchestra, will be an early Columbia record release. . . . Stan Kenton and Charlie Barnet bands will stage at "battle of music" at Larry Finley's Mission Beach ballroom as New Year's Eve attraction.

Dave "Ace" Hudkins has retired from band business to take up new career in recording department at Music City. . . . Paul Neighbors, Henry Evens, and Connie Taylor, back in Hollywood with army discharges after two years in China with CBI band at Kunming. They left States in early days of war with Hey, Rookie entertainment unit.

We'll appreciate it if friends or relatives of Terry Hollenberg, trombonist, who died in service, will forward any information concerning his death to Down Beat's L. A. office.

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By Charlie Emge

Of recent releases the most interesting picture from a musical standpoint is an unpretentious little mystery opus, *The Crimson Canary*. We mentioned it here many months ago when it was in production under a different title as newsworthy because it would contain Coleman Hawkins and Josh White.

It is Hollywood's first attempt in a long time to create a part in a picture for a group of musicians, and, considering the shortcomings of previous attempts, this one deserves honorable mention. The actors who enact the roles of the musicians achieve reasonable facsimiles thereof and the dialogue is only slightly corned up with phoney jive talk in the Richard English manner.

The plot concerns a little jump band, in which either of two musicians may have been the murderer of a girl singer whose body is found in the instrument locker room back of the bandstand. Someone conked the canary on the cranium, and from that dent in the bell of the trumpet it looks like—ah, but we'll let the jazz-loving detective, who tracks down the murderer with the aid of a hot platter, unravel the crime, while we unravel the identity of the missing musicians who supplied the sound track.

Two trumpet players—Nick Cochrane (who also served as musical advisor) and Eddie Parkes—were Noah (Jr.) Beery's musical doubles. That's Eddie on those unaccompanied cadenzas. Nick did most of the ensemble work. The tenor man whose solos come through so nicely is King Guion, and we ought to salute Jimmie Dodd, who enacts the role in the picture, for a good job of simulation. (Jimmie is really a card-holding guitarist).

The balance of the unseen band included Barney Bigard, clarinet; Stan Wrightman, piano; Mel Torme, drums (most people have forgotten that Mel, now busy as an actor and singer, is a very fine drummer); Budd Hatch, bass. They didn't bother to put a bass man in the picture. Claudie Drake, the girl singer, recorded her own vocal on *I Can't Give You Anything But Love*.

Josh White and Coleman Hawkins are just musical scenery—they have no part in the story—but they're darn fine scenery. Both get good musical presentation. The Hawkins band of the period contained Howard McGhee, trumpet; Charles Thompson, piano; Oscar Pettiford, bass; Denzil Best, drums.

What underscoring there is in *The Crimson Canary* is almost entirely in swing style, an interesting experiment.

Lot Lingo

Composer George Antheil, who has carried modernism in music to the point of writing parts for wind machines and auto horns, is doing the score to the Ben Hecht movie production, *Spectre of the Rose*. . . Spike Jones and his crew soundtracked their versions of *Cocktails* for *Two* and *Holiday for Strings* for

Diego Ushers in '46 With Music

San Diego—To compete for national attention with Pasadena's famed Tournament of Roses on New Year's Day, San Diego will usher in 1946 with a Tournament of Music at Balboa stadium here. Bands of Stan Kenton and Charlie Barnet will headline the affair with appearance of King Sisters, Peggy Lee and possibly Lena Horne included. Larry Finley, local ballroom operator, will promote affair.

the Paramount picture *Manhattan at Midnight*.

Jose Iturbi's granddaughters will appear with him in *Holiday in Mexico*. . . Harry "The Hipster" Gibson joins Eddie Heywood, Abe Lyman, Joey Preston and Freddie Stewart as musical features of Monogram picture *High School Kids* (formerly titled *Teen-Agers*). . . Not to be out-done by Republic, which is using Artur Rubinstein as a music double at a fee of \$70,000, England's Gainsborough studio paid Yehudi Menuhin an asserted \$100,000 to record violin solos for *The Magic Bow*, a story of Paganini.

Newlyweds



Hollywood—Still honeymooning, lovely Mrs. Hal Hopper, the former Marie Cotton, gives the spouse a light. The newlyweds, married in Los Angeles recently, are currently back east where pa-pa is singing with the Pied Pipers.



Hollywood—BRIGHT LIGHTS: Tin Pan Alleyites are worried crazy about the indie publishing companies springing up. The Horn, Basie, Lombardo, the Dorseys, Lunceford, Woody, Les Brown, Kaye and others are scooping in too much private moola. . . MCA signed 6-yr-old Frank Robinson who is so fine at bluesing in and 88in' and will have a national photo mag spread him. . . Jeanne Foreman back from her ten weeks tour with Kyser is M'ing at Tom Breneman's. . . Art Jarrett's back from the 7-seas.

Spade Cooley's new chirp is named Precious Price. Well, how much, Toots? . . . Lena Horne will be starred along with Barnet and Kenton at Finley's Balboa jert on New Year's day. . . The Legs dropped the peroxide bottle in fave of her original ash blonde shade. . . Jolly Coburn has been

released from his Lt. Commander job on the hi-Cs. . . Van Johnson is taking cookin' lessons from Cugat say press-agents. Oh, come now, boys!

Dennis Day is workin' for the Armed Forces Radio Service here. . . Newest Command Performance disc hi-lites Langford, Peter sisters and Bob Crosby. . . Kraft would love to have Carmen Cavallaro finish the year. He's commuted from the Mark in San-Fran for six consec 'guest' shots.

Love Lights: Helen Forrest dashing around with Chas Russell. . . Margaret Whiting and Bill Bythe are singing somethin' about Spring. . . Joe E. Lewis and Martha Stewart swear they will in April. Hmm, we remember them last April. . . Art Mooney and his swell chirp Janie Ford are soon in tune. . . Al Jarvis is spinnin' those platters for Rosemary Randall.

Lina Romay tossed a party for Jack Dempsey's two dotters, but Jack can't seem to make up his mind between Lina, his ex-Estelle Taylor and Athalia Ponselle. . . Hedda Hopper is getting her music gossip from Jimmy McHugh. . . Since Mel Torme and Jean Porter have split he's been doing the Strip.

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Not much in the manner of good swing this month, except, of course, the latest Woody Herman side. Beyond that there is little good of even *Dance or Vocal*. Just one of those bad weeks that for no good reason slip into the platter industry's well-organized routine.

A few notes before I get into the reviews: that exceptional

trumpet solo on Claude Thornhill's *Buster's Last Stand* reviewed two issues ago was by Randy Brooks. . . . And the excellent piano on the recent 12-inch Goodman Sextet disc of *I Got Rhythm* was by Mel Powell, not Teddy Wilson. That fooled more than this reviewer, for Mel was certainly on a Wilson kick then.

Hal McIntyre is all set to switch to another label, probably Columbia. . . . Phil Moore already has done just that—though for him it's Musicraft. . . . Frances Wayne's first Musicraft coupling was set for an October 1st issue, and as yet no one has seen or heard it around Chicago.

Swing

WOODY HERMAN

Your Father's Mustache
Gee It's Good to Hold You
Columbia 36870

Mustache, Bill Harris' wild original, is best, above all, for the terrific swing which the band keeps throughout. Buddy Rich subbed for an ailing Davey Tough on these sides; if Davey was missed it's not evident here. Red Norvo also sat in on vibes; his contribution is magnificent. There's brilliant solos by Sonny Berman, trumpet; Bill Harris, trombone; and Flip Phillips, ten-

James Jams



Hollywood—The Harry James rhythm section, sans drummer, joins the leaderman in a brief jam session during a recent afternoon of rehearsals. Eddie Mielich is on bass; Allan Ruess on guitar and Arnold Ross, who has been active in several west coast jazz recording sessions, is on piano. Harry seems to be taking a relaxed chorus, judging from his position.

or—the band's three best jazz soloists. And though it's big band

swing, you can't consider the solos other than jazz, and excellent at that. There is some wild stuff throughout, stuff to knock out musicians if to leave others a trifle bewildered; at times almost too wild. Norvo and growl trumpeter Pete Candoli have short, excellent bits. Good to *Hold You* has a fine vocal by Frances Wayne, who has slightly altered her style of late, bending notes more than before. Woody's alto is particularly tasty and Flip has one of the finest tenor choruses he has ever waxed. Manner in which Norvo fills in back-grounds behind Flip is not to be ignored. Subdued through vocal and tenor, band then opens up going out.

Dance

BENNY GOODMAN

My Guy's Come Back
Symphony
Columbia 36874

Sides introduce Liza Morrow, Benny's latest vocalist. Both the chick and band are in good form with better than average ballad material. Liza sounds not unlike Thelma Carpenter on *Guy's Come Back*, but don't compare records for Liza comes out second best. Benny's cheerful clarinet helps

both *Guy* and the pretty *Symphony*. Nice piano fill-ins complement Liza's vocal on latter side, plus fine rhythm.

LES BROWN

The Last Time I Saw You
Aren't You Glad You're Young
Columbia 36875

Melodic scoring that's both brilliant and effective with a beautiful, warm vocal by Doris Day on a pretty new ballad adds to nice effects on *Last Time I Saw You*. Ted Nash's soft tenor is outstanding, as is the brilliant brass and wide, deep-voiced saxes. *Aren't You Glad*, at a bounce tempo, sounds rather stale on a *Three Blind Mice* kick. Doris does the too-cute lyrics as well as can be expected. Trumpet chorus by Jimmy Zito; plus sax and piano solos hypo the side. Band manages to kick a bit just before the end.

JIMMY DORSEY

Autumn Serenade
Come to Baby Do
Decca 18716

Jimmy's distinctive alto, a good lead trumpet and nice back-grounds for the vocal help the melodic *Serenade*. Dick Culver vocal is okay, if a trifle on the dead side. *Come to Baby Do* is sung by Inez James, the co-writer of the tune. It's effective in the manner in which it is done—a cute delivery and too much emphasis on anything else. At that, Miss James cuts a lot of band singers.

Others

Shep Fields' New Music records in their first session since returning from overseas, *The Next Time I Care, I'll Be Careful*, with Meredith Blake vocalizing, and *It's Dawn Again*, a rather impressionistic number by the Three Suns. (Victor 20-1751).

Gene Krupa features his two star vocalists, Anita O'Day and Buddy Stewart—Anita on *Chickery Chick* and Buddy on *Just a Little Fond Affection*. The *Chick* opus is one of the most inane heard recently, neither side is exceptional. (Columbia 36877).

Kay Kyser couples *Angel and Coffee Time*, with plenty of vocals by Michael Douglas, Lucyann Polk and the Campus Kids. (Columbia 36882).

The incomparable (thank Heaven!) Guy Lombardo's two recent releases are *Jose Gonzales* (Modulate to Page 9)

Small Combos Back Vocalists

Los Angeles—Success of recent platters of small combos backing vocal stars, particularly Bing Crosby's *It's A Long, Long Time* with the Les Paul Trio, may inaugurate trend among recording firms to use the small units instead of large studio orks.

Decca follows the Crosby sides with a Helen Forrest session using a Les Paul quartet. Decca will give Paul equal billing with vocal stars.

Les Cook Fronts Crew

Rochester—Les Cook, once with Oxley, heads a new crew playing Dixieland here. Plus Cook on the trumpet, outfit has Bill Sabin, sax-clarinet, Al LaDue, tenor-clarinet, Herb LaLonde, guitar, Irv Morris, piano and Ken Lyons, bass. Most of the musicians are well known throughout the country, having been roadmen during past years. Bert Bently handles booking.

Short and Sweet

New York—Roy Eldridge, who finally left Artie Shaw on the coast after months of threatening to do so, and returned here with an idea of fronting his own band, opened at the Onyx club one recent night. Eldridge went into date with idea of whiling away some time while his plans jelled. Onyx Club closed the next morning. Among other things, both Roy and operators of the spot had to wait for liquor license renewal.

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Diggin' the Discs—Don

(Jumped from Page 8)

and *No Can Do* and *The Anniversary Waltz* and *White Christmas*. (Decca 18712 and 18717).

Johnny Long doubles with Dick Robertson on the vocals with *Fishin' for the Moon* and *Waitin' for the Train to Come In*. (Decca 18718).

Freddy Martin adds the *Rachmaninoff Concerto No. 2* to his lengthening list of pop renditions of the classics, while the reverse side finds the current *I'm Glad I Waited for You*. (Victor 20-1749).

Ray Noble has coupled *Cuddles and I'll Be Walkin' With My Honey*, with vocals by Frances Hunt, on Columbia 36883.

George Olsen has the popular *Aren't You Glad You're You?* with the novelty, *Good Time Polka*. Vocals are taken by Ray Adams and Judith Blair. (Majestic 7158).

Louis Prima features the vocalizing of Lillyann Carol on *Just A Little Fond Affection* and his own gravel rendition of *Waitin' for the Train to Come In*. Band seems only incidental. (Majestic 7156).

Vocal

DELTA RHYTHM BOYS AND JIMMIE LUNCEFORD

Honeydripper
Baby, Are You Kidding?
Decca 23451

Listed under vocal for the Delta Rhythm Boys provide most of the interest. It's certain that Lunceford doesn't. Band neither gets a chance to do much, nor do they capitalize on the little they have to do. The Delta group is good, rather typical, but well organized. *Baby* is a clever tune, but the band is nowhere.

BOB GRAHAM

Lily Belle
Till the End of Time
Jewel S-3000

This young singer exhibits a pleasing voice and delivery and handles both well. Backgrounds are competently scored and delivered by band under director of Alex Beller. Bob's lack of distinction from several other good vocalists is not to his credit, yet certainly not of the opposite.

MEL-TONES

Where Or When
White Christmas
Jewel G-4000

Led by composer-vocalist Mel Torme, this young vocal group obtains pleasing results, if not the exceptional perfection of the Pied Pipers and Modernaires. Arrangements are good, backgrounds unobtrusive.

BETTY BRADLEY

Summertime
Do It Again
Jewel J-1002

The Gershwin standard is handled with nice string back-



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Play Hot And Bake One Hour



New York—Everything for the kitchen is featured in Johnny Morris' act at the Hotel McAlpin Grill Room as Martin Dane on trombone and Ray Trotta on trumpet. Join with Johnny and his lovely warbler Dorise Vincent in an off-the-nut jam session.

grounds, bits of good guitar and clarinet, and a capable though not particularly outstanding or inspired vocal. Reverse has a chorus by the singer in her cutest style. It might make the record sell, at that.

ELLA FITZGERALD WITH RANDY BROOKS

Benny's Coming Home on Saturday
A Kiss Goodnight
Decca 18713

Ella's not in top form, yet well ahead of most chirps, at that. The Brooks band, and the leader's horn, deserve most praise—band is good, particularly a well-scored brass section that hits clean and powerful. There's fine tenor work on *Benny's Coming Home* and excellent Brooks' trumpet on *Kiss Goodnight*. Band rocks, scoring is good, and the trumpets shine brilliantly.

Others

Newcomers to recordings, the Five DeMarco Sisters, accompanied by Bud Freeman's band, select two current faves for their first venture—*Chico, Chico* and *It's Been A Long Long Time*.

Kids do some nice stuff. (Majestic 7157).

The Modernaires with Paula Kelly featured harmonize on Peter De Rose's moody *Autumn Serenade*, with a backing of the novelty, *Coffee Five, Doughnuts Five*. Mitch Ayres accompanies. (Columbia 36878).

Billy Williams debuts as a vocal single with two ballads, *You're Nobody 'Till Somebody Loves You* and *When I Marry I'll Marry For Love*. Label says only "singing with orchestra." Not much more can be said. (Victor 20-1746).

Perry Como, currently said to be the hottest (commercially) vocalist on records with recent Victor releases, doubles a promising novelty newcomer, *Dig You Later*, a Harold Adamson and Jimmy McHugh opus, with *Here Comes Heaven Again*, by the same team. The Satisfiers help out on the first side, Russ Case and ork on both. Still prefer Como on those lush oldies—so few of his recent releases, despite their success, has really showcased his fine voice effectively. (Victor 20-1750).

Betty Hutton romps through



Baby Won't You Please Come Home

This is perhaps the most famous tune Clarence Williams ever composed, and certainly one of the best. Clarence himself can be heard in a piano solo on Perfect 15387, while James P. Johnson has another solo version on Columbia 14666. Bessie Smith's on

Doctor, Lawyer, Indian Chief, which is just about what you'd expect, and *A Square in the Social Circle*, a rather clever tune from *Stork Club*. Paul Weston accompanies. (Capitol 220).

The Ginger Snaps, sepiá vocal combo of three gals and a fellow, come up with *Shrimp Man* and *Tico-Tico*. An attractive debut. (Victor 20-1735).

Fuzzy Knight, fave cowboy figure, doubles with Duce Spriggen's western band on *Texas With a Capital "T"* and *The Hep and the Square*, both sides written by Cindy Walker. (Jewel T-7000).

Novelty

FRED WARING

Hora Stacatto
Meadowland
Decca 23461

Heifetz's beautiful gypsy tune is given a tasty and interesting rendition, further enhanced by excellent use of choral voices. Strings are used excellently. *Meadowland*, somewhat of a marching song, is with both glee club and ork. It's both musical and agreeable listening. Band is surprisingly good, the arrangements well done.

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Columbia 3888 with Williams as piano accompanist was the first great vocal interpretation, and Ella Fitzgerald's on Decca 3186 the last by a well-known female singer. Two other popular Negro musicians have also helped make this number a standard favorite, Cab Calloway on Brunswick 530 and Louis Armstrong on Decca 2729. The first major colored orchestra to record *Baby* as a hit was McKinney's Cotton Pickers on Victor 22511, while Frankie Trumbauer on Okeh 41286 was the first white leader to give *Baby* a big break. Among modern swing bands Jimmie Lunceford's has done best of all on Okeh 4667, while Bill Coleman on Swing 14 and O'Neill Spencer on Decca 1491 gave us the finest small-band jump renditions. Unquestionably the two hottest recordings of this tune are those by Sidney Bechet on Victor 27386 and Pee Wee Russell on Hot Record Society 1000.

Signs Ray Bloch

New York—Signature records recently signed an exclusive contract for the services of Ray Bloch, radio ork leader, who will conduct all music for waxings made by individuals for the firm for the next year.

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- Ditty Bag Jump; Ooh What I Dreamed About You—Effie Smith—\$1.05
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Racial Prejudice Crops Out Again!

A major executive in one of the large recording companies was quoted recently to the effect that he does not like colored dance bands and that none of them will get a "break" with his company in the future.

We did not hear him make this statement, but our source of information regarding it was an unusually reliable and authentic one. Also, the recording activity and the announced plans of this executive and his company seem to indicate a clear adoption of this policy.

This champion of American democracy has no fault to find with the quality or the character of the music created by colored dance bands. He has not come out against jazz or swing, as such. He did not state that colored orchestras are not commercial, that their platters do not sell.

He just does not like Negro musicians. Or rather, he does not like Negroes, even if they are musicians! It is pretty hard to pin a rap on a gent like that. He undoubtedly would deny making the statement, if we confronted him with it. Or it is a cinch that his company, with one eye on the market, would deny it for him.

Even his recording policy, if it can be called that, is not a definite demonstration of his attitude, because it is a negative one. There are many ways to sabotage the waxing activity of a band or group of bands without flatly barring them from the studio. Especially if you are Mr. Big with the disc firm.

This particular character has a reputation in the trade as a shrewd operator, with more curves and angles than a gold-digging chorine. We think he is a dope and a jerk of the first, second and third water, not only for having ideas like this in the first place, but for having the blind guts to think that he can get away with them.

We do not have to hold brief here for the importance of the Negro in modern dance music, nor for his contribution to the development of the same. We need not repeat a former statement here that genius, musical or otherwise, has no color, being neither white, black, brown nor yellow, and no single language, since it may express itself, even with an accent.

We do not believe that narrow, prejudiced, biased notions can survive in a field as broad and democratic as that of music. And we'll be watching for this Citizen to figuratively stab his toe and break his precious neck, or at least his leg!

Duke's Carnegie Concert May Be Aired

New York—Possibility of a nationwide airing of Duke Ellington's Carnegie Hall concert in January is being considered. The concert, fourth in the Duke's series, was regarded as especially important this year because of the number of accolades to be accorded the composer-bandleader from various music societies at the affair. Previous stands at the Hall were not coast-to-coasted.

CHORDS AND DISCORDS

Paxton To The Top

Cleveland, Ohio
To the Editors:
There is one band I'd like to have my say about, and that is George Paxton. If anyone has seen and heard his band in action they know I'm not kidding when I say that it's great.

Paxton has some of the greatest musicians I've ever heard—to mention a few I mean Bumie Richmond, Romie Penque and Andy Ackers. With sidemen like these I don't see how George Paxton can help but come out pretty high on the band polls, and if he doesn't then I'll say that there's really no more justice left in the music world.

If you music lovers haven't heard *Claire DeLune*, *Stars In Your Eyes* and *Nocturne* played by the band, you don't know what an earful you're missing.
Alice Linde

Using Music to Fight

New York
To the Editors:
As an ex-musician I agree with your Sept. 15 editorial all the way. Music is an excellent medium by which racial bigotry can be destroyed.

Poll taxes, discrimination, pseudo-scientific race theories, political and economic slavery are things in which every good American should be interested.

Old-Timers



New York—Eddie Edwards on trombone and Tony Spargo (Sbarbaro) on drums were two of the standbys of the Original Dixieland Jazz band back in the hey-day of jazz, just before and after the first World War. A recent Commodore recording session brought the two old-timers, pictured above, together, with several present day jazz stars to record under Edwards' name, in the tradition of the earlier and great band.

Trio Kept Busy



Berlin—Busy trio is this one, part of the 298th army band who were stationed here. Trio members are Cliff Radman, bass; Paul Firenze, accordion and George Regner, guitar. Band had the honor of playing for dinner nightly at the Big Three conference at Potsdam.

WACS Entertained By Natives



Biak, Netherlands East Indies—These comely looking WACS seem to be enjoying the Biak native orchestra, recent guests of the WAC detachment at an army base near here. The Javanese chirp, center, attired in the gay printed sarong (not the Dottie Lamour variety) looks a bit overdressed compared to the trimly dressed WAC delovlies.

musician or otherwise. When a man loses his self respect and dignity or when he is considered an inferior race and shunned, he is debased to the status of an animal. Under such circumstances he can contribute nothing toward the betterment of his fellow men—any talents which he may possess are never given a chance to be developed.

Liberty and freedom like art and culture are indivisible. If they are suppressed in one part of the world and nothing is done about it, sooner or later they are bound to be suppressed in other parts of the world. Musicians therefore should use their art to fight such suppression and to prove that the cause for which we fought abroad and for which we are now fighting at home is a just one.

Restricting 'Caldonia'

Newport, Kentucky
To the Editors:
I just heard that *Caldonia* is not allowed to be played over the radio. What in the world is wrong with it? Things are getting pretty silly with this restriction stuff. First it is *Rum and Coca Cola*, now it's *Caldonia*.
Are they restricting these things just to have something to do? If they are they better think up some good excuses for it. The reasons for *Rum and Coca Cola* were ignorant. It sounded like two little children arguing about who gets the extra piece of candy. Can you please tell me what reason they have for restricting *Caldonia*?

Marion Page's Piano

Paris, France
To the Editors:
Your picture of Marion Page's marriage was of interest to me as I have listened to her play piano around the Paris area and she's terrific. She was accompanist for Celeste Holm, who sang at our hospital recently.
Pfc. Harold Johnston

Duke Can't Cut TD

Pratt, Kansas
To the Editors:
I read your June 15 issue and was disappointed when I read "Diggin' the Discs" for I disagree when you said that Duke Ellington and Tommy Dorsey on *Minor Goes Muggin'* and *Tonight I Shall Sleep* could have been better had they been left to the bands to do in their own manner. None of Ellington's boys could have done the work that Dorsey's crew did on this Sy Oliver original.
Willie McIntire

Keep Jazz as Jazz

Memphis, Tenn.
To the Editors:
Believing that progress entails constant change, modern dance musicians set current fashions in pop music by trying to effect a wedding of classical music and jazz. If this union is ever brought about the playing of jazz will be a lost art.
The fate of jazz rests with men

RAGTIME MARCHES ON

NEW NUMBERS
RANDOLPH—A son, Michael, to Mr. and Mrs. Porsio Randolph, Oct. 31, in New York. Father is road manager for Benny Goodman.
CENTOBBE—A 6½ lb. son to Mr. and Mrs. Leonard Centobbe, Nov. 5, in New York. Father is clarinetist at Nick's in the Village.
VANDAS—A daughter to Mr. and Mrs. Emil Vandas, Nov. 2, in Chicago. Father is orchestra leader at Edgewater Beach Hotel, Chicago.

TIED NOTES
SIX-TROJAN—Gene Six, anxist with Lloyd LaBrie, to Alvie Trojan, former saxist with Velma and Jean all-girl band, Oct. 11, in Covington, Ky.
HOGAN-DOBBS—Charlie Hogan, hooker, to Patricia Dobbs, formerly with the William Morris Agency in Chicago, recently, in Chicago.

FINAL BAR
KERN—Jerome Kern, 60, composer, Nov. 11, in New York.
EDWARDS—Gus Edwards, 64, composer and discoverer of many artists, Nov. 7, in Los Angeles.
HARKNESS—Dale Harkness, 39, pianist and arranger, Nov. 4, in Pittsburgh, Pa.
DANIELS—Fred Daniels, 48, musical conductor and composer, Nov. 7, in Chicago.
POBERSKY—Benjamin Pobersky, 64, violinist with Emil Coleman for many years, Nov. 8, in New York.
PEASE—Harry Pease, 55, songwriter, Nov. 8, in New York.
DAILEY—Lee Dailey, 39, manager of Tune-Town Ballroom in St. Louis, Oct. 28, in St. Louis.
WEPER—Frederick G. Weper, arranger with the music department, NBC, New York, Nov. 1, in Hillside, N. J.

like Louis Armstrong and Sidney Bechet and Kid Ory. They play as they played twenty years ago. But each time they play, it's something new and wonderful.
Richard G. Harrison

Who Wants It, Anyway

Atlantic City, N. J.
To the Editors:
A Sgt. Borzakian seems to disagree with Don, your Disc Digger, in that Louis Prima is wrong for playing pretty for the squares. He claims that "if we want it, give it to us." But who wants it? He also doesn't like the idea that Boyd Raeburn refused to play for squares.
If the Sgt. wants music for squares, why does he pick on Raeburn, one of the most advanced jazz bands in the business?
J. P. Cunavells

When you move, be sure to send change of address. Post Office does not forward magazines. Send both new and old address.

Sam Still In

New York—But for one-half point, Sam Donahue would be out of the navy's musical trenches by Christmas. Point reductions scheduled for Dec. 1 found Sam ½-marker away from an honorable discharge. He was expected to get out in time to celebrate New Year's Day. Till then he continues with Armed Forces Radio Service in Hollywood.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFFER, Jr.

"Pigmeat" Alamo Markham has made a name as a comedian and dancer just as Jimmy Yancey once made a name as a tap and buck and wing dancer. Yancey was rediscovered several years ago as a fine blues and boogie woogie pianist. One night in a small after-hour spot in Harlem last summer Mr. and Mrs. Alfred Lion and Francis Wolfe made the startling discovery that Pigmeat was a fine blues singer. On August 31, 1945, they took him into their Blue Note recording studio and are now ready to prove, as they proved to me, that Pigmeat is one of the finest blues singers around today.

Now available is Blue Note #48, a twelve-inch disc of *How Long, How Long Blues and Blues Before Sunrise* by Pigmeat Alamo Markham with Oliver "Rev" Mesheux's Blue Six. Personnel: Markham, vocal; Mesheux, trumpet; Sandy Williams, trombone; Vivian Smith, piano; Israel Crosby, bass; Jimmy Shirley, guitar; and Tommy Benford, drums. Recording for the first time are Markham, Oliver Mesheux, and Vivian Smith of Kansas City. Benford is, of course, the onetime Jelly Roll Morton drummer.

The above group also made a ten-inch disc for Blue Note which is due out soon. The tunes are *See See Rider and You've Been A Good Old Wagon*. The latter is a tune familiar to Bessie Smith collectors.

Pigmeat was born in Durham, North Carolina in 1905. He started in show business at the age of fourteen years by running away with a carnival as a comedian and dancer. The carnival toured the south until 1924 when Markham joined a revue led by Gonzales White. The revue also carried Count Basie as solo pianist. After a stint with White, Pigmeat joined Ma Rainey in Columbus, Georgia and greatly admired her blues singing. In order to come up North he left Ma Rainey and joined another revue called *Sugar Cane* and landed at the Lafayette theater in Harlem.

Later in 1930 Markham appeared with Bessie Smith at the Strand theater in Philadelphia. He considered Bessie the greatest blues singer after Ma Rainey and the best show woman in the business. From 1933-37, Markham served as house comedian at the Apollo theater in Harlem, New York. In 1936, while working with Don Redman and His band, Pigmeat originated the dance called *Truckin'* and also the *Susie-Q* and *Boogie Woogie* dances. He has been in three movies, two of which he wrote himself, with all colored casts made in Hollywood.

He was signed up with the Andrews Sisters for a thirty-six

"Pigmeat" On Jazz Session



New York—"Pigmeat" Markham, well known as a comedian and dancer, added blues singing to his accomplishments recently, with four blues discs recorded for Blue Note records. Accompanying him was an all-star jazz group. Above pic shows Markham rehearsing prior to the wax session with Vivian Smith, pianist on the date. Story on Markham is in George Hoefler's *Hot Box* column.

week radio show emanating from the west coast. At present he is appearing with the Andrews Sisters at New York's Paramount. His jokes are original, coming to him spontaneously on the spot, and he creates all of his own dance routines. The *Hot Club of Chicago* is making plans for a concert early in December featuring Earl Hines. Officers of the club include John

Lucas, chairman; George Hoefler, treasurer; John Schenck, secretary; Ben Lincoln, publicity director.

Frank Marshall Davis, head of the Associated Negro Press, has a daily radio show entitled *Bronzeville Brevities* on which he plays nothing but the best jazz records. Catch it from 3:15 to 3:30 PM over WJJD—Chicago. Mr. Davis also teaches a course in the History of Jazz at Abraham Lincoln School every Wednesday night.

COLLECTOR'S CATALOGUE: F. W. "Lefty" Pain, 35 East Wacker Drive, c/o Western Advertising Agency, Chicago, Illinois. Features Dixieland, Blues and piano in his collection. Original home was in Davenport, Iowa where he played piano with a high school jazz band. They played over the radio from the Blackhawk Watch Tower in Rock Island and for four nights Bix Beiderbecke sat in with them in order to get his lip in shape after an illness spent at home. Betty S. Whiting, 4388 - 41st

Street, San Diego 5, Calif. Collects jazz historically.

Raymond Grow, 218 East Ontario St., Chicago 8, Ill. Collects General. Recently made several good hauls in Chicago including the Johnny Miller New Orleans Frolicker Columbia. Raymond is a publicity man for the United States Employment Service.

Edward Carbray, 3113 South Green St., Chicago 8, Ill. Concentrates on tunes and piano. All of the good piano men are included and regarding tunes he specializes on jazz versions of tunes he particularly likes. Collected a lot of records during the time he worked on the 1940 census where his territory included Chicago's south side. Ed used to sing and has composed a half dozen or more tunes. He is now an advertising salesman.

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



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Phil Moore Hits Jackpot With Piano & Combo

By Sharon A. Pease

The popularity of small combinations has been on the increase during 1945. Several such groups have hit the jackpot—among them the Phil Moore Four. This fine little unit was recently featured at New York's swank Copacabana. They recorded for Victor, do frequent radio guest spots and appear regularly on WHN *Gloom Dodger* program. Pianist Phil Moore, who heads the group, also arranges the material, does an occasional vocal and in his spare time dashes off hit tunes such as *Shoo Shoo Baby* and *I'm Gonna See My Baby*.

Phil was born and reared in Portland, Oregon. He studied standard piano during his early childhood but eventually became interested in dance music and began jobbing when 13. Two years later, he started arranging. After graduation from high



Phil Moore

school he attended the University of Washington where he continued his musical education.

Worked in Hollywood

He went to Hollywood in 1937 and after arranging for various studios eventually landed a five-year contract at MGM as a composer-arranger. During this period he composed and arranged background music for every type of motion picture.

Later he moved to Paramount and worked on the *Birth of The*

Blues with Bing Crosby and Jack Teagarden. While the picture was being filmed Teagarden asked Phil to write for his band, and feeling the need for a trip Phil accepted. He made many fine arrangements for the Teagarden book including *Impressions of Meade Lux Lewis* which showcased the work of Ernie Hughes, Teagarden's pianist.

Later Phil went to New York where he arranged for some of the better known network radio shows before forming his own group.

Locked Hand Style

In the accompanying original, *Sharon The Blues*, Phil illustrates a variation of the "locked hands" style. This recent development in orchestral piano styling is a means of obtaining a complete harmonic background for small dance combinations. A full band effect is obtained by the piano leaving its usual rhythmic-harmonic role and playing the five saxophone parts and occasional additions from the brass section. The string bass, which is cued into the example, drums, or guitar form the rhythm section. In the piano part the fundamental harmony is enhanced by the addition of passing chords—a characteristic of harmonizing in concerted rhythm.

Phil's composition, although primarily an example of the locked hands technique, is also a good tune. His creative talent and vast experience is evident in the flowing melodic line, rhythmic contrast and symetric balance of the twelve-measure theme.

ED's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

When you move, be sure to send change of address. Post Office does not forward magazines. Send both new and old address.

Slow Blues

Name Bands Flood Omaha Ballrooms

Omaha—For a town its size, Omaha is certainly getting a superabundance of name bands. Orpheum theater has recently featured Count Basie, will soon offer Sonny Dunham. The Chermot ballroom has recently featured JD, Tommy Tucker, Spivak, Teagarden, Armstrong, Busse, Eddy Howard and Glen Gray.

—Art Oleson



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"Soundies" Back On Full-Scale Production

Los Angeles—Production of 16-mm. musical shorts for coin-operated machines, an enterprise which almost came to a complete

halt during the war, will be under way again soon on a full scale basis.

Mills Co. of Chicago, manufacturers of machines, expect to place a selective machine in operation soon, thus eliminating main objection of the old type machines.

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Bob Crosby Sets Band On Coast

San Diego—The new Bob Crosby band, organized for the ex-marine lieutenant by Van Alexander and "Quigg" Quigley, made its formal debut here with a week-end date at Pacific Square ballroom in mid-November.

The line-up on this date had Claude Bowen, Jack Mootz, Quigley, Jack Holmes, trumpets; Bud Jenkins, Warren Smith, Walter Benson, Bill Hearn, trombones; Clint Neagley, Sid Bender, Don Brassfield, Frank Meyers, Bob Lawson, saxes; Ernie Hughes, piano; Jimmy Felton, drums; Bob Bain, guitar; Eddie Gilbert,

bass.

Vocals are handled by Bonnie Lou Williams, besides Crosby. Arrangements are by Alexander, who is also music director, Quigley and Hughes. Quigley is featured on take-off trumpet and Jack Holmes on sweet trumpet with Don Brassfield featured on tenor solos.

No Two-Beat Style

Style is essentially the "all around" band type, with accent on swing. Crosby still has some arrangements from the old Dixieland days (South Rampart Street Parade, etc.) made popular via recordings and pulls them out upon request; others than that there is no trace of two-beat stuff as in old Gil Rodin-Eddie Miller-Ray Bauduc days.

Band is doing a series of break-in dates on the coast, is set for "Coke shots" and a Bandwagon appearance. MCA is handling bookings. Crosby also has a contract with ARA recording company.

Last Call

New York—Ray McKinley answered a call to lead the Glenn Miller band for the great musical organization's last public appearance, although he was already out of uniform. Occasion was NPC Dinner in Washington, at which President Truman headed a long list of notables.

Hot Opening Might Have Started This!

Omaha—Less than two weeks after its opening, the Frolics, town's swank theater-cabaret, was burned down in a fire reportedly caused by a cigarette. Sheila Barrett was the name attraction brought here to open new spot. Loss, at \$35,000, was covered by insurance.

—Art Olson

Paxton Crew With Big Dates

New York—George Paxton may have been pretty close to the edge for a time, but you'd never think it to look at the ambitious schedule lined up for his re-organized crew.

Currently on a tour of one nighters which will have lasted seven weeks at its conclusion, Paxton's band is due to open at Roseland here on Jan. 6 for a scheduled six week stand.

Further plans call for him to take off for the Sherman in Chicago, possibly the Meadowbrook in spring, the Capitol Theater in May and the Hotel Pennsylvania in June.

Plus all of which Majestic records is plotting a campaign for Paxton similar to that which built up James, Goodman and Shaw. Paxton recently signed with Majestic for a three year stint.

Hamp Due To Cut From Decca Camp

Los Angeles—Possibility of split between Lionel Hampton and Decca looms with expiration of bandleader's contract with the waxy this month.

Hampton is unhappy because company has released none of his recording for more than a year despite his established position in music field. Hampton broke all attendance records at Trianon, suburban nitery, during his recent engagement and came close to taking Orpheum theater's box office record.

Hampton says he has recorded some 16 sides for Decca that have never been released. He has numerous offers from small recording companies and may take one of these deals if Decca does not guarantee him more attention.

Billy Taylor Trio Move To Washington

New York—The Billy Taylor trio (William Bidy Fleet, guitar, Leonard Gaskins, bass and Taylor, piano), for some time working the Street here, recently left for a date in Washington, D. C. Combo opened (15) at the Club Casbah, was skedded to remain there until after New Year.

Sings For Stars



Hollywood—Margaret Whiting, daughter of the late Dick Whiting, song writer, watches the floor show at Ciro's with handsome Bill Eythe. Margaret lends her talents these days to singing behind the scenes for stars in singing movie sequences. Acme photo.

A New Career?

Los Angeles—Guy Lombardo, who has been around a long, long time—figuring on the usual length of popularity of a band leader, might be getting the notion that the music business and band leading is not too stable an occupation. Or then, again, he may not. Either way, Guy has joined the screen actors' union, has been awarded a full, class-A membership in the Screen Actors' Guild. He recently completed work in a couple of MGMovies.

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Cow Cow Odyssey Colorful, But Tragic

BY CARLTON BROWN

New York—This is a sort of petition to the American Society of Composers, Authors and Publishers, in support of Charles "Cow Cow" Davenport's application for membership. He came to New York from his home in Cleveland a few weeks ago for the express purpose of joining. But he anticipates difficulty in getting himself recognized as the historically important blues pianist and composer that jazz students know him to be. That this should be so is attributable to one of the sharpest practices in the music biz, by which "race" and other recording artists are deprived of rights, royalties and credit for tunes they originate.

It's a bum deal that's been going on now for a quarter-century, but seldom gets the public attention it needs if it is to be remedied. Cow Cow, who has been pitchin' his rags and boogies since pre-World War I, has been

on the receiving end all along. By now, he's tired of trying to get financial justice for himself.

Wake Up to Facts

"All of my days are behind me," Cow Cow says, "but days are coming for other talent that won't be like I was. They can wake up to certain facts. I want mostly to help them."

The facts Cow Cow wants new talent to know are bound up with his whole career, from his birth in Anniston, Alabama, in 1894, to the last years of his life when partial paralysis handicapped his piano playing.

Some of his most famous tunes



Cow Cow Davenport

Cow Cow has signed away to various publishing houses or talent agents for very low sums of money.

Signed Away Rights

One of his very best known, *Mama Don't Allow No Easy Riders Here*, perhaps better known in the version of "music playing" that mama wouldn't allow, has been in several pictures and broadcasts, heard a thousand different ways. Cow Cow hasn't collected any royalties on it since 1929, when he

signed an agreement transferring all rights of the tune and nine others to the State Street Music Publishing Co. of Chicago for a total of \$150.

Others were signed away for but \$25, to the same State Street firm. A photostat Cow Cow has of the agreement states: "For full title and interest in and to my musical compositions, *Low Down Man Blues, I Ain't No Ice Man, You Rascal You* and *Buckwheat Cakes*. (Signed) Charles E. Davenport." A receipt of the following month transfers twelve tunes to the same firm for another \$25.

Somebody Make Money

This does not work out to an impressive sum per number. For if any of Cow Cow's records sold, say 16,000 copies, the copyright holder collected at least \$200 on it from the disc firm, at the bed-rock "race" rate of one cent a side. The heavy, extra gravy for sheet-music, radio, disc and pic sales on a tune like *Rascal* is something for ASCAP experts to calculate. They might even think about getting the real originator a taste of it.

Deals like Cow Cow's have been and still are all too common in various recording fields. In the early days, most folk artists had no idea their creations had any

financial possibilities, beyond the payment per performance. Recording scouts such as J. Mayo Williams (Paramount, Vocalion, Decca) and Lester Melrose (Okeh, Victor, Bluebird) picked up obscure singers and musicians who were eager to get on wax at the usual flat rate of \$25 a side. Most such sides were original blues, and variants impossible to trace fully back to their folk origins, but still the legitimate property of those who shaped them up into new forms.

By setting up their own publishing companies and acquiring full rights from the artists they scouted, Melrose, Mayo Williams (State Street) and a few others have acquired large and lucrative lists, while the artists have had their brief days of success and returned to poverty and obscurity. Williams apparently does no actual publishing, as he is technically supposed to do, but holds tunes for sale to other publishers if they happen to click.

In a Hat

"Where is the State Street Music Company located at?" Davenport wants to know. "It's something I've never been able to find and I've been all over Chicago." The fact that the firm seems to be situated in Mayo Williams' hat is an obstacle to any real check-up on copyright matters.

Liberal-minded record men such as Milt Gabler of Decca sympathize with Cow Cow and his short-changed brethren, but hold that blame for the situation is mixed, and that disc firms are almost never involved directly. Once a recording artist has signed away his rights to an original, however unknowingly, he seems to have no legal recourse in getting a share of any further royalties that may accrue.

Blame Composer

"The guy has no one but himself to blame if he signs away his rights," Gabler says, and points out it isn't only the unknowing who fall for flat-rate deals. Johnny Guarneri, the very hip pianist, recently sued the Savoy firm for a large sum in royalties on *Gliss Me Again*, which he sold outright for the price of recording it. It has gone into an estimated 50 or 100 thousand copies, and the outcome of the suit will be an important test of the validity of such deals.

"The only protection," Milt advises, "is to record any original material under a standard contract approved by the Song Writers' Protective Association." That's the technical side of what Cow Cow is after for the young talent in his field. He seems fairly resigned about his own lost royalties, and has been forced to the conclusion that his past agreements with Mayo Williams and others, unfair as they may have been, are none the less binding. What does drag him is being deprived of credit for his genuine contributions to American music, through his name being dropped off many of his original tunes.

Charlie Davenport has traveled. (Modulate to Page 15)

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RAVINGS at REVELLE By SARJ

A combination known as Lonnie Simmons and his Sextet have the okay of the enlisted and officer enthusiasts on the Hawaiian shores. The make-up is as follows: Lonnie Simmons, leader and alto; Nelson Peterson, tenor; David Young, tenor; Harlan Floyd, trombone; "Pewee" Jackson, trumpet; Eugene Gilbeaux, vibes; and Ozzie Johnson, drums.

Sgts. Charles Shirley and Wayne Herdell, formerly with Sam Donahue's band are currently giving their all to the Army, Shirley in the Philippines and Herdell at Bowman Field, Louisville.

Sgt. Musky Ruffo, Krupa, Savitt and Powell, is now blowing his sax in the dance band at Fort Hamilton, New York. . . . Lyn Lucas, formerly of the Cubing General Hospital, Mass. Melody Medics recently bowed out of the military. Lucas' Melody Medics were an important part of hospital life for over 3000 patients.

A small combo in Manila has: accordion, Cpl. Casimir Imco-bucci; trumpets, Sgt. Jimmy Cummings. Pfc. Harry House-right; trombone, Cpl. Walter Silva; bass, S/Sgt. Johnny Kona-walik; guitar, Cpl. Wilbur Hicks; drums, Pvt. Bill Scott; sax, Sgt. Mike Caporizzo.

New outfit born at the Herington, Kansas, Army Air Field plan to stick together and invade the post-war world with a unit that singer Linda Keene says "have everything." Lineup: Piano, Cpl. Willis Browne; guitar, Sgt. Lorenze Colucci; base, Sgt. Henry McGruder; alto, Cpl. Charles Mariano.

George K. "Pete" King of New York City, former professional hot jazz pianist in leading Gotham night spots, has been promoted to captain. As "Pete" King, the New Yorker airman has played in such famous night haunts as Jimmy Ryan's, Nick's and the Onyx club.

The Rocketeers are credited with playing 250 hospital dates overseas at various air bases. The fellows played the shows on their own time working on the line during the day. They also played London's Stage Door Canteen 6 times and were featured in the show "Picadilly Follies." The

band included: Reed section, Glenn Fitzsimmons (leader), Paul Fleer, Les Mermeke and Jack Wilkinson; brass, Johnnie Adams, Gordon McLead and George Themnaseus; rhythm section, Bobbie Brovin, Johnnie Molnar, Charles Edminston and Hollis E. Long.

According to reports from Mindanao, Bobbie Miller of Kansas City fronts a band they are "mighty proud of." Unit includes: Don Dahling, trumpet; George North, trombone; Allan Richardson, clarinet; Manuel Carrarra and Consoles Coddalino, saxes; Frank Kirby, guitar; Bob Novak, drums; and Dick Workman, bass and vocals.

With the 305th B-17 Bombing Group now based in Belgium, the Rhythmaires are busy bringing a new kind of jive to the natives, as well as giving the Group's GI's a periodic boost in moral with an evening of solid dance tunes.

Personnel follows: trumpets, Kenneth Mack, Bob Allen and Louie DeCastro; saxes, Joe Sabalesky, Matteo Bursic, Frank Purcell and Bob Emery; piano, Joe Bruno; drums, Bill Strick; guitar and bass, the Stanlio brothers, Clarence and Herman respectively. Hal Margolis vocals and Roy Gill handles the general utility job.

T/Sgt. Chet Pardee, former Claude Thornhill tenor man was the combo leader before he filled his hat with discharge points.

Chief Musician Larry Gabelle is still at the helm of the sixteen-piece navy band he led through North Africa, Sicily, Italy and now southern France. The personnel is as follows: saxes, Tom Trabotta, Bob Lee, Eddie Stapf, Al Levine and Don Cantwell; trumpets, "Jockey" Holland, Bud Oleston, Val Estock and Walt Loftise; trombones, Omer Boggs, Dick Estep, "Cop" Coppens; drums, Johnny Downey; bass, Bob Emerson; piano, Jhn De Bolske.

The "Blue Ridge Mountaineers" hillbilly music to the fellows up in Attu, Alaska. The combination, soon to be discharged, will stay together when they again don their ten galloners and chaps.

The group includes: C. D. Phillips, John Cannon, W. M. Robertson, Joe Harris, Carl Looper, Ray Ewing, W. Wright and Robert Broome.

Sgt. George Monohan's *Off the Record*, and Sgt. Dick Dudley's *Duffle Bag* record programs for the G. I.s stationed in England are the two favorite radio programs for the American boys on the continent. . . . In a recent battle of G. I. bands held in London, the 827th



Le Havre, France—Dale Sloan, ex-George Fields trumpeter now in the army, is all set for a ride with driver Joe Siefrings in their special jeep, *Down Beat*.

Convalescent Hospital Center band was crowned the best band in the U.K. It was held at the Queensbury Club where twenty bands participated in the semi-finals and finals. . . . Al Wolfe, former lead trumpet with Georgie Auld is now stationed at Ft. Bragg, North Carolina

Cow Cow Story A Colorful But Tragic Saga

(Jumped from Page 14)

elled a long road from Annis-ton in his fifty-odd years. His colorful odyssey isn't pertinent to this piece. The point is, it's aged him and tired him. His feet hurt and his hands are so stiff and sore that he can't play too much these days.

Now that he's on the home stretch, it's a shame he can't coast a little on his past accomplishments, as he could if he'd been able to hold his rights and had an organization like ASCAP to help him do it.

His 1928 recording of *Cow Cow*

Blues and State Street Jive, for instance, were reissued recently in the Brunswick Collectors' Series Boogie piano album, which sold quite well. Davenport gets composer's credit on the label but no royalties. It seems that *Cow Cow Blues* does not belong to Cow Cow.

Wants Situation Cleared

Cow Cow takes that sort of thing in stride now, but he doesn't want it to go on happening to him and his fellow underprivileged. He thinks he might get them interested in clearing up the whole situation.

"I figure I got a few more tunes in me yet," he adds, and those who've heard him working them out agree. Meanwhile he's willing to work at anything. His last job was sweeping out in a war plant.

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'Jazz All Right In Its Place'—Sympho Head

Los Angeles—If there is "Jazz at the Philharmonic" here this season it will have to under a different name.

That's the edict of C. H. Brainard, manager of the sympho sanctum, and it is only one of the rules and regulations which he has set up for those who think that jazz and/or swing has a rightful place in the concert halls.

Here are other orders from Brainard concerning the presentation of so-called "jazz concerts":

Negro performers must not

number more than approximately 50% of those who participate. Advertising must be concentrated in the metropolitan dailies with only limited use of radio.

The use of one particular disc jockey for advertising purposes is banned. It was intimated that his following is among the "wrong kind of people."

Meantime, Ted Yerxa, after two financial failures in his contemplated "Music of Today" series was ready to call it off. Into the picture again came Norman Granz with a new partner, Eddie Mesner (Philco records), who planned to present his jazz concert touring unit at the Philharmonic Nov. 26.

In the line-up: Coleman Hawkins and band, Lester Young, Roy Eldridge, Meade Lux Lewis, Helen Humes. How Granz and Mesner expected to get around Brainard's edicts was still a mystery.

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

Set Interviews For School Kids

New York—Jay Michaels, GAC publicity director, is setting up a series of special interviews for the high school press here. Notice has been sent to all schools inviting them to attend mass interviews for talent on the GAC list.

First q. & a. session is set for Jan. 5, next year, with Randy Brooks as the target. Other celebs promised for the junior Winchells are Jimmy Dorsey, Perry Como, Louis Jordan, Frankie Carle, Woody Herman, Jo Stafford, Tony Pastor, Les Elgart, Johnny Long, Marion Hutton and Johnny Desmond.

Spike Hits Jackpot On Cocktails' Disc

Los Angeles—While many RCA-Victor bandleaders are

screaming their heads off that they are being pushed around by production department Spike Jones is waxing happy at firm's decision to put out 150,000 double pressings (same on both sides) of *Cocktails for Two* for the juke box trade.

Mid-West Ops Hold Meeting

Des Moines—First meeting of the Midwestern Ballroom Operators' Association in several years will be held at the Fort Des Moines hotel here on December 17-18.

Meeting is open to all ballroom operators, whether members of the association or not. Talks on the ballroom biz will be given by several operators. Carl Fox, of Clear Lake, Iowa, is president; Yearl Sissel, Oelwein, Iowa, vice-president; and Larry Geer, Fort Dodge, Iowa, secretary-treasurer.

With New Ork



New York—The delectable charm of lovely Anne Vincent, who once chirped with bands of Herbie Fields and the McFarland Twins, now adorns the new Kaye Brothers ork. Band is in rehearsal here and will soon give Anne her chance to "swoon" the mule college set. From the manner in which she so nicely fills her low-cut gown, we'd say she was a cinch to do at least that.

Shaw-Victor Split Confirmed

Los Angeles—"Artie Shaw isn't hungry anymore." That was comment offered by Ell Oberstein, Victor recording top, on split between his company and the bandleader. Artie broke with the platter firm last month after dissolving his band after his recent Meadowbrook club date.

"Artie is no longer willing to put the hard work into his job that it takes to maintain a top-notch band these days," said Oberstein. "He thinks he can coast along on his reputation."

However, there was another side to the falling out, as Oberstein's own observations indicated. He said Shaw insisted on "the whole say" where his recordings were concerned and demanded the right to record only his own choice of material. Oberstein thinks the choice of material should lie with the recording company.

Asked when the company would release Shaw's recordings Oberstein said: "We are preparing to release some very soon, but whatever we do with them we'll do at our own discretion."

Oberstein said Shaw's contract had not expired and indicated that attorneys for the bandleader and Victor were working out a settlement. He charged that Shaw had been making records here for another company in violation of the contract. Shaw says the recordings were made at his own expense that he may issue them under his own label.

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Lina And Jack In Hollywood Whirl



Hollywood—Once just a band vocalist but now a movie starlet, Lina Romay finds the Hollywood whirl very much to her taste as she is seen in the company of Lt. Com. Jack Dempsey. It seems to be a most interesting conversation. Jack looks like a naughty boy caught with the jar of jam. And what could be a sweeter dish than lovely Lina? Acme Photo.

Woody Herman Holds Margin in Voting to Date

(Jumped from Page One) ney of the Ellington crew, both regulars, are galloping ahead in the alto and bary sax races with 658 and 628 tallies respectively. But Flip Phillips and Charlie Ventura are new leaders in the tenor sax group and another upset 1 in prospect in the clarinet section, where Buddy DeFranco has 222 votes to the 193 of PeeWee Russell, another poll perennial. Mel Powell, who won last year as pianist, holds a comfortable lead, while Dave Tough on drums and Chubby Jackson on bass are new threats this year, as is Oscar Moore, the guitarist with the King Cole Trio.

Poll Close December 15 If you haven't voted yet, mark the blank ballot found elsewhere on this page, and mail it to the Contest Editor, c/o Down Beat, 203 North Wabash, Chicago 1, Ill., before December 15 at midnight. No ballots postmarked later than this date and hour will be counted. Winners will be announced in the January 1 edition of the Beat, and will be awarded trophies as usual. Following is the partial tabulation of the 1945 vote, representing only those ballots received before this issue of Down Beat went to press:

SWING BANDS
1-Woody Herman 737
2-Duke Ellington 372
3-Benny Goodman 218
4-Lionel Hampton 196
5-Stan Kenton 157
6-Count Basie 109
7-Tommy Dorsey 102
8-Gene Krupa 91
9-Harry James 88
10-Lea Brown 82
11-Randy Brooks 79
12-Charlie Barnet 28
13-Artie Shaw 28

Spelling Bee

New York—We're going to settle it once and for all. On records and publicity handouts and broadcast listings we've seen it spelled Lausen, and Luusua, and Lawsen and even Larsen. And it's been McGarrity, and McGarritty, and McGarrity. It's Yank and Lou, we're talking about, of course. The correct spelling: Lawson, McGarity. And if you don't believe us, take your arguments right to the guys who told us. Then you can tell them they don't even know how to spell their own names.

11-Boyd Raeburn 22
15-Sonny Dunham 20
16-Louis Prima 19
(none under 15 listed)

SWEET BANDS
1-Charlie Spivak 413
2-Tommy Dorsey 367
3-Duke Ellington 163
4-Patsy Jaenah 150
5-Lea Brown 149
6-Sammy Kaye 95
7-Hal McIntyre 95
8-Randy Brooks 91
9-Woody Herman 85
10-Guy Lombardo 83
11-Vaughn Monroe 74
12-Jimmy Dorsey 69
13-Artie Shaw 61
14-Glen Gray 29
15-Freddy Martin 28
16-Frankie Carlo 21
17-Carmen Cavallero 21
18-Benny Goodman 20
19-Stan Kenton 20
20-Claude Thornhill 20
(none under 15 listed)

Small Combos (Instrumental)
1-King Cole Trio 419
2-Louis Jordan 192
3-Eddie Heywood 66
4-Three Suns 33
5-John Kirby 27
6-Lea Paul 24
(none under 15 listed)

Small Combos (Vocal)
1-Pied Pipers 322
2-Ink Spots 92
3-Frank Brothers 82
4-Andrew Sisters 82
5-Modernaires 66
6-King Sisters 10
7-Sentimentalists 25
8-Charloters 24
9-Delta Rhythm Boys 20
10-Golden Gate Quartet 20
11-Harry Macs 21
(none under 15 listed)

Male Singer (Not Band)
1-Bing Crosby 377
2-Frank Sinatra 249
3-Dick Haynes 134
4-Perry Como 117
5-Bob Eberly 63
6-Louis Armstrong 28
7-Andy Razell 28
8-Joe Turner 28
9-Johnny Mercer 21
10-Woody Herman 16
11-Jack Leonard 15
(none under 15 listed)

Girl Singer (Not Band)
1-Jo Stafford 256
2-Billie Holiday 230
3-Dinah Shore 146
4-Peggy Lee 112
5-Helen Forrest 105
6-Kitty Kallen 92
7-Ella Fitzgerald 75
8-Mildred Bailey 46
9-Martha Tilton 39
10-Leta Stetter 32
11-Louis Armstrong 20
12-Glenn Sims 20
13-Margaret Whiting 18
14-Jean Edwards 16
15-Pearl Bailey 15
16-Georgia Gibbs 15
(none under 15 listed)

King of Corn
1-Spike Jones 620
2-Guy Lombardo 355
3-Sammy Kaye 71
(none under 15 listed)

Favorite Soloist
1-Benny Goodman 240
2-Harry James 95
3-Gene Krupa 74
4-Coleman Hawkins 62
5-Lionel Hampton 61
6-Tommy Dorsey 39
7-Art Tatum 39
8-Johnny Hodges 35
9-Louis Armstrong 20
10-Woody Herman 27
11-Charlie Barnet 21
12-Bill Harris 21
13-Step Wharton 21
14-Lea Castle 20
15-Artie Shaw 20
(none under 15 listed)

Contest Rules

Send only ONE ballot. All duplicate votes will be eliminated.

In selecting your all-star band, do NOT vote for musicians who were band leaders on or after November 1, and vote ONLY for girl and boy singers actually working with a band as vocalists. DO vote for band leaders in the wing or sweet divisions, and as King of Corn or as favorite soloist (if you wish).

Under the heading, "Favorites of 1945", vote ONLY for male and girl singers who are NOT identified with a dance band now, but who are working as singles.

Every living musician is eligible, in or out of the armed services.

Mail your ballot to Contest Editor, Down Beat, 203 North Wabash, Chicago (1), Ill., to arrive before midnight, December 15.

ALL-STAR BAND

Trumpet
1-Roy Eldridge 206
2-Ziggy Elman 179
3-Charlie Shavers 134
4-Pete Condon 85
5-Rex Stewart 85
6-Bobby Hackett 52
7-Muggsy Spanier 47
8-Billy Butterfield 24
9-Buck Clayton 17
10-Harry Edison 17
11-Max Kaminsky 15
(none under 15 listed)

Trombone
1-Bill Harris 322
2-J. C. Higginbotham 188
3-Lawrence Brown 122
4-Lou McPartis 58
5-Tommy Pederson 37
6-Trammie Young 57
7-Vic Dickerson 31
8-Georg Brunis 23
9-Jack Jenney 15
10-Dickie Wells 15
(none under 15 listed)

Alto Sax
1-Johnny Hodges 658
2-Wilkie Smith 129
3-Toots Mondello 94
4-Charlie Parker 26
5-Herbie Fields 21
6-Boots Mussilli 15
7-Hymie Shertzer 15
(none under 15 listed)

Tenor Sax
1-Flip Phillips 195
2-Charlie Ventura 163
3-Leater Young 128
4-Corky Corcoran 75
5-Vido Musso 64
6-Bud Freeman 45
7-Arnette Cobbs 27
8-Ted Nash 26
9-Al Sears 15
(none under 15 listed)

Baritone Sax
1-Harry Carney 628
2-Ernie Caceres 142
3-Skippy DeSair 44
4-Earl Carruthers 31
5-Bunch Gentry 28
6-Chubby Silvers 15
(none under 15 listed)

Clarinet
1-Buddy DeFranco 222
2-PeeWee Russell 193
3-Herbie Fields 94
4-Barney Bigard 85
5-Irving Fazola 73
6-Mahlon Clark 42
7-Frank D'Amico 38
8-Stephanie Bailey 38
9-Heine Bean 34
10-Jimmy Hamilton 20
11-Seville Brown 19
12-Johnny Mince 15
(none under 15 listed)

Piano
1-Mel Powell 238
2-Teddy Wilson 185
3-Johnny Guarneri 113
4-Art Tatum 110
5-Ralph Burns 40
6-Teddy Napoleon 39
7-Milt Buckner 33
8-Erroll Garner 32
9-Dodo Marmarosa 30
10-Arnie Rotter 29
11-Joe Bushkin 16
12-Step Wharton 16
(none under 15 listed)

Drums
1-Dave Tough 395
2-Joe Jones 95
3-Sid Catlett 89
4-Cozy Cole 58
5-Sonny Greer 27
6-George Wettling 25
7-Arch Freeman 25
8-Specs Powell 15
(none under 15 listed)

Bass
1-Chubby Jackson 409
2-Slim Stewart 287
3-Bobby Haggart 66
4-Sid Welsley 59
5-Eddie Safrancki 58
6-Oscar Pettiford 53
7-Artie Bernstein 35
8-Junior Kessin 31
9-Emil Powell 29
(none under 15 listed)

Guitar
1-Oscar Moore 394
2-Allan Reuss 105
3-Al Casey 75
4-Remo Palmieri 68
5-Dave Barbour 57
6-Tiny Grimes 57
7-Billy Bauer 47
8-Mike Bryan 44
9-Teddy Walters 36
10-Berney Kessel 21

11-Carmen Mastren 21
12-Freddy Greene 20
13-Hy White 20
14-Chuck Wayne 19
15-Frank Borrell 16
(none under 15 listed)

Arranger
1-Sy Oliver 420
2-Ralph Burns 196
3-Billy Strayhorn 104
4-Jerry Gray 73
5-Axel Stordahl 36
6-Eddie Sauter 35
7-Brick Fleagle 31
8-Justin Stone 17
(none under 15 listed)

Male Singer (With Band)
1-Stuart Foster 200
2-Buddy Stewart 117
3-Jimmy Rushing 93
4-Al Hibbler 74
5-Gene Howard 66
6-Buddy DeVito 47
7-Jimmy Saunders 40
8-Johnny Desmond 33
9-Bob Anthony 32
10-Don Romero 25
11-Butch Stone 22
(none under 15 listed)

Girl Singer (With Band)
1-Anita O'Day 386
2-Frances Wayne 147
3-Doris Day 98
4-June Christy 81
5-Lily Ann Carol 36
6-Irene Daye 23
7-Dinah Washington 22
8-Georgia Carroll 21
9-Loe Willey 19
10-Joya Sherrill 16
(none under 15 listed)

VOTE HERE
For your favorite musician and band and send your Selection to Contest Editor, Down Beat -203 N. Wabash, Chicago (1), Ill.

PICK YOUR ALL-STAR BAND (Do Not Vote for Band Leaders Here)

Form with dotted lines for selecting an all-star band. Categories include Trumpet, Trombone, Alto Sax, Tenor Sax, Baritone Sax, Clarinet, Piano, Drums, Bass, Guitar, Arranger, Male Singer, and Girl Singer.

YOUR FAVORITES OF 1945 (Leaders Are Eligible for Votes Here)

Form for providing personal information. Categories include Swing Band, Second Choice, Sweet Band, Second Choice, Small Combo (3 to 6 pieces) (Instrumental), Small Combo (Vocal) (Trios & Quartets), Male Singer (NOT working as a band vocalist), Girl Singer (NOT working as a band vocalist), "King of Corn", Favorite Soloist (Best instrumentalist, leader or sideman, and regardless of what instrument he plays), Your Name, Street Address, City, State, and Professional Musician? (Yes/No).

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