Rules Lea Law Thrice Violates Constitution

Chicago—In a smashing vic-tory for James C. Petrillo, the Lea "Anti-Petrillo" bill was clared unconstitutional on Dec. 2 by Federal Judge Walter J. LaBuy, who thereby deed that the AFM prexy was a subject to fine and jail for Hiberately violating the con-

Finding everything wrong with a set but the semi-colons and date, Judge LaBuy gave a clear cut brision to Petrillo in his feud with at labor legislators. Though U.S. increey J. Albert Woll, who prosested the case, will appear to the agreeme Court, it appears improbid that the high court will take susption to the arguments admend by Judge LaBuy, most of which, incidentally, were anticipated in a detailed Down Beat story written in the July 15 issue!

Though there was no question at Petrillo had violated the law hat Petrillo had violated the law then he sought to compel radio lation WAAF to hire more mutians than the station felt were meded, Judge LaBuy said the aw itself was unconstitutional scause it was contrary to the first, Fifth and Thirteenth mendments.

Contrary to Three Laws

Principle among the judge's arguments was the act's violation of the "due process of law" provision of the Fifth Amendment because "it is so framed as to ate indefiniteness and uncergreate indefiniteness and uncer-tainty in the definition of a crim-inal offense... There is no means... by which the de-fendant may know 'the number of employes needed.'" In other words, said the judge, "the state words, said the judge, "the state of mind of the ... owner" cannot be the determinent since that bould, in effect, make the owner adge of the guilt of a defendant (For example: Under the set, a network could say six muscians were sufficient for its staff orchestra. By protesting, the mion would be committing a sime, just by the owner's say-

In forbidding the union to obtain its goals by striking, the act also "violates the First Amendment by its restriction upon treedom of speech by peaceful teketing," according to LaBuy. Furthermore, it "violates the Pith and Thirteenth Amendments by its restriction upon employment of labor." That is, by aking it impossible for three musicians to quit work and go on trike the act was permitting the strike the act was permitting the control of the personal services of one man by another, thereby condoning the essence of "involuntary servitude."

Singles Out Industry

Finally, said the judge, the Lea Act "violates the Fifth Amendment (the second time) by an arbitrary classification as between employers and employers and as to other communication industries . . It denies equal protetion of the laws" because it singles out radio workers for its atraining provisions without effecting employes of any allied industry or, for that matter, employes in any industry.

In Washington Representative

In Washington, Representative

Kibroy wasn't here, but Reeds thert will be here soon.

New Schedule

Begining with the January I issue, Down Beat will be placed on sale at news stands from the stands of the WEDNESDAY, instead of every WEDNESDAY, instead of every WEDNESDAY, instead of every WEDNESDAY, instead of every the standard of the



Jimmy Gets Dizzy, Vice Versa



Chicago—Cutting up with their horns, a cigaret and a pipe here, Jimmy McPartland and Dissy Gillespie clown for the camera.

Ray Benson To Pelham Heath

New York — Former society planist Ray Benson (he played with Meyer Davis, Roger Wolfe Kahn and Henry King) took a new band into the Pelham Heath inn early this month following an engagement at the Statler hotel, Detroit.

Featured with the band are vocalists Vic Carlton, Marilyn Grady and Johnny Williams.

Lawrence Pulls 'Em At Pennsylvania

New York—Despite the constant howl around town that biz is in the greatest slump in years. Elliot Lawrence's handlers can be seen daily in the Gateway with huge smiles spread across their pans, for the young planist-leader pulled in 2,942 covers opening week at the Cafe Rouge of the Pennsylvania while the average for the room is less than 2,000.

"It was the biggest single week of the year," they say.

Roberta Lee Works Cafe Society Spots

New York—Former Les Brown and WNEW vocalist Roberta Lee has been signed at Cafe Society Uptown. The lush vocalist will be moved to the downtown branch upon the arrival of French chanter Lucienne Boyer sometime in February.

Lucienne reportedly will receive \$2,500 weekly.

Lea, who sponsored the bill, admitted the decision was "in line with a number of court decisions in recent years" and attributed the trend to "hypercritical and superficial reasoning." He indicated that the new congress would accept the challenge of the decision and write a new "anti-Petrillo" act that would stick. Judge LaBuy, on his part, said his decision did not imply that Petrillo shouldn't or couldn't be restricted. He merely decided the legality of the specific act in question. Lea, who sponsored the bill, ad-

Petrillo's own reaction was:
"Thank God for the Federal
Court! It shows the constitution
is for all the people, not just a
few . The Federal Court
preaches and practices free
speech, democracy and Americanism when it says you can't
discriminate."

Ventura To Change Band, Not Break Up

New York—Pointing to a string New York—Pointing to a string of successful one nighters, the Charlie Ventura office firmly denied there'd be any tent folding in their reservation. "However," predicted Don Palmer of the Harry Moss office, "there'll be plenty of changes made. At least seven men will be replaced and the whole unit will get off on a more commercial kick."

At press time clarinatist Tony

At press time, clarinetist Tony Scott had left Ventura and Neal Hefti was no longer at trumpet, though still handling the paper work. Plans for the Ventura band to hole in for the winter at the Log Cabin, Armonk, N. Y., are currently in the dickering stage.

Who is Reeds Gilbert? See next

Good Year



Hollywood—Within the last 13 months Marion Morgan left her home in Detroit, got a radio break in New York, spent four months on the staff of station WBBM in Chicago, joined Harry James and now is recording as a single for Ben Pollack's Jewel label. She will re-join the new James crew after the first of the year.

Woody Breaks Up His Band

New York—Woody Herman has given his entire band two-week notice and plans to return to the west coast to work on some movie ideas. Band will break up at the conclusion of its current concert

conclusion of its current concert tour within the next week.

Reason for the break-up was not given, though it is known that Woody's concert tour has fared very badly.

Plans of his many high-salaried, well known aidemen were still unknown as Down Beat went to press, due to the unexpected action of the leader.

June Christy Leaving Stan

New York—June Christy, who appears to be a certainty to win the Beat poll as fave gal band singer will leave the Stan Kenton band shortly. Being brought into the band, replacing the recently departed Gene Howard, is Herb Jeffries, former Duke Ellington

singer.
La Christy will leave the band La Christy will leave the band either at the conclusion of Kenton's current Paramount theater run in a few days, or when she records for Capitol in February. She recently signed a contract with Cap to record on her own.

Jeffries, who may be with the band by the time this reaches print, has been working on the coast.

O'Day At Berg's, Laine To Morocco

Hollywood — Hollywood blvd., thanks to the annual "Santa Claus Lane" boost, is jumping Hollywood — Hollywood blvd., thanks to the annual "Santa Claus Lane" boost, is jumping again, mildly at least. Jack Teagarden, new combo is drawing a lot of attention currently at the Susie-Q, with help from the Maynard Sloate sessions staged on Sunday afternoons and Monday nights.

Almost complete changeover of names at Billy Berg's finds Anita O'Day headlining (she opened Nov. 27) new show, with Roy Eldridge combo also in and the Three Bits of Rhythm the only holdovers.

Frankie Laine, who has his Chesterfield Supper Club guest show Thursday night (19) moved from Berg's to the Morocco club at a considerably higher salary. Red Nichols is the band.

Ory's Band in Frisco Spot

San Francisco—Kid Ory's Cre-ole Jazz Band, playing first lo-cation engagement out of Holly-wood, where the veteran jazz men were originally assembled by Orson Welles, opened here recently for a promised eight-week stand at the Green Room, Golden Gate ave. spot.

Sarah Vaughan Now At NYC's Blue Angel

New York—Sarah Vaughan replaced Ida James at the Blue Angel, plush 55th st. club, on Dec. 3. Sarah, coming in from the 845 club, joined a top musical show that also features the Golden Gate Quartet and the Ellis Larkin Trio.

Sarah recently recorded Time After Time, from the latest Sinatra vehicle, for Musicraft.

Wait until you dig Roode Gil-

Thornhill and . Kenton Ahead, **Ellington Close**

Ten days before the polls closed, ballots in the tenth annual band contest were still pouring into the Down Beat office with every mail and totals for favorite bands and most popular individual musicians and singers were piling up rapidly.

The editors hauled out adding machines and ran up totals all the way down the line as this insue of the Best went to press, just to show readers what progress various bands and aidemen are making. These totals are not conclusive, of course, a various was to continue for ten

totals are not conclusive, of course, as veting was to continue for ten additional days and many current leads will be upset by the hundreds of extra ballots to come.

Stan Kenton was leading the swing bands by nearly 200 votes, with Duke Ellington his closest competitor. Duke was even closer to Claude Thornhill in the sweet band section, only 30 ballots behind. Trophies will be awarded to runners-up as well as winners in each of these classes, same as last year.

Sinatra Out Ahead

King Cole seemed to be running away with the small instrumental combo race with 1,251 tallies, while the new Joe Mooney quartet led the rest of the field with 320 votes. The Pied Pipers seemed likely to repeat their previous victories in the vocal group contest, Frank Sinatra was polling two to one over The Groaner, and Peggy Lee and Jo polling two to one over The Groaner, and Peggy Lee and Jo Stafford were battling it out as singers, 434 to 344.

There seemed to be little doubt that Spike Jones would retain (Medulate to Page 21)

Oliver Opens At Zanzibar With New Ork

New York—Arranger Sy Oliver New York—Arranger Sy Oliver opened his new band at the Zanzibar Friday, Nov. 22, after several delays and false starts. Oliver, who is also returning to the Mutual network Nov. 30 with a studio band (Saturdays, 12:30 to 1 p. m., U. S. Treasury's Bands For Bonds) has gathered a standard sized orchestra that will feature such start as Billy Kyle, piano; Bill Coleman, trumpet; Dickie Wells, trombone; Henry Wells, trombone and vocals; Eddie Barefield, baritone sax. Sy, himself, will dust off his horn and handle jazz vocals. The band, like handle jazz vocals. The band, like his studio outfit, is mixed.

his studio outfit, is mixed.

The Zanzibar, after announcing it was abandoning colored talent because it had drained the field dry, decided to continue its original policy. Manager Joe Howard presumably decided that business was bad not because of his talent but because of general conditions in the entertainment business.

Reeds Gilbert is coming!

Peggy, Frankie On the Cover

Something of a singer himself (how he is taking that poll this year!) Frank Sinatra shows a deep interest in Perry Manna vocalizing on the cover of this issue. That's Cy Walters at the keyboard, who has just joined the Voice's radio show as a regular and also is appearing at the Drake in Manhattan. Pergy, the orely lark, he her Frank's quest several times, and is doing fine for herself as a single on the six wave. She used to sing with Enoch Light, Teddy Powell and other hands.

Ellington Fails To Top Himself!

Mix Finds Concert Davis Doll Good, Not Great

DOWN BEAT

New York—On a bandstand glittering with new, red, transparent, plastic music stands, Duke Ellington gave his fifth concert at Carnegie Hall last month. One hundred and twentyfive minutes of music, it was given luke-warm reception by

local music critics. Annually they expect him to top himself, and this year at least, he just didn't do it. Ellington's band lately has been even more inconsistent than usual;

even more inconsistent than usual; beard at the Aquarium restaurant here in October, he was alternately superlative and superlatively noisy. This concert suffered from no such extremes. However, nowhere did it take off and force the listener to feel that this was a real musical event, one worth waiting for. Part of the trouble was Django Reinhardt. Billed as star soloist, he simply didn't score the expected artistic effect, even though drawing more curtain calls than any other soloist.

Lacks Rhythmic Excitement

A great deal of the trouble, from the audience's standpoint, was the programming. Faithful Ellington fans expecting to hear all the old recordiana got only Jumpin' Punkins, The Mooche, and unprogrammed Ring Dem Bells and Things Ain't What They Used To Be, put in at strategic points by showmanly Ellington to bolster the proceedings.

Fairness requires reporting rainness requires reporting that Ellington was strongly crit-icized last year for playing too many old numbers. That he lean-ed backwards this time was a commonplace in the intermission

Additional difficulty was that the band with rare exceptions did not swing at all. Its lack of cohesive rhythm, and even indifferent section playing at points in the brass and reeds were a course of real surprise to those source of real surprise to those who had heard the band justify every compliment ever handed it drew some crowd laughs with

in a Broadway nightery only a orthight before. Only point at which any real rhythmic excitement was generated was in Things, at the beginning of the concert's second half.

Sound and Lights Bad

Additional handicap was the miserable production accorded by Carnegie Hall. Patting itself on the back as the home of good American music, the Hall's manamerican music, the Hall's management has perhaps the most miserable public address system in this city, and lighting facilities which would not be tolerated in a third-rate straw circuit barn. The PA quite effectively ruined Marion Cox's vocal on St. Louis Blues by the simple expedient of going dead. At any rate she looked pretty.

Standout number for the crowd, and surprisingly enough all the critics, was Billy Straynorn's Flippair Flurry, written for clarinetist Jimmy Hamilton. Solo specialties Golden Feather and Golden Cress played by Harry Carney and Lawrence Brown were attractive but didn't make the stand-out impression usually

the stand-out impression usually

the stand-out impression usually expected.
Other notations were that Johnny Hodges made a surprising resurgence to good taste, dropping much of the sentimentality which has characterized his playing in the last three years, and giving way to the artistry of which he is so capable. Duke's piano, perhaps badly placed and with no ruflecting cover, suffered from shallow tone.

Suite Fails to Score



Chicago—Nadine is the de-lightful delovely singing with the Johnny Seat Davis band at the Bandbox on Randolph.

Duke's program aside that he was "so desperately unaware" and Ray Nance's haif-dance finish with clapped hands, while Sultry Sunset, Hodges' vehicle, seemed to have some touches of Trees in it.

Program bait of the evening, Duke's new Deep South Sutte, and

Duke's new Deep South Sutte, and not score either the popular or critical acclaim hoped for it. Written in four sections, entitled Magnolias Just Dripping With Molasses, Hearsay, There Was Nobody Looking, Happy Go Lucky Local, the Sutte purports to portray what the south thinks it's like, what you often hear about the south, what can happen with no pre-formed prejudices, and a picture of what life is like for some southern residents.

I sat in on a very interesting discussion after the concert while Duke, John LaTouche, (with whom he has written Twilight Alley, now in production in Boston), and William Morris Jr., head of the agency that books Duke, sat and discussed whether or not Duke had been sufficiently and savagely critical of the southern political picture as it exists today or whether he was evading the issues by his mentioning that Hearsay had originally been entitled Orson Welles. Magnolius was subtitled "beautiful eyes under beautiful skies", and touching little fable of the puppy dog and the breeze playing with a flower in Looking. I sat in on a very interesting

Was Story Conveyed?

Thing that interested me throughout the entire discussion was that all the participants assured that the music was not only programmatic, but certainly conveyed a specific story to the audience.

onveyed a specific story to the audience.

This view of music is one which many observers, myself included, do not share, but it is a side-note to the fact that the music itself was not exceptional.

Magnolias is built around a series of pedal tones with figures tossed back and forth between reeds and trombones and a series of solos climaxing in touches of Sucance River.

Hearmay has a slow, lovely melodic theme played by Harold Baker backed by beguine-like reeds, followed by Carney's baritone, it waltz phrase, and repeats of the original theme (on which Baker played his only clinker of the evening).

of the original theme (on which Baker played his only clinker of the evening).

Looking was an Ellington piano solo, with passages reminiscent of the Perfume Suite and as got pointed out, with ideas strongly similar to those favored by Willie The Lion Smith.

Happy was Daybreak Express and a lot of other Ellington rides on trains put on paper. It was the best received section of the suite, being a light, rolling passage using boogle sequences, triplet brass, and dotted eight-sixteenth beats. Suite ends much like Way Low with an additional trombone and trumpet voiced three octaves apart.

There is much good writing in the suite, and a lot of good ideas.

Musicraft records.

Vocal hit of the concert was Kay Davis' warbling on Minnehaha, where unlike her encored Transbluecency she vocalizes (in the classical sense) against the full orchestra instead of serving as one part in an instrumental quartet. Despite a slight unsteadiness, her chest tones are far better than almost any singer with a band today, and her whole technical command and fluency are pleasant to hear after the limitations of most pop singers. But her singing could stand to be a shade less inhibited and more freely phrased.

Reinhardt seemed to have a

more freely phrased.
Reinhardt seemed to have a great deal of trouble keeping his guitar in tune, constantly altering string pitch during his solos, two jump tunes with the band, a blues, an improvisation of his own, Honeysuckle Rose, and Body and Soul complete with expected double-timing.

Unusual Medley Score

Reason may have been that Django uses a push string technique, favoring light gut strings, and the saddleback of the guitar he was using was built for heavier strings, thus allowing his fingering to give him the feeling he was out of tune.

was out of time.

Duke's traditional group of Elmgton pop times to close the contest included an unusual medley gimmick: starting off with In A Sentimental Mood he moved into Mood Indigo, which was held on its last note for eight bars of I'm Beginning To See The Light played by the band back of the Indigo trio, after which up a half tone to finish the tune off. Then Caravan with Duke playing the lead theme, Solitude, and Sonny Greer setting the tempo Sonny Greer setting the tempo for I Let A Song Go Out Of My Heart by dapping sticks on his hands, Don't Get Around Much Anymore was put in as a reed riff in Heart.

Encores were Squeeze Me, and Trumpsts Wo End, which Duke said featured his six trumpets, only five of which played solos.

Both Nights Sold Out

The concert was financially a smashing success, sold out for two nights a week in advance. Artistically, if anybody else but Ellington had given it, everyone would have been raving. True, there was some noisiness, lack of beat, section sloopiness, and uninspired solos. Main trouble with the scores was that some sounded as though Duke and Billy Strayhorn had been too pressed for time with too many other things to do to polish them off as they

but it has neither the dramatic impact of Black, Brown, and Beige, nor the thematic content of many of Duke's shorter works. The last quarter of the suite will be available early in January on Musicraft records. To Collect On **McIntyre Date**

New York—Real booking scull involving Hal McIntyre and New York University was resolved here last week when McIntyre agreed to play the school's contracted dance at the Waldor Astoria December 26, and will turn the entire proceeds over to his sidemen plus an extra bone for each for each.

for each.
Shuffle started when McIntyn notified his bookers, the Morn Agency, that he wished to breat up his band from December it to the end of the year and take a vacation, as did his sidenes.
The Morris Office then office MYU a package of Raymon Sect's band, with McIntyre, the Joe Mooney Quartet, and Heavy Youngman to put on a show as a replacement.
The students stood firm, said

The students stood firm, and they had signed McIntyre and McIntyre they would have, even if they had to take him with a pick-up band. This Mac refused to do and up until two weeks as a court suit was in the offing.

a court suit was in the offing.
However McIntyre talked matters over with the band, proffered the entire purse to his boys plus a Christmas bonus, and had agreed to give up their vacation in return for the extra moo to get him out of the hole.

Vent merl

is S with 1bes and behis sky

just are our I lik

me,

McIntyre has been playing theaters and ballrooms in the mid-west. chalking up some surprising grosses, topping T. Dorsey, Herman, and Ellington is two or three spots.

WNEW Newcomer

New York—Jean Enzinger, formerly of the Chicago Her-ald American mociety page stal and a frenetic jazz follower. American the continuity staff of station WNEW here.

merely reflect another facet of the glittering virtuosity that it Ellingtonia, Unlimited.

OTHER CRITICS:

John S. Wilson—PM. "stumbled over the notion that the occasion called for Somethin Special Reinhardt works out some pleasant and occasionally unusual variations, but never the excitement which was evident in some of his wor with the Prench quintet.

time with too many other things to do to polish them off as they are capable of doing.

However, this was a good concert if not a great one. The light murmurs of audience discontent synthetic "charm".

Teddy Rejoins Garry Trio



Hollywood—Vivian Garry welcomes Teddy Kay as he lands from New York plane and dives through the door to replace Wini Bess on piano with the trio. Wini, who cuts out to do a single, is at a right, and next to Vivian is Arv Garrison, third member of the in

Karen Is Quite Continental



Chicago—Not only is she appearing nightly in the continental at-suppliers of the Horizon Room at the Hotel Continental, but beauto-is Karen Ford, vocalist, is chic and continental in her appearance of atyle.

osin

by Bill Gottlieb

THE POSER

Who is your favorite classical composer and how has he influenced your writing? (In response to many comments, especially from arrangers, this question, first used in the Oct. 7 Beat, is being repeated.)

THE POSERS

Swing arrangers.

First to penthouse studio of Otto Cesana, teacher of arranging:



in contrapuntal dexterity and Rimsky - Korakoff in meteoric flashes of orchestration; but no other composer in his relatively short span of life had much a well rounded repertoire of musical attributes—and what a heart?"

Put finger on Neal Hefti, Charlie Ventura eleffer and horn man for-merly with Woody:

"My favorite is Stravinsky, ith Jacques lbart. Debusy and Ravel right behind. Stravin-sky is my hor

our own music. I like the new, exciting sounds he gets, the way he voices music. I consciously adapt many of his devices to my own work."

Bent ear to words of Sam Dona-

Neal

sky is my boy because he was the first to make a distinct break

from the old masters. That's just what we ming arrangers are doing with

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"stumnetnin tonsion-ut neve t which this work

on the ity, vel-Evening was no

spees and expounded:

"Stravinsky, Ravel, Milhaud and Copeland are my favorites. Stravinsky has had the greatest influence on me and on all modern composers and arrangura. He's exploited everything in modern whing in modern with coloring, rhythms and harmonic structures have showed harmonic structures leaders listen to him and the other modern classists, dance music would sound less dated and hackneyed.

Pete Rugolo, who makes with the revolutionary music played by bose-man Stan Kenton, adjusted spees and ex-

Pied Pipers Ain't Peeking



New York—We don't know why Chuck Lowery, Hal Hopper and Clark Yosum of the Pied Pipers are ignoring the curved charms of June Hatton, the Pretty Piper, but readers can plainly see just what they are missing. The vocal group is appearing on the Frank Sinatra radio shows from Manhattan this month.

Swing Lane Picks Up For Holidays

Bent ear to words of Sam Donahue, leader-saxophonist-arranger.

"If I had to, I'd listen to Debussy. But I really
slant up out of
my may for the
classics. And I
doubt if any
swing arranger
is really infittened by any
classicist, beyond a chord
here and there.
The two forms
are too different. You can't
turn to the classics for soing
when I want to
cut myself a piece of influence, I'll
go hear the Duke."

ing the Slam Stewart group.
Across the street at Jimmy Ryan's, Tony Parenti goes into his
second month playing dixieland
like it hasn't been heard in years
outside of New Orleans. Wild
Bill Davison sat in for a few days
for cornetist Marty Marsala, who
took time off to visit his ailing
mother in Chicago. Jazz followers were glad to see their favorite
bartender, Dick Kennedy, back
behind the bar after a lengthy
hospitalization.
As previously mentioned, Clark

As previously mentioned, Clark Monroe has Red Allen booked into his Spotlite. With the lusty-blowing Allen. Monroe is featuring Coleman Hawkins three times nightly in a solo spot and the be-popping of the J. J. Johnson crew. J. C. Higginbotham is featured with Allen.

'Post' Radio Column

New York—After three and one-half years as chest man for Earl Wilson, Paul Denis will revive the New York Post's Radio-Television column this month. It will run two full columns and will include news and reviews of bands, musicians and singers, as well as other entertainers.

In addition to assisting Wil-

In addition to assisting Wilson, Paul had an "entertainment world" column of his own. He was previously an associate editor of Billboard.

Kilroy wasn't here, but Reeds Gilbert will be here soon.



New York—Sammy Kaye and his ork, with Mary Marlow ca-narying, opened an engagement late last month in the Terrace Room of the Hotel New Yorker.

Sinatra to Ask for a Month's Vacation

New York—After he finishes up his appearance at the Waldorf-Astoria Dec. 21 and returns to the coast to spend the holidays with his family, Frank Sinatra will request a one-month vacation to rest up his pipes, it was disclosed to Down Beat at press time.

Sinatra was slated to return to

Sinatra was slated to return to the MGM lot early in January.

Catlett, Ben Webster For New Ballroom

New York—The McKinley ballroom, self-pegged "Savoy of the
Bronx," opened last month and
is currently featuring Big Sid
Catlett and his orchestra. The
dancery, located on the Boston
Road off 169th street, has Ben
Webster's crew slated as the next
attraction. Floor is open only
Thursdays, Fridays, Saturdays
and Sundays.

Hollywood—Bing Crosby is out of hospital and around his old haunts again following threeday stay while surgeon whittled at unrevealed section of anatomy. Singer had no comment to make except—"Nothing serious, and in no way connected with throat trouble."

We'll Win With Right Kind of Music'-Boyd

New York-Boyd Raeburn, the enfant terrible of west New York—Boyd Raeburn, the enfant terrible of west coast jazz, blew into town two weeks ago to tell Down Beat that his new band, with scores by Johnny Richards, should land east early in 1947 complete with four trumpets, three trombones, two French borns, seven reeds (including BR), four rhythm, harp, two vocalists, and manager backer Stillman Pond.

Raeburn added that George Handy, who kicked ap quite a furor when be first arranged for Raeburn, was a very talented arranger but "immature." The nattily dressed reed-playing leader said that as a matter of fact when Handy first came to work for him, his suddenly blew up late last month

dy first came to work for him, his dy first came to work for him, his knowledge of large band scoring was so inadequate that he, Rae-burn, had to help him with horn lines and proper keyings for Eng-lish horn and oboe. Raeburn added that he felt the Rael's criticism of his album for

Raeburn added that he felt the Beat's criticism of his album for lack of continuity and too much reliance on effect was completely correct, and plopped down on the desk some new samples by arranger Richards, saying he felt the latter's musical conception was more mature, disciplined, and tasteful than Handy's.

Plays Dance Music

Plays Dance Music

Plays Damee Music

In reply to critics who stated his band played no dance music, Raeburn screamed murder, pointed out that he had worked a dance for a California University last month and had a return contract in his pocket.

Queried about a number of sidemen shifts in his lush-styled ork, Raeburn said, "Some of the boys had radio contracts—they couldn't leave. A few others were frantic kids that I'm just as happy without. When I do get east, my wife, Ginnie Powell, will be singing with the band, Hal Schafer will play piano, and I hope Buddy DeFranco will take the clarinet chair.

Running Into Red Now

Running Into Red Now

"At present, it's costing Stillman (Pond) about \$750 a week to underwrite the band's deficit while we get ourselves in commercial shape. He's going to get it all back—but we're going to play the right kind of music along with it.
"A lot of George's scores would sail along real wonderfully and then for no reason or to justify some of the things the clique around him told him, he would throw in effects that were not only pretentious but detracted from the music. It certainly

New York—A record pact between Charlie Barnet and National was set down to every last detail . . . except Charlie's signature . . . when the whole deal suddenly blew up late last month. National said the contract offered hot and cold running attachments and a guarantee of a million platters a year; but that Charlie wanted still further concessions.

The "further concessions". ac-

concessions.

The "further concessions", according to Barnet's corner, was an advance quarterly payment of the guarantee minimum promised by National.

Meanwhile, Charlie fell into an open date at the Strand theater beginning just before Christmas. Cherokee Charlie had been scheduled to spend that time at scheduled to spend that time at Tommy Dorsey's Casino Gardens on the coast but worked out a deal with TD to play out the Casino time later in the season.

drove vocalists crazy.

"Don't get me wrong. George has some amazing ideas, and a rare talent—but he's listenet to too many wrong people and become so impressed with his own importance that it's affecting his music.

importance that it's affecting his music.

"Johnny Richards, formerly a Paramount scorer, has had years of experience and tremendous amounts of schooling. He has given the band all the flare George did, plus a compass it never had before."

The keeper of the boyd cage exited with the final observation that big band jazz would either have to progress or wither, and that he might be a boyd but no dodo.

dodo.

That Reeds Gilbert really blows

Wait until you dig Reeds Gil-bert's girl friend, Dusky Lane!

Empty Tables

New York—Probably no dance band ever has played to so many empty tables consistently as the Sam Donahue ork during the recent double booking with Lionel Hampton at the Aquarium. The operators decreed that Sam should play afternoons, and the place isn't open in the afternoon! A single customer, John Sorenson, who just got off a boat from Denmark, wandered in by mistake one day and was served by the entire skeleton staff of three waitere, a cashier, head waiter, cook and busboy. In one of these staff photos by got, Sam and the band are seen playing to an attentive audience, consisting of one cat, Hep. In the other Stan Kenton keeps lonely Sam company, while Niek Callonns, a waiter, stands ready to bring another drink.





Donahue Will Do Theaters WithKingCole

New York—Late in January, the Sam Donahue orchestra will accompany the King Cole trio on a theater tour that will include the Howard theater in Washington and the Royal in Baltimore. Dates set are for the week starting Jan. 23 at the Howard and Jan. 31 at the Royal.

Donahue, who since he closed the Aquarium has hit the one-

Kilroy wasn't here, but Reeds Gilbert will be here soon.

nighter and college prom trail, transcribed a series of 15-minute programs for navy recruiting to be distributed to stations throughout the country after the first of the year. The Donahue band is under consideration for a sponsored network program by the navy department should the sailor chiefs decide in favor of the idea for recruiting.

The band is skedded for a Capitol recording date with the Pied Pipers during the holiday season. Sam is cutting Carnival of Music as a theme for Fred Cole's disc show over WHDH in Boston.

Boston.
Fern Caron replaced Lyman
Yunk in the Donahue brass section. Caron, brother of Hank,
the band's lead trumpeter. was
in Sam's prewar band. Vunk
joined the new Sy Oliver band
at the Zanzibar.

Too Chummy

New York—Tough breaks as addy Morrow are setting New York—Tough breaks and Buddy Morrow are getting real chummy. Last August, the day before he opened Bill Green's Casino in Pittsburg, the spot's wire was pulled when the club squabbled with the radio stations. From Green's, the band flew to New York for an engagement at the Pennsylvania hotel... only to learn that the musician's strike was on. They never did get to play the apot. This month, the day Morrow moved into the Terrace room in Newark and began to set up for a radio broadcast, he suddenly learned that the wires had been yanked from that place, too, that very day.

For Rival Disc Firm

New York — Page Cavanaugh Trio, working here at the Waldorf Astoria with Frank Sinatra, and slated for three guest shots on the swooner's Old Gold show, has itself a Victor recording contract with an unusual twist. Pact, signed only a few weeks ago, permits Cavanaugh to doeight sides a year accompanying Sinatra on his Columbia sides. Cavanaugh, whose Trio was

Cavanaugh, whose Trio was buried in Emil Coleman's society-styled ork opening night, accom-panied Sinatra on piano to much favorable comment.

That Reeds Gilbert really blows

Cavanaugh Can Wax Heywood and HolidayClash, 88er Leaves

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New York—Clash between Eddie Heywood and Billie Holiday late last month ended with the pianist taking his band to the Brown Derby club, Washington, D. C., and the Downbeat club, where the two stars hasseled, caught without a band when option time rolled around for Heywood.

Fracas began when the club dropped the Laurence Keyes trio which had been backing Billie on her vocals and asked Heywood to play behind the vocalist. Heywood's mentor, Jackie Gale, balked; then club ops pressured him to double Heywood as a featured star and also a back-up pianist for la Holiday. Eddie was in his third week (final week of his contract, but with an additional three-week option upcoming) when the rift unfolded. Gale said he refused the option.

Denies Scuffle

Denies Scuffle

Downbeat's Ruby Breadbar said there was no scuffle between Holiday and Heywood, except maybe a minor misunderstanding about billing, and that Heywood's option was dropped due to the sleezy biz outlook along the street. Breadbar added that Heywood's was one of the best bands ever to play his spot.

Heywood is currently in the hospital for a check-up. He entered the house of scalpels last Thursday following his week at the Apolio. Nothing serious, his associates report, but the little pianist has been alling recently and the same hurt reportedly was responsible for Eddie scuttling his band on the coast before coming east. Proof that the hospitalization is "routine" was offered by Gale, who said "next week Heywood takes a band to Baltimore." In all probability, it will be with new personnel. And made up of six pieces.

New Gal Vocalist

Heywood recently discovered a new gal vocalist, Rena Collins, and will feature her with his new combo.

The Downbeat club is featuring Billie Holiday; Art Tatum, who was slated to come in Dec. 12 and maybe earlier; the Loumell Morgan trio, and the Art Casey trio.

Joe Carlton **Named Editor**

New York—Joe Carlton, recently of the publicity desk of Robbins and the Big Three publery, has been assigned as music editor of Billboard.

Carlton replaces Joe Csida, who moves on up to editor-inchief.

Hal Webman, who joined the Billboard music staff a few months ago, will work with Carlton in the New York office.



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See the new "Broadway Convention" outfit at your Leedy Dealer's today. It's the same outfit Iry Cottler bought



DRUMMERS' INSTRUMENTS

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for years, dropped dead.

Jimmy Dorsey is deserting Decca, for whom he has recorded since 1935. The Fabulous Dorseys will have its world premiere on February 28 in the brothers' home town, Shenandoah, Pa. That's the date Jimmy celebrates his birthday, which is really February 29 ... Mrs. Stan Kenton, who had the divorce papers all ready, will go to New York to discuss reconciliation with the band leader.

Bruce Hayes is leaving Vincent

The musicians' union has given Django Reinhardt, the guitarist, permission to work in cafes as a single, and he probably will make his bow at the Uptown Cafe Society. At the second Duke Rilington concert at Carnegie Ball Django didn't show until a couple of minutes before the affair was over, embarrassing Duke no end.

Joseph Meyer will succeed Harry Bank as president of Cosmo records. . L. K. to L. A., that means that Linda Keene has deserted Broadway for Hollywood. . Musicraft has dropped Frances Wayne, but definitely will not lose Dizzy Gillespie, they say . . . Willie the Waiter, familiar figure at the Three Deuces on 52nd Street

his second piano player . . . Jack Teagarden told an alimony court in Los Angeles that he can't afford to pay his ex-wife, Edna, \$50 a week . . Earl Warren's opening with his own band at the Joe Louis restaurant was postponed when the current band protested, and was sustained by the union, that it hadn't been notified in writing that its option wasn't being picked up.

Valdez Cuts In Cuba

Los Angeles—Miguelito Valdez, Latin rhythm exponent and one-time star of the old Cugat band, has been sent to Cuba by Musicraft plattery to record authentic material with hand-picked band of Cuban musicians.

Oh, Brother!

Following quote was given Down Beat by Benny Goodman:
"I haven't had any time to catch up on my practicing or ideas for the future," explains Benny. "With so many plans for 1947, I needed a breather from the grind of one-nighters and location jobs. The next few months while I'm in Hollywood should provide me with enough material to last for the next five years."

Paul Porter Offered Presidency Of BMI

New York—Paul Porter, who recently quit as head of the fast folding O.P.A., has been offered the presidency of Broadcast Music, Inc. At press time, the expovernment executive had neither accepted nor rejected the position, which pulls down a salary in excess of \$35,000.

Justin Miller, present B.M.I. head, is also prexy of the National Association of Broadcasters and is reported anxious to drop the B.M.I. position.

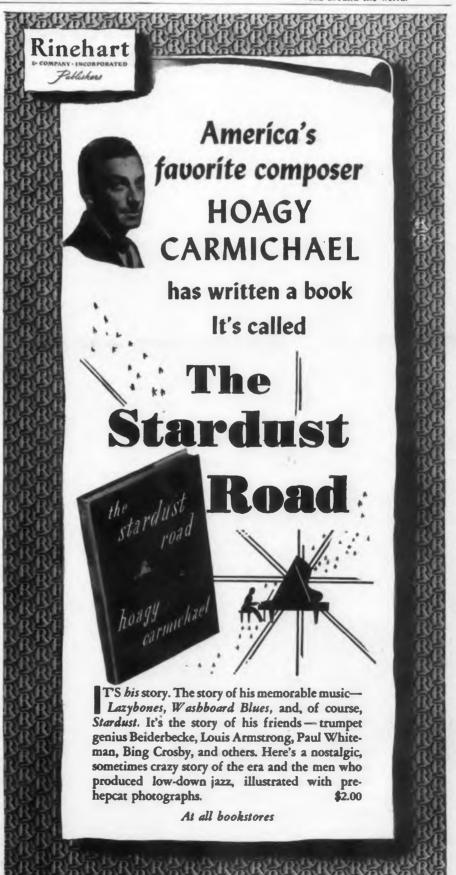
Down Beat covers the music news from coast to coast—and is read around the world.

Wagners Frolic With Welk



Milwaukee—Vi and Jerry Wagner gag it up with Lawrence Welk and his drummer for this photo at the Schroeder hotel. The Welk band is back at the Trianon ballroom in Chicago for the holidaya, and the Wagners are currently at the Graemere hotel on Chicago's west side.





Parker Fund Does Fine At L. A. Benefit

Los Angeles—Benefit presented here for Charile Parker by Down Beat in association with Ross Russell (Dial Records). Maynard Sloate and June Orr of Sloate-Orr Associates, and Eddle Laguna of Keynote turned tup a clear net of \$500.86. Sum isn't huge but it's a big improvement over benefit deals in which queries on take bring only averted glances.

Amount would have been Ross Russell and other friends of Parker's will handle the fund, to be used to assist Parker, upon his release from a sanitarium, to secure instruments, clothes and what he needs to get on his way to a new start.

A partial list of those who appeared were: Errol Garner Trio, including Red Callender and Harold West; Wini Beatty. Howards ard McGhee, Al Killian, Dodo Marmarosa, Barney Kessel, Lucky Thompson, Teddy Edwards.

larger if Club Royale, where it was staged, had been larger (doors had to be closed around 10:30). Big turn-out was the Royale R (doors had to be closed around 10:30). Big turn-out was undoubtedly due to heavy plugging by KFWB's Gene Norman, who also did excellent job as emcee. Ross Russell and other friends of Parker's will handle the fund, to be used to assist Parker, upon his release from a sanitarium.

Jobs New Band

Los Angeles-Earle Spencer, de-uted his band on first dance buted his band on first dance dates with swing shift session at Casino Gardens (12:30 to 4:00

Casino Gardens (12:30 to 4:00 a.m. Sunday morn) recently. Spencer, who collects crew of top studio and radio men for his dates, records for Black & White. Possibility Spencer will be given Casino spot as regular assignment following Charlie Barnet.

Wardell Gray, Chuck Thompson, Bill Moore, Stan Morgan and Clarence Jones among many others.

Reeds Gilbert is coming!

Family Recording Session



Los Angeles—Here's Count Basie in a new role, that of recording upervisor instead of artist. Here he coaches the vocal efforts of his lyear-old daughter, Diane, while his wife, Catherine, lends moral upport. The Count and his band opened a four week stand at the vocal halfoom here on December 10.

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Model 8A is a 4 tube amplifier capable of delivering 5 watts undistorted power output to the 8" speaker. The case is covered in attractive alligator leatherette and is complete with a hinged door to protect the panel and knobs from damage.

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"SYMPHONIC"

MODEL 12A

Model 12A is a 5 tube amplifier capable of delivering 15 watts undistorted power output to the 12" speaker. The case is covered in cream leatherette with attractive chromum trim. The panel is sloped to allow easy access to the controls by the musician.

\$120.00

Symphonic Amplifiers are theroughly tested and impacted if the factory, and are gueranteed for three months against infection incrementals and mechanical construction.)



MODEL SA



MODEL 12A

Don Otis Leaves Capitol E. T. Spot

Hollywood — Don Otis has turned in resignation as supervisor of Capitol's transcription division here Can people said Curtin Mostry Charles of visor of Capitol's transcription division here. Cap people said there had been no squabbling and that Otis departure was due to "a readjustment". A top platter chat man here before joining the waxery, Otis is expected to return to that field.

Rickey Nabs Show

Hollywood—Rickey Jordan, the young blues singer who has been attracting much attention here attracting much attention here in interies and radio guest shots, goes into the new Earl Carroll show opening Christmas night. Kid, who is just past 18, was pulled out of nitery work by state law barring minors from working in booze dispensaries. Carroll spot serves in restaurant portion but is rated a theater.

Walt until you dig Reeds Gil-bert's girl friend, Dusky Lane!

Mosby Convicted.

Los Angeles — Sentencing of Curtis Mosby, Club Alabam op-erator and onetime bandleader, convicted in federal court here last month of concealing assets, when he went through banklast month of concealing assets when he went through bank-ruptcy in 1943, was held over to Dec. 9 by Judge Pierson M. Hall, who consented to hearing further report from operatives investigating Mosby in connection with his request for probation.

Counts against Mosby included his concealment of his half-ownership in the Club Alabam, leading sepia spot here, with his white partner, M. E. Brandenberg, and concealment of funds and property owned in Kansas City.

and property owned in Kansas City.

Mosby, if not granted probation, faces a possible prison term and heavy fine. He first became known in the music world when he headed the "Kansas City Blue Blowers" which brought to light Lawrence Brown and many other top musicians.

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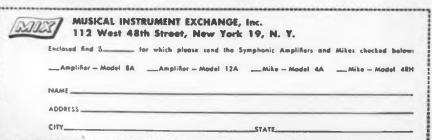
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Point Connes Buttermi Andrews Merry Wonderly Russell's Eyes" (Jordan's Roll" (



By Charles Emge

A never-ending source of amazement to me is the lack of interest of Hollywood's highly-paid publicity men in the part music plays in the making of a good movie. I have just looked over several pages "production notes" turned out for the benefit of anyone who chould happen to want to write samething about The Best Years of Our Lives, the picture that many competent judges, hopelessly out of adjectives wasted on pictures that have been merely "colossal" or "stupendous", describe simply as "the best picture ever made".

The only mention of the music in the picture comes in the last

The only mention of the music in the picture comes in the last sentence of the very last page, where it says: "Hugo Friedhofer composed the score, Emil Newman directed (the recording), and the picture was ready for release." It's as simple as that, apparently. release." It' apparently.

Worked Several Months

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Fortunately, motion picture musicians do not measure their rewards by the attention they get from publicity departments. Newman, the music director, and Friedhofer, the composer, who worked together as a team, with numerous assistants to turn out. numerous assistants, to turn out (in months of hard work) the (in months of hard work) the musical score that contributes so much to Best Years, know that there is a large and ever-increasing segment of the motion picture audience that is beginning to appreciate good motion picture scoring (as distinguished



"Good Buye" makes its debut this imms with news and views and hot up on the latest in musical marchandise . . if it's music or musical, it's our boat!

Hopping right off the fence and into the middle of things . . . we're casting our vote with Benny Goodman, Stan Kenton, and Orson Wellau in favor of Dave Dexter's exciting new book, "JAZZ CAV-ALCADE." It's jam-packed with interesting info, discographies, and stories of the people who have made jazz from Storyville to Carnegie Hall. Ex-Beat editor Dexter knows his jazz from to zi

Seen on Music Street: Kelly Good-man, impresario of MIX (the hang-out of the pros), more genial than ever now that he's an authorized dealer for Slingerland Drums in New York. Got a yen for a para-diddle? Kelly's the guy to see.

Recommended for 88'ers is the best-selling "Bar" Series published by Leeds. "8 to the Bar Boogie Woogie I'isno Method" and "2 the Bar Dixieland Piano Method" were the first, and they set Steinways from coast-to-coast a-jumpin'. Now, plano-authority Frank Paparelli has written a third. "40 THE BAR JAZZ PIANO METHOD" which has just been published. See you at the bark Reed instrumentalists are banny Read instrumentalists are happy because the CORDIER REED TRIMMER is back. This nifty little gadget is once again being im-ported and distributed in the U. S. exclusively by Ernest Definer.

Point with Pride Department:
Connee Boswell's version of "Ole
Buttermilk Sky" (Decca) . . The
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Jussell's discing of "I'll Close My
Jyes" (Capitol) . . and Louis
Jordan's "Let the Good Times
Roll" (Decca). Every one's a
Winner!

Marry Christman and . . . Good Buy for now!

Good Buy for now!

The observing column to maintaned by
Palmer Holley and Co., Inc., for the clients. Addraw inquaries and comments to Bas 52, Times

Spacer Station, New York, N. Y.

from good concert music.)

from good concert music.)

The outstanding quality in Friedholer's underscoring is its relative simplicity and the absence of that striving-for-attention that most Hollywood composers are developing. And yet it is one of the most musically sound film scores to come out of Hollywood.

Some extra-good features: the hymn-like quality of the music supporting the Homer Parrish (armless ex-sailor) sequences; the Fred Derry (Dana Andrews) nightmare sequence and the way this music is developed at the climax as the ex-bombardier sits in the nose of a discarded bomber and re-lives his flying experiences.

Incidental Stuff Good

it made trouble for the film cutters.
There is less of the "studio fiavor" than usual about the night club music. It's Gloria King doing (E-Baba-Leba). And watch for that brief fiash of a drummer. It's none other than Gene Krupa. The shot was taken, with Krupa's permission, from a picture he appeared in several years ago, Ball of Fire.

Sound Stage Siftings

Sound Stage Siftings
Imagene Lynn will ghost sing for Mona Freeman in Mother Work
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Mortz, one-time associate and recording colleague of Bix Belderbecke (

men from Kenosha. No comment from Mr. P.
Bill Anson, KFWB platter chat man, has sold an original story. Disc Jockey, written in collaboration with Fritzl Blockl, to Eagle-Lion productions. Slated to go before the cameras early in 1947. Herschel Gilbert, the ex-James arranger, is now scoring pictures for Columbia. Other musicians on Columbia music staff with interesting backgrounds are Paul Mertz, one-time associate and recording colleague of Bix Beiderbecke (Toddlin Blues), and Spud Murphy, who wrote for Benny Goodman in the days when Benny was making musical history.

LA Radio Men **Stall Demands**

Hollywood—The group of ra-dio musicians, who had planned an action similar to the movie studio men who banded together for salary boosts, have dropped the idea. They are apparently willing to let the union handle further steps.

further steps.

It is probable that Petrillo's recent crack-down on the studio committee, on which he had previously looked in favor—until it appeared that they opposed the local union administration politically—is the main reason the radio boys decided not to extend their necks at this time.

Petrillo has ordered local offi-cials to make no move to secure higher scales in radio. It's fig-ured he is awaiting outcome of the government's Lea Act case



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Social Significance In Jazz **Louses Good Stuff Up**

By HORACE R. CAYTON

Chicago--lt's getting so we can't enjoy a bit of solid jazz any more. It's not that we don't like it—simply that we found out we haven't had enough education to appreciate it. We had come to consider ourselves something of a minor critic,

had come to consider ourselves something of a minor critic, in fact. Within the past few months, however, two authorities in the field of modern music have shaken our composure. They have informed us that we didn't know what it was all about.

It started some months ago, inspired by a likeable fellow and an excellent musician. We had listened to Lionel Hampton's music stopped us cold! "Whenever I see any injustice or any unfair action against my own race or any other minority groups Hey Ba Ba Rebop stimulates the desire to destroy such prejudice and discrimination. "The poll tax must go!! Hey Ba Ba Rebop."

See what we mean? We'd just been listening to music all this time while really the whole class struggle was involved. That's the thing that's set us off and then we started reading political implications into every song we heard. Speculating on the deeper interpretation of Caidonia, Caldonia, What Makes Your Big Head So Hard?, for instance, was a musical interpretation of Karl Mark's statement that the proletarist would organize for revolutionary action when their stomachs got as empty as their heads. Caidonia's head was an unenlightened member of the proletarist and the writer was inquiring how long it would take for the educational process to make a revolutionist out of her.

Psychological Slant

named Philip Moore, and he had risen to fame on the slender risen to fame on the slender strike in the first that there was a started reading political implications connected with his creative genius. The press that he was writing psychological music.

"As Spellbound was a psychological song about a neurotic sir live was an unenlightened member of the proletarist and the writer was inquiring how long it would take for the educational process to make a revolutionist out of her.

Psychological Slant

Psychological Slant

But the second shock was even greater. It came from a young enterprising musician

That Reeds Gilbert really blov up a storm, man!

to an extent, getting together these tunes and psychoanalysis proved too great a feat.

The coup de grace came with the statement that Mr. Moore had made a contribution to semantics with a ditty called Hokey Mokey Poke, Skee de Wah de Squatch.

de Squatch.

Complete frustration and failure overpowered us. What was the use? It took a whole volume of Karl Marx's Das Kapital to understand Hey Ba Ba Rebop. But to go through the voluminous literature of Sigmund Freud plus the esoteric discipline of semantics to understand the others was too much.

Class Or Sex Struggles?

Class Or Sex Straggles?

"We just don't have enough education," we said in final resignation, "and we're too old to start in now." We knew that we would never know when listening to a bit of jazz whether it involved the class struggle or the sex struggle. By this time, you see, they were causing us to get our struggles mixed.

There was only one thing to do—break all the records, including Hey Ba Ba Rebop and She's A Rank Chick, and then proceed methodically to destroy the radio. But we can never forgive either Hampton or Moore for taking from us the simple pleasure of listening to what we had previously thought was a gay form of musical expression which stimulated our weakening visceral reactions.

(Mr. Cayton, a recognized and leaf-ing seciologist, in director of the Park-

rescription reactions.

(Mr. Cayton, a recognized and lead-ing accidentiat, is director of the Park-way Commannity House in Chicage, the has also contributed to the American Journal of Sociology and the Psychi-atric Quarterly.)

Newlyweds



Daytona, Florido—Pit musicians and cats from traveling bands at the Chicago theater all know Marilyn Geletka, one of the most popular waitresses in the lounge at Stouffer's, near the stage door. On November 3, she became the bride here of William Witte, one of the Franc Notes, playing the Beach Clab at the time of the wedding.

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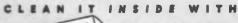
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"CHOICE OF CHAMPIONS"



Cliff Jackson made his entry into jazz music along with the Washington, D. C. contingent. He started out with Edward Ellington, Claude Hopkins, Elmer Snowden, Toby Hardwick and others including Rex Stewart who attended high school in the capital. Cliff told Charles Edward Smith he could play music before he learned to read or write. He played piano at the Poodle Dog, Dreamland, and a joint called The Lenox Avenue. At the latter spot he acted as planist, manager, and bouncer.

After a short stay at The Tent in

After a short stay at The Tent in Atlantic City, he landed in New York City with Lionel Howard's Musical Aces in 1924. He's been a New Yorker ever since and seldom has he ventured away for short rips.

Jackson made his first record in 1927 for Columbia accompanying Bob Fuller on a clarinet solo. Elmer Snowden played banjo on the date and the trio made Co 14068 Too Bad Jim Blues and Black Cat Blues. Cliff recalls Fuller's cat calls sounded like Boyd Senter. There followed many blues records with Ida Cox, Lena Wilson, Viola McCoy, and Rosa Henderson among others. He had several bands of his own including one in 1925 that featured the late Tricky Sam Nanton on trombone. ton on trombone.

ton on trombone.

Some of his groups played New York spots like The Black Cat. Barron's, The Nest, and a ten piece bend of Jackson's played the Lennox Club around 1930. This was the combination that Cliff got the same for out of the funny papers. He called them the Crasy Cats and they recorded for Yan Dyke. Black-tone lists VD 923 Horse Feathers and VD 81842 Torrid Rhythm.

Cliff recalls recording with Ed-

and VD 81842 Torrid Rhythm.

Cliff recalls recording with Eddie Lang on Columbia, with several blues singers on Vocalion with the late Bubber Miley. There was one date that was released on Harmony by the Musical Stevedores, a group including Freddie Jenkins, Charles Holmes and Red Hicks on bass. Besides playing piano on this date he took a two bar break with a foot cymbal.

Since 1940 Cliff has made guite

cymbal.

Since 1940 Cliff has made quite a few records with various studio combus. There are solo sides on Black and White and on Dice he is featured in the Midnight Piano album with Don Feye. Recently he made a long road tour with the Eddie Condon Town Hall troupe and is now back in New York at



Cliff Jackson

"CHOICE

THE

ARTISTS"

* * *

his Cafe Society Downtown stand.

JAZZ RECORDING: RCA-Vic-JAZZ RECORDING: RCA-Victor has been doing quite a bit of recording in the Jazz field of late. Preston Jackson and his New Orleans Band were featured on a Victor date in Chicago recently. Personnel included Jackson—trombone. John Henley—guitar, Cliff "Snags" Jones—drums, Johnny Lindsay—bass, Bill Ogletree—trumpet, Gideon Honore—plano, and Buck Douglas—tenor. They made four sides Yancey Blues, Snuff Dippin' Woman Blues (Jackson) The Blues Won't Leave Me (Jackson) and Funny Feelin' Blues.

Jazz In San Francisco

Kid Ory's Creole Jazz Band featuring Papa Mutt Carey—trp., Bud Scott—guiter, Minor Hell—druma, Ed Garland—bazz, Buster Wilson—guiter, and Joe Darensbourg—clarinet, has opened a long engagement in the Golden Gate city under the sponsorship of Eugene Williams. The band has an album of

records soon to be released on Co-lumbia.

The National Jazz Foundation, The National Jazz Foundation, Inc. in New Orleans has found it necessary to curtail operations somewhat but will continue to issue the publication Basin Street.

Street.

David Bell, one time prop of The Session Record Shop, learned from a musician that King Oliver did not play on Clarence Williams' recording of Close Fit Blues on Van Dyke. It was Honore Dutrey on trombone and possibly George Mitchell on the horn.

Met Sets On Coast

Hollywood—New York's Metropolitan Opera Co., will have a second "home" here in the film capital. It means a permanent series here starting in 1948 and the establishment of a \$20,000,000 and the stablishment of a \$20,000,000.

Byrne Cuts **To 14 Pieces**

New York—Bobby Byrne has joined the parade of curtailing band leaders, bringing his group down to 14 pieces for a mid-west and southern one-nighter tour later this month. He has dropped one reed, trombone, and guitar, while manager Jimmy Lamare is re-joining the saxes to save dough. The band is all Local 802.

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MEMBER OF AUDIT



BUREAU OF CIRCULATIONS

E. T. Fuss Not So Simple To Sidemen

There is considerable mouning and groaning along radio row that transcriptions for a network show do not pan out. These prophets point to the roller coaster dip the Bing Crosby show has taken since its inception with the various radio lis tener polls.

The pure fact of the matter is that the drop in listeners to the Crosby show has nothing to do with transcriptions and whether Bing was away playing golf or listening to himself while he watched the horses.

The Crosby show is a very bad radio show, one of the worst that Bing has ever put on, and it's no wonder that brother Everett has been reported scrambling back and forth from coast to coast assembling new talent to strengthen the show for its next transcription session.

It has been variously pointed that no one, not even the Crosby, is good enough to predict six weeks in advance ex-actly what tunes will be popular, and that therefore the music on the show will tend to lag. It's also true

GUESS WORK

GUESS WORK
ON POP TUNES that the new AFM transcription scale has resulted in the John Scott Trotter orchestra being cut down, something wouldn't have happened had the show been live.

But with indifferent support singing, stale tunes, and poor comedy routines, it's a wonder that Crosby has as much audience as he has,

The question of the show's being transcribed shows up noticeably in only two ways: a sharp listener can discern spots in which reinforced laughs have been dubbed in, and in long sustained tones there are occasionally slight wobbles.

This is especially noticeable when Skitch Henderson takes to the ivories for a periodic piano solo.

It is not Down Beat's especial concern as to whether this show, the first network transcribed commercial airer, is a great success or not. We are concerned with what effects it might have musically.

If the program does succeed, then once again employmen opportunities for musicians will be cut down with the work concentrated for a select few. Then too there will be a very definite tendency, of which the networks are well aware, for an advertiser to say why do I need NBC or CBS or anyone else to sell my product. Pll produce my show, and buy my own time where I want it and dispense with the dollar-consuming line charges and notwork production costs. line charges and network production costs.

The average musician, bearing the nets no particular love, feels that this might not be such a bad idea, that it's about time that the colossi of radio took a licking from something

MUSICIANS ARE

they themselves developed. However it's a commonly naive no-VITALLY INVOLVED tion which most of us hold that big-

wherever tremendous groups like the networks are found, they should be smashed or at best suspiciously tolerated.

What counts is not how big they are, but in whose interests they operate. If the networks are forced by the FCC to operate in the public, rather than the advertisers' interests, then it is to our advantage to have the networks, for should we break them up and return to single station operation, no mat-ter how efficiently worked out, there is no question that underwriting of sustaining and public service programs would be extremely difficult—whereupon music of all kinds would take a terriffic beating.

The Beat takes no sides in this transcription fuse—it merely points out to horumen everywhere that the issues aren't quite as open and shut as some people would have you believe.

The Shadow



New York—Taking the Gemrazor slogan about "5 o'clock shadow" as a title (probably at the suggestion of Lou Straus), Elliot Lawrence has written a song and recorded it for Columbia. Here he examines the original manuscript, at the same time taking precautions about his own shadow.

Chick's Chick



Chicago—Chick Canode, alto sax and clary man with Herbie Fields in the army and later with the Glenn Miller air corps band, proudly presents his new baby daughter. The mother is a

Granz-Good Or Bad?

Wooster, Ohio

To the Editors:

We wholeheartedly believe that your article about the Granz jazz concert was both insulting and unwarranted to the audience and the instrumentalists. Leon Wolff has no conception what-soever of modern jazz.

soever of modern jazz.
Furthermore, we believe that Illinois Jacquet was sensational in his version of Flying Home in addition to being equally superb in everything else he played. Jackle Mills deserves credit for his fine background work all evening and likewise for Ken Kersey and the bassist.

Dave Deuble Dave Martindell

To the Editors:

I am sure very few people will agree with Wolff's conception of the concert. I myself think ms article was the "most wretched article ever inflicted on the music public."

Who is this guy Wolff and who does he like? Condon, Russell, Wettling, etc. I suppose. Mr. Wolff, that Freeman plays more sax than the incomparable Hawkins? Come on, Down Beat, keep

squares like that guy out of your wonderful newspaper.

Murray Powell

Detroit Mich.

Detroit Mich.
To the Editors:
I had to tell you how much and how loudly I agree with all statements made by Mr. Wolff. I had bragged this show up to several people and actually felt like crawling into a hole after they spent \$3.60 a ticket on this mess.
Norman Granz stated on the program that his show was started for the purpose of uplifting jazz and bringing it into the concert hall, and all musicians (?) included in the program were dedicated to that purpose. If that is true, how come Helen Humes, with all of her silly, suggestive, one might even silly, suggestive, one might even say downright dirty, jazz tunes is allowed on the stage. That also includes Rex Stewart, who pulled the same tricks in Detroit that he pulled in Chicago, apparently. silly, suggestive, one might even

my money, "Jazz at the

For my money, "Jazz at the Philharmonic" can stop playing to audiences anytime now. I am thoroughly disgusted with it.

Another thing, too. Granz talked very disgustingly to some enthused jazz fans outside the stage entrance afterwards. Suggested that they attended reform school and sarcastic things of that nature. Very unnecessary!

Florence L. Knapp

These, and many, many more, have brought the quickest and often most surcestic reaction to a Down Beatt feature in a long while. About Mr. D. Leon Wolff—he is no square (us many accuse), neither a purist nor modernist.

A Yankee In Spain

Barcelona, Spain

To the Editors: To the Editors:

I arrived here some time ago, and am having the time of my life. Meat twice a day, cognac in my coffee, lobster thermidor for the asking, a swell hotel room on Barcelona's Park ave... and like the first white man the Indians saw, I am considered a God here, because I am a foreigner.

Nightlife in Spain is the answer to the night club owners.

Nightlife in Spain is the answer to the night club owners prayers. On Monday nights they are full. The emphasis however is placed on food and not on drinks. The government has an unusually heavy tax, around 11s percent of the bill, and yet business thrives. The decor of the percent of the bill, and yet business thrives. The decor of the places would astound you. They are way beyond any Hollywood concept of richness and they have the Spanish touch of fine marble statues, reproductions of Botticelli, and fine hand carved woodwork.

woodwork.

The musicians have to be unusually adept and fine. They have to play paso dobles, sambas, tangoes, boleros and the fox as they call it. The usual musician here plays violin, sax or trumpet, accordion or bandoneon and sings. One definite letdown here is their insistence that the music must be continuous. the music must be continuous. The result is that the music never stops. Before the last note er stops. Before the last note dies out a new number is begun and when the alternating band comes on it starts to play the same number of the band it is relieving and does so while getting on the bandstand. The planist of the new orchestra (they usually have two planos in the usually have two pianos in the place) picks up after the last

chord.

One place in Madrid called the Casabianca, has a revolving bandstand so while one band finishes, the other is in place and being brought on. The Casablanca is done in the Moroccan motif and has a roof that disappears.

motif and has a roof that disappears.

The Lamoga where George Johnson will play at is the newest nightclub in Barcelona. It is fabulously rich in decorations and is owned by two young brothers named Julian and Benjamin Rocafort. These two brothers are the local Russeks here. The place seats only 200 people and has a staff of 50 people to wait on the clienta. It is a combination of the 21 club people to wait on the clients. It is a combination of the 21 club and the Monte Carlo. Opening night the tariff was 400 pesetas about \$20. The government bite was 215 pesetas out of that 400.

We ran into a snag on the

RAGTIME MARCHES ON

NEW NUMBERS

HAYNES—A son. David Allan, to Mr.
and Mrs. Don C. Haynes, Nov. 24, in Chi.
ago. Dad is on Chicago staff of Down

Ball To Bell 10 College and of December 1 College 1 Coll

dept.

CAREY—A son to Mr. and Mrs. William Carey, Nov. 20, Hollywood. Dad is a

iam Carey, Nov. 20, Hollywood. Dad is a composer.
PHILLIPS—A daughter to Mr. and Mr. Bob Phillips, Nov. 17, Chicago. Father is head of band booking for the Associated booking, Chicago office.
CROSBY—A son to Mr. and Mra. Bob Crosby. Nov. 23, in Los Angelea. Dad is the bandleader.
JACOBS—A son, Vincent Lawrence, is Mr. and Mra. Vinny Jacobs, recently. Father is french born player with the Katherina Dunham show.
MENDONSA—A son, John Frank, is Mr. and Mrs. John Mendonsa. Oct. 10, is Atlanta. Father is former bandleader.
SMAW—A daughter to Mr. and Mrs. John Mr. Danny Shaw, Nov. 18, New York. Mother is former singer.

Danny Shaw, Nov. 19, New York. Mother la former singer.

CONNER—A son, M. Wayne, to Mr. and Mrs. Mahlon W. Conner. Nov. 25 is Burlington, Vt. Father is Tempie Conner, singular trumpeter with Bobby Byrne ork.

GARAY—A daughter to Mr. and Mrs. Joaquin Garay, Nov. 8, in San Francisco. Father is owner of the Copacabana nitary there.

there.
MARKHAM—A son, Timothy Doyle, to
Mr. and Mrs. Doyle Markham, Nov. 7. in
St. Louis. Father is co-owner of ball-

St. Louis. Father is co-owner of ball-room there.

ORSATTI-A son to Mr. and Mrs. Fred Orsatti. Nov. 5, in Philadelphia. Dad heads Orsatti's casino. Somers Point, N. J. HALL-A son, Robert Andrew, to Mr. and Mrs. Cliff Hall. Nov. 9, in Newport. R. I. Father and mother are both vocalists.

TIED NOTES

BRODIE-ANDREWS-Steve Brodle, ast, to Lois Andrews, singer, Oct. 14, in

BRODIE-ANDERS AND BRODIES AND

THALL-ROSS — Bernie Thail, veral coach, to Marilyn Ross, alnger, Nov. 18, New York.

KARELLA-DARRETT — Clare Karelia, Chicago ork leader, to Jan Darrett, danous, Nov. 18 in Chicago.

BERG-DI VITO—Carl Berg, Henry James trumpeter, to Dolores ID Vito's Music Shop, Waterbury, Conn., Oct. 19, in Modifywood.

FINAL BAR

BETRAM—Carl F. Betram, planist with Dave Pritchard ork, Nov. 9 in Omaha.
CZERWINSKI—Stanley H. Czerwinski, 60, trombonist, recently in Memphis, MARQUINIA—Dr. Eduardo M. Marquinia, 67, president of the Spanish sodety (ASCAP) here to attend the International Confederation of Societies of Author and Composers, recently in New York.
HANCOCK—Hogan Hancock, 64, former bandlender and Dallas exec of MCA, Nov. MEECH—Clifford W. Meech, 78, mountain director, Nov. 25, in Los Angelsa KESSLER—Henry Keasler, 78, light opera star, early recording artist, Nov. Min Hollywood.
FETZER—Ray Fetzer, 46, basslet with

PETZER—Ray Fetzer, 46, bassist will WLW orchestra, Nov. 8, in Cincinnati.

question of visas but that being ironed out (it was a last being ironed out (it was a law minute misunderstanding) and the owner of the place decided to open with two bands on Oct. 2 after postponing the opening for one month (and paying his entire staff for that month) while withing for my hand to the staff for the staff of the staff tire staff for that month) while waiting for my band to come over. They should be over by Nov. 20 at the latest. The miscal world is waiting with keen anticipation the invasion of the Yanquis. The last band to vise Barcelona was Benny Carter in 1932.

In the Martin De LaRosa or chestra playing at the Lame is featured a trumpet player we resembles Harry James and so considered Spain's forement trumpeter. He has a beautifut one and phrases tastefully. By name is Rovira. He has two off equally famous brothers who so play trumpet.

More later

More later.

Dave Sternber

In 1492 the Spaniards sent a fee sailors over to America, and in limbure Sternberg la reciprocutta y sending over some muticians.

To complete the ground work, Deshinself flew over ahead of his change the George Johnson orchestra. Jacobs was due in Spain late last more than the Corps of the

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By Sharon A. Pease

Dodo Marmarosa recently celebrated his 21st birthday (December 12). He has been playing professionally for a little more than six years and during that time has earned an enviable reputation as a pianist, arranger and composer while playing with such top-flight bands as Gene Krupa, Charlie Barnet, Tommy Dorsey, Artie Shaw and Boyd Raeburn.

six years. Dodo was a serious stu-dent and devoted five hours daily dent and devoted five hours dally to practice. In addition to his regular studies he was busy developing a dance style, which was influenced most by Art Tatum and Teddy Wilson. He began jobbing when 14 and a year later was holding down a steady job with Bill Yates territory band.

First Joined Scat Davis

First Joined Scat Davis

He left home when 16 to travel
with Johnny "Scat" Davis' orchestra. Six months later he
caught on with Gene Krupa.
Then came a month with Ted
Fio Rito before he joined Charlie Barnet. When Charlie broke
up his band, due to illness, Dodo
went home for a short vacation.
He joined Tommy Dorsey in
April, 1944, and seven months
later moved to Artie Shaw's band
where he remained until that Dorsey, Artie Shaw and Boyd Raeburn.

Marmarosa, who was christened Michael, was born and reared in Pittsburgh. He liked music and while in grammar school expressed a desire to play the trumpet. His parents persuaded him to take up the piano instead and he began the study of that instrument when 9. After a year with neighborhood teachers he sought the guidance of Evelia Pelliemeri who supervised his studies throughout the next



Dodo Marmarous

the last three years in Holly-wood and in addition to recording with Dorsey, Shaw and Raeburn, has worked innumerable wax dates with other units including his own trio, quartet and sextet on Atomic records. He is now free lancing, recording with various groups and working on an album of original compositions called Tone Paintings to be released soon on the Atomic label. He recently took a prominent part in the benefit concert for Charlie Parker which was sponsored by Down Beat through its west coast representative, Charlie Emge.

Explanation of Example

Explanation of Example

Dodo has chosen as a style example an original entitled Miles' Influence which he named in honor of Miles Davis, a trumpet

player with whom he was associated in Lucky Thompson's orchestra. It is a sample of the atonal futuristic material, produced by the progressive modernists, that will certainly influence American music. The reader analyst should give this material a fair chance to digest and perform it many times before formulating opinions.

The form Dodo employs for his "mood picture" includes a nine-

The form Dodo employs for his "mood picture" includes a ninemeasure introduction (Section A), a five-measure interlude (First five measures of section B), the four-measure principal theme (Measures six through nine), four-measure answer (Measures 10 through 13), a return to the principal theme to complete the ternary (Measures 14 through 17) and a two-measure coda.

tomplete the ternary (Measures 14 through 17) and a two-measure coda.

In the generalization of the harmonic structure one must consider that this idiom uses natures chords which include the natural overtones, plus independent voice leading and resolution of strong tendency tones with regard only for the total desired result and a complete disregard for the dissonance thus created. However, an analysis in the light of our traditional harmonic concepts discloses the interesting use of major and minor secondary sevenths (Measure 1, first chord C major seventh, second chord A minor seventh, third chord E major seventh) and augmented eleventh chords (Measures six through nine section B).

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

Los Angeles—Charlie Barnet, currently at Casino Gardens, local beach spot, will go into the Strand theater. New York, latter part of January.

Garroway Spins Em A New Way

Chicago—A new idea for discipled in the control of the control of

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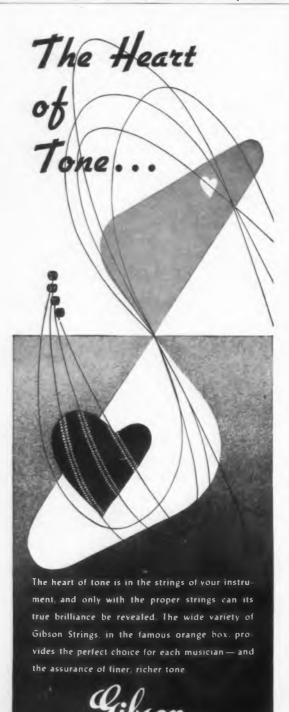
Garroway started the gimmick with Woody Herman's Your Father's Moustache and Bijou, and Anita O'Day's That's What You Think and admittedly leans toward the modern school. He drives his listeners crazy repeatable by spinning over and over the control of the cont

ward the modern school. He drives his listeners crazy repeatedly by spinning over and over certain parts of records that knock him out (Sarah Vaughan, Raeburn, etc.)

Another gag used, which was plenty interesting musically, was the playing of two identical records simultaneously, one a fraction of a beat behind the other. A difficult stunt to do technically, Garroway and his aid so far have managed okay. The effect is amazing when done perfect.

The 1160 Club started several months ago as a sustainer, now runs an hour and a half each midnight, five nights a week, with two sponsors. It's easily the hippest platter show locally.

Down Beat covers the music news from coast to coast.





1946

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By Michael Levin

Roseland ballroom has finally

Roseland ballroom has finally done something it should have done years ago: fired Ovie Alston's relief band and hired rhumbaist Guy Granada.

No ill is meant trumpet-leader Alston by the above remark, but with respect to the new big bands which play the spot, it's a respite from a large headache.

The Roseland patrons are a very special sort of ballroom hound as every leader who has played the place has found to his silkney. They not only want ballads played at a peculiar quick-step tempo, they also want rhumbas and more rhumbas.

Result has been that 18 or 20 piece

to do.

Result has been that 18 or 20 piece bands going in un warned, either haven't played enough South American music, or else the rhythm section and one soloist have faked through 10 or 12 choruses of something in G while the rest of the band stared at the dancers. With a new relief band devoted to nothing but Latin music, perhaps the bands working the spot, usually big outfits trying to crack New York City for the first time, will get a chance to show what they can do at rhythms for which they are better trained.

This is no short-sele on rhumba

which they are better trained.

This is no short-sale on rhumba music. Played properly the south of the border stuff has more varied rhythmic interest in it than almost anything native in these parts. But most American bands don't play it properly, and certainly in this special case, it's a break for every new band in the business.

Much fur flying around New.

Much fur flying around New York City last month when Sam Donahue's ballyhooed "battle of music" with Lionel Hampton didn't come off. Many irate statements made on both sides, with the truth simmering down to the fact that Ben Harriman, Aquarium Restaurant owner, brought Hampton in a week early to bolster business, which like everyplace else in New York City, was bad.

Hamp, for reasons best known to himself, felt that it would be letter business for him to be on the stand alone, with respect to billing, radio shots, and working the spot generally. Donahue's han-

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O TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO OF EVERY CHORD OF MUSIC FOR ALL Eb. 8b 6 C INSTRUMENTS AT THE SAME TIME OF THE COURSE ON ARRANGING OF CHORD PROGRESSION OF CHORD PROGRESSION OF CHORD PROGRESSION OF TO BE ABLE TO TRANSPOSE ANY SONG TO ANY OTHER KEY OTO BE ABLE TO ANSWER ANY QUESTION OF HARMONY

The Lightning Arranger to the only ministed device in the world mat will DO ALL THIS! It is colored. DON'T DELAY To set our Row were because and manage dealers. Fewer was because of the world manage dealers of search only the search of the world manage dealers.

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LeTang Trains The Jordanettes



New York—Dance routines for the Four Jordanettes, now on sour with Louis Jordan and his orchestra, were created by Henry LeTang, seen here in rehearsal with the girls. I got a letter from the manager of a Johnny Meijer, accordionist extraordinary of Holland. Billing his boy as "Accorden virtuous", the manager informs me his artist with Louis Jordan and his orchestra, were created by Henry LeTang, econ here in rehearsal with the girls.

Show York—Dance routines for the Four Jordanettes, now on tour with Louis Jordan and his orchestra, were created by Henry LeTang, dionist in the country who can play five notes at once, doing with the stomach Steinway what the manager informs me his artist with this Joe Mooney, and what's don't we get Meijer over here to the entire sax section of a band does."

Van to Mid-West

Los Angeles — Garwood Van, one of coast's top territory bandsmen, left here latter part of November for stint at Detroit's Statler hotel. Signed new vocalist, Jonni Jonson before departure. Van took nucleus of ork, planned to recruit needed men in Chicago. in Chicago.

in Chicago.

me a little hesitant is that he is also listed as "The Paganini On The Accordeon". I'm a little wary of these one man band deals—violinist playing an accordion keyboard—hmnmm.

All of which reminds me of the following gem from Nick Kenny's NY Mirror column of Nov. 26, 1946:

"Musicians listen in reverently whenever Ernie Felice of Campbell, California, is on the air. He is the only accordionist in the country who can play five notes at once, doing with the stomach Steinway what the entire sax section of a band





RECORDS

The Satisfiers, vocal group on the Chesterfield Supper Club, have been given another year on Victor Records, with an option pickup lasting until January. 1948. Group members are Helen Carroll, Mrs. Carl Kress in private life and original member of the Merry Macs, Art Lambert, Bob Lange, and Ted Hansen.

Bob Lange, and Ted Hansen.
Sonora has added Ray Anthony's orchestra to its roster, with Monroe Postrell, formerly of Continental, in the chief flack slot... Defunct ARA is being sold piecemeal instead of as a unit. More dough that way... Decca has appointed Dr. Remsen duBois Bird, former president of Occidental College, as Educational Consultant. Bird, an authority on youth and adult education, will explore the general field of

Chicago Kids Pose With Gene



Chicago—Kidding with Krupa at the College Inn here are, left to right: Paul Mares, Jr., son of the NORK trumpetman; Mary Loretta MacDonnell, Gene himself, Marilyn Bell and Dick Jonas, music student from Depaul, who plays alto and clary in youth bands.

literature for more album ma- Hot Rocks, Private Life Of A Vul-George Barens, Chi radio guitarist, has peted with Keynote. The agile string man will cut some of his fabulously titled instrumental specials: Evolution Ascension for Get Your Gun east. New gimmlek

is kiddle album in French! Char-sons Francaise Pour Les Petites is the title and Enny de Vries the chantootsie.

chantootsie.

Musicraft will begin a classical series. First albums skedded are the Beethoven Grosse Fugue by the Kroll Quartet, and a group of Scarlatti harpsichord sonatas by Sylvia Marlowe. The Musicraft Recording Corp., formerly Jefferson-Travis Corp., also announced that the Atlas Corp. has acquired a "substantial financial interest in Musicraft."

The Record Album of the Month

in Musicraft."

The Record Album of the Month Associates, Inc., is now merchandising its "club" package through retail stores, as well as by direct mail ... Capital Records will have exclusive use of recording studios at RKO-Pathe in New York.

LOCATIONS

Gene Howard, former Kenton vocalist, has become advance man for the band, with a double duty as band photographer... Connie "Knight" Tarentino has his trio at the Middlebrook near Somerville, N. J. Joe Tarentino is on bass, Charlie Allo on accordion and Knight on clarinet and tenor. Eddie Miller and Joe Maimone alternate on vocals.

Frank Kelton is the new professional manager of Paul-Pioneer Music. Imperial Music, only mixed pub house, received the annual "Award of Merit" from the Young Citizens Political Action Committee for "outstanding achievement in promoting inter-racial un-

Food On Way So Jail's Out

New York — Explaining the Charlie Barnet band's Honoluh encounter with local police, Lou Randell, the Mad Mab's attorney, said his charges didn't end up in a Hawaiian can, like so many pineapple slices. They did, he admitted, get a visit from the boys in blue when some new, unnamed juice got the better of some of the musicians and brought the law in an effort to restore quiet.

"As I get the story—and I was on the coast when the boys got back from the islands—the cops said, 'If you don't quiet down, we'll take you to the klink.' And so one of the boys said, 'You can't do that, we just sent out for sandwiches!'

"So the cops said 'O.K., we might as well stick around and eat a few ourselves.'"

And that's all there was to it

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expose Duke instru pipes vibral throu doubt instru rolled as no those val, si wheel

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series

ferent those ning) tional stops, organical stops, organical the control of the co

derstanding in the field of music."
Principals are Paul Secon, Waverly Ivey and Murray Sporn. . . . Murray Baker was made professional manager of Robbins Music. Baker was formerly with Burke and Van Huesen. Chick Kardale has moved into the B. & Van H. Cateago office.

(Have you ar your outfit been making record or publishing news? Changing leastion? Getting air time? Write Trade Tattle, Down Beat, 2415 RKO Bidg., N. Y. 26, N. Y.)

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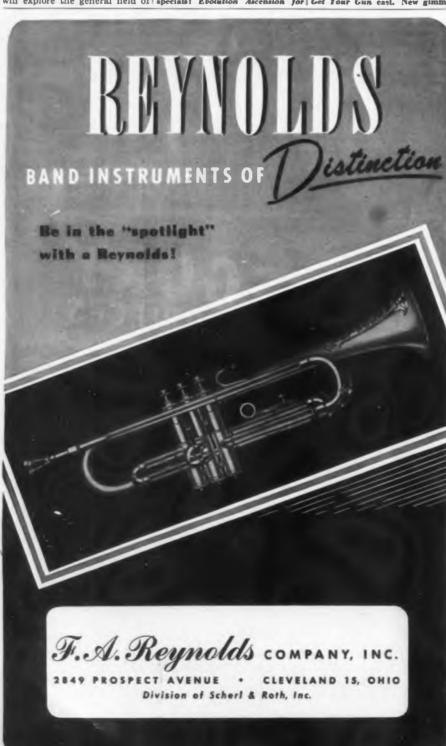
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Things You Can Discover At An Ellington Concert

By EDDIE RONAN

New York—Duke Ellington's Festival at Carnegie hall Sat-New York—Duke Ellington's Festival at Carnegie hall Saturday night, Nov. 23, exposed some rather interesting bits of information. Especially from seat B 36. This seat, for those unfamiliar with the seating arrangement of Carnegie, is on the parquet, the second row from the stage, the farthest seat to the right—and is best suited for those persons having both eyes located in their head just above their left of the carney Uses Left Heel Once I learned to ignore the

I discovered the following sinistral data sitting, or twisting, if
you prefer, from B 36. Let it be
known here that from B 36 I
could see only Duke at the piano,
his guitarist Freddy Guy, the
three-quarter back-view of saxist Harry Carney and a beautiful,
hand-carved, roll-top organ
which as the show progressed
came more and more to fascinate
me.

came more and more to fascinate me.

Facts About Organ

In my years of following Ellington, never did I realize that through him I would become so exposed to the organ. The organ, Duke led me to discover, is an instrument with a keyboard and pipes of wood or metal, made to vibrate by means of wind forced through them from bellows. (I doubt if this holds true for the instrument which had been rolled to the side of the stage so as not to obstruct the view for those attending the Duke festival, since this instrument was on wheels and I could see no pipes—obviously, an advancement by those who planned beyond yesterday.)

Wetertheless the number of

wheels and I could see no pipesobviously, an advancement by
those who planned beyond yesterday.)

Nevertheless, the number of
series or groups of pipes of different kinds and dimensions (by
those who didn't do much planning) give an organ a proportional number and variety of
stops, by means of which the
organist can change the tone
quality, the power of sound, and
the compass of the instrument.
Not only that, but the mechansim by means of which the organist makes any given stop
speak is called a register. And,
I might add while we are at it,
a large modern organ will have
three or possibly four manuals
(keyboards) and one keyboard
for the pedals, played by the feet.
And through the assorted use of
all these things the organist expresses the effects of sonority,
oft, loud, and awe-inspiring.
Out have been plucked from
the Golden Eagle (Aquila Chry-

written.

Carney Uses Left Heel
Once I learned to ignore the organ, I found that Duke sits head and shoulders above his plano, that Freedy Guy is a right-handed guitarist and that Harry Carney never taps his right foot, but his left heel, to keep rhythm.

Program notes said that Duke composed the second number, The Mooche, early one morning at the old Cotton club. What it didn't tell was that at one time while Duke was playing from the old CC. Ted Husing, the sportscaster recently turned disc jockey, announced the remotes from there. And, that might have been added. I would have enjoyed reading it while resting my sprung neck.

Second bit of edification that startled me from B 36 was the universally bad standing posture of soloing musicians. They appeared from my angle to stand most like an inverted "S" and that to those who know is not good—if not downright unsound.

Stance Important

Stance Important

saetus), a magnificent bird inhabiting mountain regions west of the Mississippi and a bird similar in size to the bald eagle, but with dark brown plumage, and whose feet are feathered to the toes and who preys chiefly upon small mammais and birds including rabbits, lambs and grouse, but I doubt it. And, The Golden Cress could have sprung from any one of a number of plants of the mustard family, but I likewise doubt this.

Clue To Mystery
Further investigatiton ("... a must for all good reporters:"
The Young Yeusman's Manual.) revealed two persons close to the Duke—Leonard Fe at her and Cress Courtney. I wonder.

Flippant Flurry, a Billy Stray—

horn showcase for clarinetist bunds the top on showcase for clarinetist that to pune of the concert and Duke's A Very Unbooted Character paraphrased me to a "T" for sitting out the whole concert—even to the uninspiring efforts of Django Reinhardt—in B 36.

All I have to say now that it is over is, "Doc, when will my neck be out of this cast?"

Vocalist Weds

New York—Bob Sylvester, New York Bob Sylvester, New York News music columnist, last month married Bunty Pendieton, a strings, plus standard brass a reeds.

Neal, who is staff arranger in Connecticut. Miss Pendieton has appeared at the Monte Carlo and the Gladstone hotel.

New York-Neal Hefti, finished New York—Neal Hefti, finished with his stint as trumpet sub for Ray Wetzel of the Stan Kenton band, is completing an unnamed piece of Latinized jazz that he'll direct for a Norman Granz record session. Hefti, revealing that Latin music is his favored, says the new work will feature a Cuban rhythm section and strings, plus standard brass and reeds.

Neal, who is staff arranger for Charlie Ventura, intends to set up shop in Hollywood, the better to stab at some radio work.



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(5) YOUR FATHER'S MOUSTACHE

*(6) PANACEA

(7) GOLDEN WEDDING

(8) APPLE HONEY

(9) NORTHWEST PASSAGE

(10) BIJOU

*(11) WILDROOT

*(12) BLOWIN' UP A STORM

*(13) THE GOOD EARTH

Ralph Burns Piano Solos

(14) BIJOU

*(15) BLOWIN' UP A STORM

*(16) APPLE HONEY

*(17) GOOSEY GANDER

(18) NORTHWEST PASSAGE

*(19) PANACEA

*(20) WILDROOT

*(21) THE GOOD EARTH

*(22) BLUE FLAME

Bill Harris Trombone Solos

(WITH PIANO ACCOMPANIMENT)

(23) YOUR FATHER'S MOUSTACHE

*(24) BLUE FLAME

*(25) BIJOU

*(26) PANACEA

*(27) NO! DON'T! STOP!

Joe "Flip" Phillips Tenor Sax Solos

*(28) APPLE HONEY

*(31) GOOSEY GANDER

***(29) YOUR FATHER'S MOUSTACHE**

*(32) PANACEA

*(33) NORTHWEST PASSAGE

*(34) BLUE FLAME

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DOWN BEAT

Granz Throws Leon's Own
Words Right Back At Him

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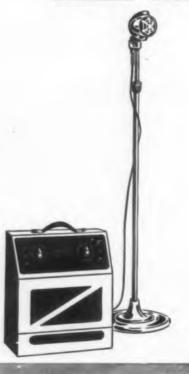
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Three guys, more than any other, responsible for the early development and success of the Cotton Club in Harlem, were a devout Irish Catholic songwriter from Boston. a Jewish veteran of the first world war and a Negro band leader. An indication of the cosmopolitan atmosphere which attracted world motables to the place.

These men were, respectively, Jimmy McHugh, writer of Sunnyside of the Street, among a myriad of other hits: Herman Stark, a smiling, genial army machine gunner instructor; and, of course, Duke Ellington.

Others Helped Later

myriad of other hits; Herman Stark, a smiling, genial army machine gunner instructor; and, of course, Duke Ellington.

Others Helped Later

Other personalities contributed to the success of the club at later dates, Cab Calloway, a showman and performer as well as band leader; Ted Koehler and Harold Arlen, a songwriting team responsible for Stormy Weather; Ethel Waters, who introduced that record breaking song, and Kid Oriffith, a head waiter who knew his business.

But we are talking about 1921, when the club was under the direction of a chap named Walter Brooks, who had put on the Shuffle Along show in the legit theater, and a new tu n e s mith named Jimmy McHugh had come to Manhattan from New York to Jimmy wrote that first show without the knowledge, nor the start of the fow every six months.

Jimmy wrote that first show without the knowledge, nor the start of the first show without the knowledge, nor the start of the product of the first show without the knowledge, nor the start of the product of the first show without the knowledge, nor the start of the product of the first show without the knowledge, nor the start of the product of the first show without the knowledge, nor the start of the product of the first show without the knowledge, nor the start of the product of the product of the first show without the knowledge, nor the start of the product of the pr

New York to break into the writing business.

Jimmy wrote that first show without the knowledge, nor the recognition of the owners of the club. These were, not in the



It featured a trumpet player called Bubber Miley.

M c H u g h Lalked the Cotton Club boys into letting him use the Ellington band for his next show. Duke had some theater bookings, but these were cancelled with exception of one date in Philadelphia. The manager didn't want to turn him loose, but some word was passed from the boys in Manhattan to the boys in Philly, and he changed his mind at the last moment.

Music Too Weird

Music Too Weird

The band hit the Cotton Club on a Sunday morning, rehearsed all day and opened the show that night. The salary was \$850 per week. The owners didn't like Ellington's music at first, said it was too welrd and that the band wasn't cutting the show music. Jimmy asked Mike Best to speak to the band. Mike did. He said:

"If you guys don't get here and

He said:

"If you guys don't get here and start rehearsing from tomorrow on. I'll get a baseball bat, and you all know what that means!"

McHugh feels that this was the turning point in the progress of the Ellington crew, and that Mike and his baseball bat were really

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the Street, and some crazy titles responsible for the success of the like Harlem River Quiver, Preeze band. One thing is certain, Mike and Melt, Don't Monkey With became one of the closest and staunchest friends Duke ever New MCA Su

Duke Starts Arranging

Before the twenties ran out, the Cotton Club had become one of the most famous show places in Manhattan. Its opening nights were as important on the social calendar as those of a Liegfield Follies or a George White Scandals. Formal dress was the rule rather than the exception among the patrons.

McHugh gave Duke his start as an arranger, too, paying him \$50 an orchestration for scoring numbers for the shows. In 1927 Jimmy met Dorothy Fields and asked her to write a club show with him. It turned out so well that Lew Leslie signed the newly formed song team to write a stage show for him.

It was called Blackbirds of 1928, featured a number titled I Can't Give You Anything But Love Baby, and did right well for the producer.

New York—Ina Ray Hutton has broken up her band, is going to California for a rest and will return in March to reorganize for a date at the Strand Theater

New MCA Suit

New MCA Suit

New York—West coast ballroom op Larry Finley upon his
return to Hollywood earlier this
month will file a three million
dollar suit against MCA claiming
damages cropping from the firm's
alleged monopolistic control in
violation of the Sherman antitrust act. Finley, citing damages
incurred from March to date,
will attempt to show that the
agency serviced nearby ballrooms
refusing to supply him with MCA
properties he requested.
Earlier this year Finley won a
similar action against MCA with
the court first ordering the
agency to pay him \$55,000, then
revoking the order so that MCA
was only to fork up court and
lawyer fees.

Boy For Bob Crosbys

Los Angeles—Wife of Bob Crosby added another heir to family with arrival of couple's fourth child, a boy, at St. Vin-cent's Hospital here recently. Present Mrs. Crosby and band-leader now have three boys and one girl. Bandleader also has a daughter by former marriage.



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Christmas is back and the swollen flood of kiddie recordings is topped by the usual resonant Silent Nights and tricky versions of Jingle Bells.

Kopasetic!

versions of Jingle Bells.

Sterling exception is the magnificent recording of The Christmas Song, written by Bob Wells and Mel Torme and recorded by the King Cole Trio backed by strings and harp (Capitol 311). Here is the first song I have heard which makes Christmas palatable in present-day fashion for present-day kids and yet perfectly retains the tradition of the green and the tradition of the green and white. Special mention to Bob Wells for a lyric that is clever and For Christmas. (Victor P 161)



YOU GOTTA PET MY PUP!

ovel song hit as featured by GORDON POLK, Soloist
BOB CROSBY'S Orchaster

INTERNATIONAL SERVICE Publications Division 708 N. La Cienega Blvd. LOS ANGELES, CALIFORNIA

touching and to Nat Cole for a humorful and tasteful version. Without any question this retord will be a standard for years to come. Against the Cole record, Perry Como's records in album form are competently sung but sound flat and uninteresting. They include the usual tunes plus Winter Wonderland and I'll Be Home For Christmas. (Victor P 161)

Frank Sinatra has a single (Columbia 37152) of White Christmas and Jingle Bells. The former belongs to Crosby despite Christmas and Jingle Bells. The former belongs to Crosby despite all. while Sinatra drags excessively what should be a sprightly holiday tune. On Silent Night (Columbia 37145), he fares much better, singing the song with the simplicity it requires. His voice could use more body though. Adeste Fideles shows the lack even more.

The Les Brown scoring of The Christmas Song (Columbia 37174) sung by Doris Day is in itself a fine record if the Cole version weren't still ringing in the ears. Flipover of When You Trim Your Xmas Tree is an easy-flowing tune with a tasty modulation out of an organ effect second chorus.

Johnny Mercer gets his two bits in on Winter Wonderland (Capitol 316) with the Pied Pip-

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Boring 1

ers, while Jo Stafford, the Lyn Murray Singers, and Paul Weston work over White Christmas and Silent Night. It's my old beef about Miss Stafford—wonderful intonation and discipline and a peculiar coldness that vitiates what she is trying to do.

what she is trying to do.

If you want a clever twist on
the Yuletide season, sung with
skill and humor, get Tom Glazer's The Twelve Days of Christmas from his Keynote Album 131.
Glazer is one of the most ingratiatingly sincere ballad singers now strumming—as you will
hear. hear.

hear.

Note: As you have probably gathered, the Cole carol really hits home. Its coupling is rather a curious one for the season: an instrumental, it showcases the Cole Trio in very unusual fashion, much the way Stan Kenton is wont to work his piano against bass, with Occar Moore's guitar taking the relief solos, Only red ink splotch would be tossed at some of Nat's piano entrances where the piano tone is a shade harsh and strained for an idea as delicate as this one.

Hot Jazz

Art Tatum Trio

The Man I Lova
Dark Eyes
Body And Soul
I Know That You Know
Flying Home
On The Sunny Side Of The

Originally released on Comet some years ago, these 12-inchers are being repressed and released through Black & White. Surfaces are awful, making the combined efforts of Messrs. Tatum. Tiny Grimes (guitar), and Slam Stewart (bass) very hard to hear.

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While there are flashes of great playing by all three, most of what's here is the sort of showing off that this trio, fast technicians all, can do too well. Best ensemble work is on *Home* and solos are *Street*. These men can and have done better. (Comet T-2)

Trummie Young and His Lucky Seven

\$\$\ Rattle And Roll
\$\$\\$\$\ Behind The Eight Bar

Strictly all stars here with hon-Strictly all stars here with honors going to Buck Clayton
(trumpet) and Trummie, on the
tune which Buck wrote but
which ended up with Benny
Goodman as co-author. Trummie moves off with the solo on
the flipover even though Slam
busts several horse hairs trying.
(Cosmo JS 901)

Swing

Stan Kenton

Il Come Back To Sorrento
| | Artistry In Bolero
| | | Safranski
| | Jopus In Pastels
| Il Ain't No Misery In Mo
| | J | Jristry In Percussion
| | Il Fantasy
| Il Willow Weep For Me

This album is certainly This album is certainly heart-warming event for band leader Stan Kenton. Whateveryour views of his music, there is almost no one in the business who doesn't like and admire the gaunt west coast pianist for his honesty, sincerity, and earnest desire to see music progress.

The Artistry series is continued with Bolero, Bass (Safranski), and Percussion. They and the other sides



Stan

choirs. and a occupation with harmonic color-

occupation with harmonic color-ings applied in strong dynamic contrast.

Some of the complaints pre-viously voiced with respect to Boyd Raeburn apply here: not enough real dynamic shading, heavily blotched application of colorings, and a constant reiteration of certain rhythmic and harmonic tricks. However in



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most of the scores done either by Rugolo and Kenton there is very definite intent and build-up to climaxes that are too often miss-ing with other bands trying the mme effects.

ome effects.

Only other real criticism of the band is that whereas a band like gliington tosses off similar tonal constructions with ease and fludity, there are too many times when the band sounds labored and too carefully prepped for its role.

role.
Sorrento is laid out for the yido Musso tenor. The background figures as in some of the Handy scores in a sense detract from the continuity of the solo line rather than enhancing it. As for the high-noted coda, there have been a great many tenor records doing the same thing.

records doing the same thing.

Bolero starts with the dance
rhythm and a single-fingered
exposition of the pretty theme on
plano. Rhythm line keeps moving up chromatically, a good gag
keeping it out of the heavy rut a
rue bolero line can fall into.
Climax doesn't quite get to the
heights Rugolo wanted, I suspect.

Saftanysh' is more of the fast

Safranski is more of the fast pizzicatto against Kenton piano with bass by the redoubtable Eddie. For my harsh review of five years ago, mes apologies, because this is certainly virtuoso bass as it is known in jazz.

cause this is certainly virtuoso bass as it is known in jazz.

Opus, written some five years ago is a very pretty reed deal with a widely split section and some strongly effective lead alto work. The delicacy of the side points up once again a main fault of the band: too constant striving for climactic effect.

Misery opens with Kal Winding blowing some sensational trombone—interesting especially if you have an old Teagarden disc around and can hear the difference in the way the boys play the blues these days. Tune was written by Gene Roland and the blues are sung by June Christy. Initial effect is something like Duke got behind Betty Roche in the Blues section of BB&B. La Christy double-times some unusual blues lyrics and Boots Mussulli gets an alto chorus.

chorus.

Percussion gives gangling Shelley Manne a chance to strut at drums. Get the very clever intro with the rhythmic pattern picked up by alto joined by trumpet and then the entire brass section. This is a favorite love of Stravinsky's—interesting to find it here—as Dexter's notes point out. There follows a really tightly written chorus between brass and drums of which the band and Rugolo can well be proud. Here is no brassiness for volume, but really well conceived music.

Fantasy opens with an unusual effect of plano stating whole-tone theme and guitar following up on after beats while bass quadri-times. Then the Musso gets his in, after which unison trumpets and trams chase each other around on dropped 4ths of the theme. There are strong touches of the John Birks Gillespie here.

Willow has a Christy vocal backed by plano and brass moving up in step tones. Good example of under-statement where the trombones play a figure up to Fantasy opens with an unusual

the trombones play a figure up to the expected change, but never

BEST BETS

Swing

Artistry In Percussion by Stan Kenton (Capitol)

Dance

Gotta Get Me Somebody To Love by Claude Thornhill (Columbia)

Vocal

After You've Gone by Kay Starr (Lamplighter)

Novelty

The Christmas Song
by The King Cole Trio (Capitol)

hit it, leaving you hanging waiting

Ing.

These are all almost without exception excellent sides with much to listen for. They never swing in the accepted sense now, and too often they sweat too hard for the effect. The old bugaboo of intra-section writing comes up, as does the question of shading. But Kenton all in all can be proud of this album. It is fresh, and it does accomplish many things musical. (Capitol BD 39)

Charlie Spivak

Stomping Room Only

Home was originally done six years ago by the Spivak band for Okeh with men like Dave Tough and Jimmy Middleton in the band. The difference in beat and quality makes this present band sound very weak and thin by comparison. Certainly if Charlie is going to record jump tunes with what is essentially a sweet band, he should avoid remaking tunes he did with a really fine band. The saxes are especially bad on both sides. Only, hardly better, is the sort of thing bands were doing in 1938. Charlie Spivak is much too good a musician to front for this sort of thing any longer. (Victor 20-2019)

Lionel Hampton

II Tempo's Birthday
II The Pencil Broke

Hope Decca gives Joe Mooney better surfaces than these be-cause you can hardly hear the Hampton band through them, much less four men playing soft-When Hamp went into the



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opening of his vibe chorus, Beat staffer ron wanted to know who put the radiator in the studio. I did manage to hear a snatch of Parkerish alto through the sand. (Decca 23696)

Dance

Tex Beneke

Stardust
S Falling Leaves

That billing certainly is slowly changing; with this one, Tex is billed as TB with "the Miller orchestra." The recording of Stardust is pleasant, but it has a beautifully reeded Miller to buck amongst others, and the scoring just doesn't stand up. Strings behind an absolutely straight meloday on French horn are too prosaic for these days. Beat for dancing is a shade loggy too. Leaves uses the old clary over

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saxes voicing which Miller popularized—there's also a spot of breathy Beneke tenor. (Victor 20-2016)

Claude Thornhill

II Yours Is My Heart Alone III Gotta Get Me Somebody To

Alone opens very simply with unison clarinets leading into Thornhill's daintily arpeggioed piano which is interlaced throughout the rest of the record. Reverse not only has a lightly tongue-in-cheek cowboy introbut some harmonic touches back of what is a very ardinary time. of what is a very ordinary tune (Modulate to Page 20)

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V-1992. Swamp Fire; Just Squeeze
Me—Dube Ellington—63c

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or It Ain't No Good—Ernix, Hawkins
—63c

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Cryin' Again; Boyd Raeburn—79c

| M-367. Dr. Foo; Oh Me Oh My—
Slam Stewart—79c

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6—Lienel
1—Les E
5—Count
16—Gene
11—Harry
11—Toman
14—Dinny
14—Dinny



(Jumped from Page 19)

to give Buddy Hughes a real assist. This is the real test of a dance band, when they can take bad material and make something noteworthy out of it. (Columbia 37098)

Tommy Dorsey

I This Time

If There is No Breeze

Time has the usual silken
Dorsey horn (flat on one note incidentally) plus Stuart Foster
Tocal. Breeze is the successor to
Symphony by Alstone, all patterned on TD's format as per the
past six years. (Victor 20-1985)

Vocal

Don Large Chorus

Stardust
Sells Of St. Mary

(t's a very interesting thing that ever since the Fred Waring

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choir days, almost no big chorus will sing with any kind of a beat. The Large group is no exception, and with very ordinary harmonic and solo ideas doesn't exactly break things up. Seems a shame with all these voices to arrive at so little musically. Surfaces are excellent—evidently Vogue has started to lick its mechanical problems at last, even if the pick-churs are kind of corny. (Vogue 710)

Kay Starr

III St. Louis Blues
III After You've Gone

More of the Starr effort to sing blues in the traditional manner, backed here by stars including Barney Bigard on clarinet and Milt Raskin (piano). There is no question that Miss Starr is copying a tradition—there is also no questioning her sincere espousal of its manner and mannerisms—there is nothing phoney about what she does here. Bigard gets a long chorus on Gone, whose rhythm is hurt a bit by overguitar balance. (Lamplighter

Dinah Shore

SS A Rainy Night In Rio

NEW STANDARD

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Rio is a song built up on the verture

Listening To The Playback



New York—At his first recording session at Decen. Joe Mooney listens to a playback with Milt Gabler (center) and Morty Palitz (right). (Staff photo by got)

one eternal question: and the answer is censorable—so Dinah answer is censorable—so Dinah spends the side being coy. Her diction and phrasing are worth checking however. The back-ground on *Dreams* is a little holey in spots. (Columbia 37157)

Peggy Lee

SSS It's A Good Day SSS He's Just My Kind

Here's another Peggy Lee-Dave Barbour tune with Dave's little group doing the backing. Peggy sings half-time to the group with around by trombones. Good unison idea to a trumpet solo sounding like the boy Linn again and a Barbour solo plus clarinet. There certainly is always a lot of good

"Don't Wear Slacks Pretty Baby"

Don't miss this timely tune recently introduced on Bob Smith's Show over Station WNBC

SEASON'S GREETINGS

JIMMIE BAKER ORCHESTRA

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music going on back of Capitol's singers. Get the fancy ending with Peggy fading away into the echo chamber. **Kind** shows Peggy with an unusually husky quality—sounds as if she might have had a cold. Fine following chorus with Barbour playing single string against trombones and an ad lib muted trumpet. (Capitol 322)

Slipped Disc Division

A. By some eruel vagary of fate, we anitched credit from Moe Asch's record firm and gave it to some undeserving cad when reviewing the following albums. If you've bought them, you will know the credit lies with the Moe, not with a Joe:

Mary Lou Williams Disc 612
Josh White Disc 561
Richard Dyer Bennet Disc 609
Ralph Page Square Dances
Disc 630
B. Norman Granz insists that

B. Norman Granz insists that he didn't use phoney pseudo-nyma (interesting thought in it-self) with Dizzy Gillespie and self) with Dizzy Gillespie and Mel Powell when they recorded for his Vol. III of the Philhamonic series. Granz says that they were under contract to him and entitled to use their own names on the records but preferred John Birks and Shoeless Joe Jackson.

Have you met Reeds Gilbert? You will.

One Juke Box Maker Holds **Nickel Price**

New York—The J. P. Seeburg Corp. appeared to be the only major holdout for the 5 cent play as Wurlitzer, AMI and other juke box manufacturers asked their distributors to convert to 10 cent 3 for a quarter set-ups. The conversion kits will sell for less than a dollar and can be inserted in standard machines.

Abandoning its slogan, "America's Favorite Nickel's Worth Of Fun," Wurlitzer ran page ads in the trade pubs announcing the recommended change to juke operators.

Ralph Emmett of The Cash Box, journal devoted to must box operators, stated that the drive for the boost was initiated some lime ago by Dewitt Eaton v.p. of AMI. Emmett pointed out that the majority of manufacturers are behind the 10 cent play because of increases of nearly 300% in the cost of machines and somewhat smaller rises in the cost of records, needles, maintenance and salaries.

Seeburg feels that it can hold the line, just as Columbia, alone among record manufacturers, has stuck to its customary prices.

National New Price at 75c

New York—While Keynote and other diskeries jumped prices and still others mulled over similar moves, National dropped the taniff from \$1.05 to 75c on Billy Eckstine discs, firm's top seller. National says production efficiency has made the price cut possible and points out that its plant in Scranton is now able to handle the out-put of several other large indies. indies.

indies.

Firm has recently pacted the Amory Brothers, jump spiritual singers now at Leon and Eddie Other major addition is Jack Carroll, former Les Brown vocalist. Carroll will wax ballads backed by a 32-piece unit under Dave Rhodes, the planist-arranger who changed his name from Dave Rose to avoid confusion with the other planist-arranger.



VASILIKI MAVKOGEORGE

This exotic beauty is 19 years old and calls Manchester, New Hamp-shire, her home. She is of Greek



She is of Greek descent, as you migh! expect from her name, and received her education is Boston, She he only been stap-ing professional by for less that

ting professional by for less than two years and her first job we with the Cambridge of the More recently with the Sam Donahue crew, planto go to the west coast before the end of the year to join Xavier Cugat. Her professional name is:

Belly Goorge

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Thornhill and Kenton Ahead, **Ellington Close**

(Jumped from Page One)
his King of Corn crown, with
1249 tallies piled up.
For chairs in the mythical allstar band, Roy Eldridge, Ziggy
Eman, Charlie Shavers and Pete
Candoli were running in that
order as trumpets, while the
trombone race saw Bill Harris,
Lawrence Brown, Kai Winding
and Lou McGarity out in front.

Carner Leads Pall

Carney Leads Poll

Carney Leads Poll
Johnny Hodges, Willie Smith
and Charlie Parker, on alto saxes;
yido Musso, Filp Phillips and
Coleman Hawkins, tenors, had
comfortable leads. Harry Carney
seemed likely to run up the high
score of the poll, with 1,446 already tallied for him as bary sax.
Buddy DeFranco and Jimmy
Hamilton were still leading the
darinet group, Mel Powell and
Dave Tough were holding their
front positions on plano and
drums, Eddie Safranski and Oscar Pettiford were battling it out
on the bass, and it looked like
Oscar Moore on guitar and Billy
Strayhorn and Ralph Burns as
arrangers. arrangers.

June Seems Cinch

One sure bet seemed to be the selection of June Christy as favorite girl vocalist with band, dince she is challenging Harry Carney's position as poll leader.

Here were the partial totals, as of December 1:

Swing Bands

1-Stan	Kentos					٠	۰		٠	۰	٠	۰	۰			'n				×	i	778
1-Duke	Blling	tos	2							۰												576
3-Wood	v Hern	0.01	B.												ı			ı.				353
6-Boyd																						
4-Benny																						
6-Lione																						
1-Les E		,,,,	_	•		•	•	Ť	۰	٠	۰	٠	Ť	Č	ī	Č	Č	Ĉ	Ô	Ō	Č	74
1-Tex I	Donaha	• • •	۰	۰	٠.	•	۰	۰	۰	۰	۰	۰	۰	۰	•	•	*	۰	٠	*	*	10
1-Count																						
10-Gene	Krupa								۰	٠	٠									×		49
11-Harry	Jame	в.			٠.																	43
11-Tomm	v Don	107							٠	٠												41
13-Boddy	Rich	Τ.		Ξ.			Ì	Ī	Ī	ì	ì		_		ī				ī		ī	25
11-Dinny	CIRROR	-1-	۰	•			•	•	•	۰	•		•								-	9.4
15-Johnn	ry Boti	hW(ρĬ	Ł		٠		٠		۰	۰	۰	•				٠		٠			33
16-Georg	ie Aule	4 .																				28
17-Ray B																						
H-Jimm																						

(none under 20 listed)

Sweet Bands
1-Claude Thornkill
3-Dake Ellington
1-Les Brown
4-Tommy Dorsey
5-Elliot Lawrence
(-Charlie Spivak
1-Harry James
8-Tez Beneke
-Boyd Rechurn
16-Randy Brooks
II—Vasgha Monroe
- Andley montes
13-Hal McIntyre
13-Gene Krupa
H-Guy Lombardo
15-Benny Goodman
16-Stan Finton
17-Sammy Laye
18-Woody incrman
IP-Freddy Martin 25
20-Johnny Bothwell 22
(none under 20 lieted)

Small Combos (Instrumental)

Small Combos (Vocal)

Pled Pipers	
3-Mel Tones	
-Mills Brothers	
T-Ink Spots	۱
Mederna rea	١
THOUSE MACE	
Town Criers 44	
-Andrews Sisters 43	
5-Delta Rhythm Boys	
De Colden Cott Court 1	
Golden Gate Quartet 30	
11-Charioteers 26	ļ

(none under 20 fisted)

Make	Sin	ge	r	(ľ	٧c	ot	1	B	8	10	10	ľ)	
1-Prank	Sinat	ra								٠.					921
1-Bing	Crosby	**		-		• •	**					3			56
1-Frank 8-Herb															4
1-Bob	Eherly			*	**	* *				*	*	*	•		-
	(none	une	der		20	ú	ini	ed	1)	ï		-	•	7	7

Girl Singer (Not Band) Perry Let 2-Jo Stafford 2-Billle Holiday 4-Anite O'Day 5-Dinah Shere

	Singer			
1-Peggy	Lee			134
3-Jo Sta	ford			144
3—Billie	Holiday			181
	O'Day			
5-Dinah	Shere			888
	Vaughan .			
	Day			
8-Marga	ret Whiting			49
9-Ella F	itagerald			24
10-Mildes	d Bailey			51
	Lewis			
	Claire			
	Forrest			
	Simms			
10-Kay B	tarr		********	31
	a Wayne .			
	Kallen			
IB Georgi	a Gibbs		*******	23
	Waters			
10-Marth	Tilton			20
	(none under	20 liete	d)	
	King of	f Cor	n	

		Ki	ng	ξ	0	d	f		(3	•	DI	r	ľ	9					
1-Spilke	3	one		٠.							٠									1241
3-Guy	Lo	mba	rd	0					٠						۰					471
3-Harr																				
4—Samn	37	Kay	8		۰	۰			٠		۰							6	,	121
6-Vaug	hn	Mo	nr	100		٠			٠	٠	٠		٠							112
-Louis	P	rim				۰	۰		۰					٠	۰			į.		65
7-Korn																				
8-Charl	le	Spl	لم	k	٠		۰		۰		٠	٠	٠	٠	۰					23
lt—Ted																				21
	(1	one	2.5	nd	la	P		2	0)	1	ì	14	d	ď	1)				

Favorite Soloist
1-Benny Goodman
3-Bill Harris
3—Gene Krupa
4—Harry James
5-Disay Gillespie
6-Artie Shaw
7-Art Tatum 6
8-Red Norvo 5
9—Vido Musse 8
10-Johnny Hodges 5
11-Benny Carter
12-Georgie Auld 4
13-Johnny Bothwell 4
14-Duke Ellington
15-Lionel Hampton
16-Legter Young
17-Tommy Dersey 3
18-Charlie Parker 3
19—Coleman Hawking 1
26-Joe Mooney
21-Charlie Venture 3
23-Woody Herman 3
(none under 30 listed)

ALL-STAR BAND

WLL-2	IAK	BANU	
T	ump	et	
1-Roy Eldridge			403
3-Ziggy Elman			385
3-Charlie Shave	PB		205
4-Pete Candolt			
5-Cat Anderson			
6-Muggay Spani			
7-Taft Jordan			
8-Sonny Berman			
9-Jimmy Zito .			
16-Bobby Hacket	t		61
11-Max Kaminsk			
13-Ray Linn			
13-Ray Nance			41
14-Neal Hefti			40
15-Chico Alvares			35
16-Ray Wetpel .			
17-Nate Kazebier			
18-Buddy Childen			
19-Al Killian			37
20-Buck Clayton			26
21-Miles Davis .			
22-Alex File			
00 D 1 1 1 0 CD			
23-Dominick Ger 24-Yank Lawson			
25 Red Rodney .			
(mone to	oder 2	D linted)	
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Tre	omlx	me	
1. Dill Wassla			7019

Trominue	
1-Bill Harris	12
2-Lawrence Brown 31	15
3-Kei Winding 18	
4-Lou McGarity 16	
	12
6-Tommy Pederson	81
7-J. C. Higginbotham	17
8-Vie Dickerson	72
9-J. J. Johnson	17
10-Earl Swepe	16
11-George Brunis	ñ
13—Juan Timel	20
(none under 20 listed)	•
(None thank 30 hered)	
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Tenor Sax

1-Vido	Musso				٠											d	10
2—Flip	Phillips	1														-1	17
3-Coles	een He	W	k	ŝ	n	8		*		*					*	.1	13



English Jazz Critic Visits



New York.—One of England's better known jazz critics and writers, Stanley Dance, paid a visit to America recently and dropped in at the apartment of Joe Thomas, Lanceford's tenor sax star. Left to right: Joe Thomas, Jimmie Lunceford, Stanley Dance and Jimmie Crawford, ox-Lunceford skinman now beating them with Edmand Hall.

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4-Lest	or T	oung													6	22	8	L	8-	-Di	m	L
5—Ted	Nas	h		٠.						٠						31	4	1	9-	-L	omi	
6—Ben	Wel	bater		٠.						٠					6	11	7	1	0-	-124	97	H
7-A1 8																			1-	-Al	۱۷i	B 1
8-Min																			3-	-Co	23	C
9—Eddi																			3-	-Ir	vii	38.0
10-Don																				-H		
11—Alla:																		1 1		-D		
12—Corb	y C	OPCOL	ran		٠.							 'n.	.,			3	0	Ιī	6-	-Ja	ıdı	cin.
13—Boor	nie '	Thou	a pa	080					٠,							2	9	l s		-12		
14—Luci																			8-	-N	lel	t II
15-Mac	Mel	Dong	ald		٠.			٠	٠.						,	- 2	1	1	_	-	_	(1
16—Stan	Ge	E				۰							٠			- 2	9	1				
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1-Rarry																			
3—Ernie																			
3-Serge	Chale	æ																	17
4-Bob	Gloga .																	ě.	- 4
5 Hy M	andell									۰	٠	٠			į,			ï	3
6-Eddle	Blejko)		i	i	i	٠		i	٠			٠				Q	Ç.	- 3
7—Chuch	Gentz	y				٠									ű.				2
8-Dick	Komen	de	ı.	٠	٠	٠	٠					٠			ĺ.			ū	- 3
9-Butch	Stone			ì	ì	i	٠	ì	٠	٠	i						٠		- 3
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1—Buddy																		
2-Jimmy	Ham	llto	100			٠	• •		۰	۰		٠				,		400
3—Barney																		
4—Irving																		
5—Hank																		
6—Abo M	ost .		٠.						٠	٠	٠	٠	۰	٠		ú		94
7—Aaron	Sach	٠.					٠.						٠					8:
8-PeeWoo	Ru	nell	l							i								70
9-Andy I	Pitzge	rale	ā				٠.					٠	٠					71
10-Tony E	cott .				٠			٠.		٠	٠							61
11-Sidney																		
12-Buster	Baile	y								į.			ï					34
12-Buster 13-Peanut	Ruc	ko		٠	·	ì			i	i	·		ì					20
14-Tony P	arent	4 .								i	i	ì						21
	none	um	di	M		2	0	8	ia	ń	N	Í.)					

		P	ï	8	1	n	0)											
1-Mel F	owell .												 						123
2-Teddy	Wilco	B								٠									807
3-Jess 6	Stacy				٠				٠	٠	٠		 	 					217
4-Johnz																			
5-Dodo	Marma	re	84	B									 						167
6-Ralph	Barne	١.						i		٠	ì								121
7-Arnol	d Ross			ì	ì					ì	ì	Ì.							120
8-Joe 1																			
9-Al H																			
0-Art 7	Catum .													 					63
1-Errol	Garner									į.				 					62
2-Hal 1	Schae ffe	P		Ĺ	ì				i	ì	ì						C		46
3-Teddy	Napal	00	'n		Ī					Ī	ì								34
4-Milt	Buckne	P	Ξ.		Ī				Ī	Ī	Ī							1	28
5-Joe E																			
6-Sten	Wharto	60		1	Ī	_			Ĭ	Ī	_	1					Ĭ	1	21
7-Jimm																			
B-Art																			
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Drums

1-Dave	Fough.			٠.	۰		۰	۰	۰	۰				×			76	ä
2-Shelley																		
3-Sonny	Greer						۰									,	341	D
4-Jo Jon																		
5-814 Ca																		
6-George	Wett	LÖ1	ne	r									٠				7	ī
7-Max R	oach .				ï	į,									,	ē	7	Ö



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	Lame								4.				
9—Loi	nin Bell	800							.,			٠.	٠
10-Ro	Harte					**		* *				.,	
11-Al	rin Stol	ler »					**						
13-Con	y Cole				**			*		٠.			
13-Irv	ing Klu	ger .					**	* 1	19.			٠.	
14-He	ary Rig	ER .			**		**			٠.			
16—Die	k Shan	ahan			**				*	٠.		٠.	
	kie Mil									• •	٠		
	dle Ben							-		. ,			
18-NA	k Pate				-		2	1			*	*	
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			Bı		8	8														
1-Eddie	Safra	nek	1																	Œ
2-Chub																				
8-Oscar	Pettii	ore	1																	8
4-Bob	Hagger	ŧ.																		1
5-814 T	Voise .				*	٠.												٠	,	1
← Junio	r Ragli	in .	٠,			- 1				٠								*		
7—Trigg	er Alp	eri						*		*		*				4		*	٠	
8—Gate	Frega	- 1			*				A	*				*	*	4	=	*		
9—Artle																				
10—Gene 11—Jack	Pullian	-	* *		,	**		*	*	*	•	,		*	*	*	*	۰	•	
11-9808	(none	MP.	di	P	*	24	'n	1	å		1	ř	'n		•	*	٠	•	•	
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11-Jack Leeberg						21
(none und	fer	20	linte	d)		
G	-					
1-Occar Moore	***				****	517
3-Reme Palmieri						
3-Tiny Grimes	= 4.8	***				126
4-Chuck Wayne						
6-Mike Bryan		400	***			102
6-Barney Kemel .						
7-Dave Barbour						87
8-Django Reinhar						
9-Billy Baser						
10-Freddie Guy						
11-Jack Hotop						
13-George Van Eps						
13-Mundell Lowe .						
14-Tony Rizzi						36
15-Hy White						
16-Milt Norman						33
17-Herb Ellis						30
18-Freddie Greene						
19-Irving Ashby						
20-Bill DoArange						
21-George Barnes						
23-Eddie Condon						
23-Allan Reuss						
24-Bob Abern						
25-Al Casey						
(none uno	Low	20	Marke	(In		
(none and						

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BILLY	Bries	me (L	1	*	*	*	4			*		۰	*	۰		٠		٠	٠		٠
-Ralph	Ber	ns.							.,			۰										
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Male	Sing	rer	(W	it	h	Ba	ın	d)
-Buddy	Stown	rt				***				.31
3—Stuart 3—Art L										
4-Al Hil	bler .									.91
Buddy Jimmy	Baun	dera	**	**	***	***	***	**	**	- 13
7—Buddy	Rugh	es								- 1
8—David 9—Don D	AFFE									-
♦—Jack I	Innter									- 1
1—Jack 1 2—Gene	Hastel	***	•	**	• • •	***	***	**	*	1
3—Harry	Prime									. 1
4—Tomm	y Mer	ter .	•		***				• •	
5—Prank 6—Tomm	7 Lyni	h								
(HORE	unde	7	20) 18	lete	d)			

Girl	Sim	90	go	1	7	W	3	e T	h	1	n				a	r	
																	ĕ.
-June C	arms,	y				* 1									,		ш
-Ginnie	Pow	ell				4	.,		.,								1
-Mary	Ann	Met	Ca	13													
-Fran	Warre	m .															
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-Kay D	MAIN .								*		*		.,		*	٠	
-Lucy	Ann l	POL											٠.				
Betty	Georg	re				*	٠.			٠.			٠.				
-Mario	n Mo	ren	m												Ξ	Ξ	
Dettle	Rold				_												
-Joya	Bherri	111			٠.		٠.	•	•	• •	•	•		"	۰	۰	
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-Kay A	rises					*		*		• •		•	• •	•	٠		
-Claire	mogu	m ·	- 41		.,	,											
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Only REC-ALBUM Has 41 TP-LOC" Braken Records No Merol Bilp and Break Press Bafety Feature Fall set of this Record Album dentally furned wrong beauses "TIP - LOC" Prevent Second Breakage. A welcome addition to your record family. "Rec-Album" always a better album. Beautiful Tu-Tone colors and costs no more. At all better Dealers or write.

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 Rod pull at bottom, eliminates
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- 7. ing a single part. Sturdily constructed of best ma-terials and finest workmanship.

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DOWN BEAT

EXPLANATION OF SYMBOLS: b—ballnoom; b—hotni; nc—night club; s—restaurant; t—theater; cc—country club; f8—frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Cala, 48 Work with St., NYC; CAC—General Artists Corp., RKO Bldg., NYC; IG—Joc Glaser, 745 Fifth Nov., NYC; MCA—Music Corp., of America, 745 Fifth Ave., NYC; HFO—Harold F. Ozley, 424 Madison Ave., NYC; SZA—Stanford Zucher Agency, 420 Madison Ave., NYC; WMA—William Merrin Agency, RKO Bldg., NYC

Abbott, Dick (Pere Marquette) Peoria, Ill.,
Agnew, Charlie (400 Club) Ft. Worth, nc
Allen, Rad (Shotlite) NYC, nc h Agnew, Charlie (400 Club) Ft. Worth, nc Allen, Red (Spotlite) NYC, nc Anderson, Wally (Sherman's) San Diego, Be nthony, Ray (On Tour) MCA rmstrong, Louis (On Tour) JG rnaz, Desi (Ciro's) Hollywood, Cal., ne

Back, Will (Casino Gardens) Quincy, Ill., Jung, 12/23, nc; (Schroeder) Milwaukee, Ong, 12/24, h. Barnet, Charlie (Casina Gardens) Ocean Park, Cal., nc Park, Cal., nc Denny (Plantation) Dallas, Tex., nc

neke, Tex (400 Rest.) NYC., ne nson, Ray (Pelham Heath Inn) Bronx, T., nc
F., nc
Billy (On Tour) FB
Walter (Iroquois Gardens) LouisKy., nc
ell. Johnny (Rossland) NYC, Clang.

l. Johnny (Rossian) b, b, Tiny (Apollo) NYC, 12/20-26, t vnne, Nat (Statler) Washington. C. B. (Statler) Washington. C. B. (Stork Club) Council Bluffs, 18, nc

Brown, Les (On Tour) MCA Bryne, Bobby (On Tour) GAC

Calloway, Cab (Chicago) Chicago, Clang. 12/24, 1; (Sherman) Chicago, Opng. 12/31, h
Campbell, Hal (Adams) Phoenix, h
Carle, Frankie (Capitol) NYC., Clang.

Carle, Frankie (Capitol) NYC., Clang 12/24, t Carlyle, Rum (Blackhawk) Chicago, ne Cassel, Allyn (Trianon) San Diego, h Cavallaro, Carmen (Mark Hopkina) Sar Francisco, h Chester, Bob (On Tour) MCA Clancy, Lou (Belvedere) Shreveport, La.

Claricy, Lou (perveiers) shreeport.

ne des (Gay (Chee Paruel Chicago, ne Coleman, Emil (Waldorf Astoria) NYC. h
Cool, Farry (Colonial) Hollendale, Fla.

Opeg, 27, 26, 1
Coolay, 26, 1
Coolay, Boh (On Touri MCA
Crump, Bill (Club Monoglo) Buffalo, nc
Cugat, Xavier (Flamingo) Las Vegas,
Nev., Open, 12/25. h
Cummins, Bernie (Trocadero) Evansville,
Ind., na

Dale, Avon (Melody Hill) Riverside, Ill.

Deldon, Cas (Rio Cabana) Chicago, ne Davis, Johnny "Scat" (RKO) Boston. 12/19-26. t
Donahue, Al (On Tour) MCA
Donahue, Sam (Howard) Washington, D. C., 12/23-29, t
Dorzey, Jimmy (Pennaylvania) NYC, Opng. 12/26, t
Dorsey, Tommy (Capitol) NYC, Opng. 12/26, t

Eckstine, Billy (Rio Casino) Boston, Clang. 12/21, nc Elgart, Les (Meadowbrook) Cedar Grove, N. J., nc Ellington, Duka (Ragal) Chicago, Opng.

Finher, Buddy (Trianon) Philadelphia, b Flindt, Emil (Paradise) Chicago, b Foster, Chuck (New Yorker) NYC, Opng. 12/28, b

Gilleapia, Dissy (On Tour) MG Glasser, Don (Rainbow) Denver, b Goodman. Benny (Victor Borga NBC—Hollywood Gray, Glen (Sherman) Chicago, Clang. 12/81, h

pton, Lionel (Aquarium Rest.) NYC, hac hac Braking (Rivera) St. Louis, Clang. 1/2, nc Hayes, Cariton (Lake Club) Springfield. Ill., ne

III., ne
III., ne
Hayes, Sherman (On Tour) MCA
Henderson, Fletcher (DeLina) Chicago, ne
Herman, Woody (On Tour) GAC
Hines, Earl (G. Tour) WM
Howard, Eddy (Aragon) Chicago, Clang.

Howard, Eddy (Aragon) Chicago, Clans. 12/24, b Eowall, Buddy (Plantation) Mrt. Vernon, Ill., Clang. 12/5, nc Eudson, Dean (On Tour) GAC Humber, Wilson (On Tour) FB Hummel, Bill (Pleasure Club) Lake Charles, La., b

International Sweethearts (On Tour) JG

Al (Syracure) Clong 12/21, h ience Biltmore) Providence, Opag (Providence Bilimers)
12/21, h
James, Jimmy (Tune Town) St. Louis,
Mo., 12/24-30, b
Johnson, Buddy (Adame) Newark, Clong,
12/18, t
Jones, Don (Washington Inn) Mamaromeck. 12/18. t Jones, Don (Washington Inn) Mams N. Y., ne Jordan, Louis (On Tour) GAC

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Kanner, Hal (Plana) NYC, h Kassel, Art (Aragon) Ocean Park, Cal., b Kaye, Sammy (New Yorker) NYC., Clang, 12/24, h Kenton, Stan (On Tour) GAC King, Henry (Claridge) Memphis, h Kirk, Andy (Band Box) Chicago, nc Kirk, Cally (Band Box) Chicago, nc Kisley, Stephen (Edgewater Beach) Chi-cayo, h Krus, Gene (Tune Town) St. Louis, Mo., Cleng, 12/22, b

LaSalle, Dick (Carlton) Washington, D.

Martin, Freddy (Ambassador) Los Angeles, ters, Frankie (Home) Okla. City.

12/16-18, t
McIntyre, Hal (On Tour) WM
McIntyre, Hal (On Tour) WM
McKinley, Ray (Commodore) NYC, Opng.
12/19, h
Millinder, Lucky (On Tour) MG
Mooney, Art (Rustic Cabin) Englewood,
N. J., nc
Morgan, Russ (Biltmore) Los Angeles, h
Morrow, Buddy (Roseland) NYC., Opng.
12/23, b
Musso, Vido (Meadowbrook) Culver City,
Cal., b

Nagel. Freddy (Palmer House) Chicago. Clang. 12/25, h

Oliver, Eddie (Mocambo) Los Angeles, nc Olsen, George (Southern Hills Country Club)Tulsa, 12/21-31, nc Osborne, Will (Trianon) Southgate, Cal., h

Pablo. Don (Palm Beach) Detroit, nc Pastor, Tony (Paramount) NYC. Opng. 12/18, t Paxton. George (Beachcomber) Miami, Opng. 12-19, frour) FB Peari, Ray (On Turn) FB Petti. Emila (Versaille) NYC. nc Prin. Louis (Ejpodrome) Baltimore, 12/19-25, t; (Earle) Phila., Opng. 12/27,

R hman, Joe (Fairmont) San Francisco Reid, Don (Blue Moon) Wichita, Kanesse. 12/17-31, nc Reisman, Leo (Beverly Hills Country Club) New Orleans. nc Rich, Buddy (On Tour) MCA Ruhl, Warney (Flame) Duluth, nc Russell, Luis (On Tour) MG

Sanda, Carl (Touraine) Boston, h Scott, Raymond (On Tour) WM Sherwood, Bobby (Click) Philadelphia, 12/23-1/1, nc Sigoloff, Eddie (Golden Campus) Columbia, 12/23-17, Sigoloff, Eddie (Golden Campus)
Mo. nc
Slack, Freddie (State) Hartford, Conn...
12/20-22, t; (Hippodrome) Baltimore.
12/25-30, t
Snyder, Bill (Bellerine) Kaneas City, Mo...
Hallywood.

Spivak. Charlie (Palladium) Hollywood, Opng. 12/26, b Stabile. Dick (Aragon) Ocean Park, Cal., Stone, Eddie (Belmont Plaza) NYC, h

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Clyde McCoy

Strong, Benny (Club Madrid) Louisville, Ky., 12/25-29, nc Strong, Bob (Lake Worth Casino) Ft. Worth, Clang, 1/2/47 Sykes, Curt (Trianon) Seattle, Wash., h

Thornbill, Claude (Chase) St. Louis, Clang. 12/31, h
Towns, George (Edison) NYC, h
Tucker, Orrin (Lant Frontier) Las Vegas, Nev., 12/20-1/2, h
Tucker, Tommy (Palladium) Hollywood, Clang. 12/25, b

Van, Garwood (Statler) Detroit, Mich., h Vera, Jos (Continental) Chicago, h

Waples, Bud (Peacock) Jacksonville, Fla. Watters, Lu (Dawn Club) San Francisco hc fayne. Phil (Sharaton-Belvedere) Baltimore. h felch. Bernie (Eagles Club) Lima, Ohio, Clang. 12/30, nc felk, Lawrence (Trianon) Chicago, b fendover, Jack (Utah) Set Lab.

Clang. 12/30, nc
Welk, Lawrence (Trianon) Chicago, b
Wendover, Jack (Utab) Sait Lake City,
Clang. 12/19, b
Whiteman, Paul (ABC) NYC
Williama, Cootie (On Tour) MG
Williama, Griff (Schroeder) Milwaukes,
Clang. 12/22, b
Winalow, George (Rainbow) Denver, Colo.,

Wright, Charlie (Warwick) Phila., Pa., h

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