

# Rules Lea Law Thrice Violates Constitution

Chicago—In a smashing victory for James C. Petrillo, the Lea "Anti-Petrillo" bill was declared unconstitutional on Dec. 2 by Federal Judge Walter J. LaBuy, who thereby decided that the AFM proxy was not subject to fine and jail for deliberately violating the congressional act.

Finding everything wrong with the act but the semi-colons and date line, Judge LaBuy gave a clear cut decision to Petrillo in his feud with anti-labor legislators. Though U.S. Attorney J. Albert Woll, who prosecuted the case, will appeal to the Supreme Court, it appears improbable that the high court will take exception to the arguments advanced 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 that Petrillo had violated the law when he sought to compel radio station WAAF to hire more musicians than the station felt were needed, Judge LaBuy said the law itself was unconstitutional because it was contrary to the First, Fifth and Thirteenth Amendments.

## 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 create indefiniteness and uncertainty in the definition of a criminal offense . . . There is no means . . . by which the defendant may know 'the number of employees needed.'" In other words, said the judge, "the state of mind of the . . . owner" cannot be the determinant since that would, in effect, make the owner judge of the guilt of a defendant. (For example: Under the act, a network could say six musicians were sufficient for its staff orchestra. By protesting, the union would be committing a crime, just by the owner's say-so.)

In forbidding the union to obtain its goals by striking, the act also "violates the First Amendment by its restriction upon freedom of speech by peaceful picketing," according to LaBuy. Furthermore, it "violates the Fifth and Thirteenth Amendments by its restriction upon employment of labor." That is, by making it impossible for three musicians to quit work and go on 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 employees and as to other communication industries . . . It denies equal protection of the laws" because it singles out radio workers for its restraining provisions without effecting employees of any allied industry or, for that matter, employees in any industry.

In Washington, Representative

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

## New Schedule

Beginning with the January 1 issue, *Down Beat* will be placed on sale at news stands from coast to coast every other WEDNESDAY, instead of every other Monday as in the past. This is not a departure from our regular bi-weekly schedule, which will be maintained, but merely is a switch of sales date to overcome acute distribution problems.

# DOWN BEAT

CHICAGO, DECEMBER 16, 1946 VOL. 14—No. 26  
(Copyright, 1946, Down Beat Publishing Co.)

## Jimmy Gets Dizzy, Vice Versa



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

## Ray Benson To Pelham Heath

New York—Former society pianist 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 pianist-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.

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." —got

## Ventura To Change Band, Not Break Up

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, 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 issue.

## Good Year



Hollywood—Within the last 12 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 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 sidemen 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 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 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 Creole Jazz Band, playing first location engagement out of Hollywood, 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 Reeds Gilbert's girl friend, Dusky Lane!

# 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 issue of the *Beat* went to press, just to show readers what progress various bands and sidemen are making. These totals are not conclusive, of course, as voting 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 Stafford were battling it out as singers, 434 to 344.

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

# Oliver Opens At Zanzibar With New Ork

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 stars 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 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 Peggy Mann's 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. Peggy, the lovely lark, has been Frank's guest several times, and is doing fine for herself as a single on the air waves. She used to sing with Enoch Light, Teddy Powell and other bands.

# Ellington Fails To Top Himself!

## Mix Finds Concert Good, Not Great

By MICHAEL LEVIN

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 twenty-five 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; heard 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' Punks*, *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 that Ellington was strongly criticized last year for playing too many old numbers. That he leaned backwards this time was a commonplace in the intermission chatter.

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 source of real surprise to those who had heard the band justify every compliment ever handed it.

in a Broadway nightery only a fortnight 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 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 Strayhorn's *Flippant 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 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 reflecting cover, suffered from shallow tone.

### Suite Fails to Score

A *Very Unbooted Character* drew some crowd laughs with

### Davis Doll



Chicago—Nadine is the delightful 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 half-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 Suite*, did 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 *Suite* 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*. *Magnolias* was subtitled "beautiful eyes under beautiful skies", and touching little fable of the puppy dog and the breeze playing with a flower in *Looking*.

### 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.

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 *Swanee River*.

*Hearsay* has a slow, lovely melodic theme played by Harold Baker backed by beguine-like reeds, followed by Carney's baritone, a waltz phrase, and repeats 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 boogie 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.

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.

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 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.

Duke's traditional group of Ellington pop tunes to close the concert 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 for *I Let A Song Go Out Of My Heart* by clapping sticks on his hands, *Don't Get Around Much Anymore* was put in as a reed riff in *Heart*.

Encores were *Squeeze Me*, and *Trumpets We 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 sloppiness, 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 are capable of doing.

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

## Only Sidemen To Collect On McIntyre Date

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

Shuffle started when McIntyre notified his bookers, the Morris Agency, that he wished to break up his band from December 21 to the end of the year and take a vacation, as did his sidemen.

The Morris Office then offered NYU a package of Raymond Scott's band with McIntyre, the Joe Mooney Quartet, and Henry Youngman to put on a show as a replacement.

The students stood firm, said they had signed McIntyre and McIntyre they would have, even if they had to take him over a pick-up band. This Mac refused to do and up until two weeks ago, 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 they agreed to give up their vacations in return for the extra moo to get him out of the hole.

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

—mia

## WNEW Newcomer

New York—Jean Enzinger, formerly of the Chicago *Herold American* society page staff and a frenetic jazz follower, has been signed to the continuity staff of station WNEW here.

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

### OTHER CRITICS:

John S. Wilson—PM: "stumbled over the notion that the occasion called for Something Special . . . Reinhardt worked out some pleasant and occasionally unusual variations, but never generated the excitement which was evident in some of his work with the French quintet.

Irving Kolodin—NY Sun: "The program relied heavily on the three V's of jazz: virtuosity, vulgarity, and volume . . . Evening of blatant noise when it was not synthetic "charm".

## Karen Is Quite Continental



Chicago—Not only is she appearing nightly in the continental atmosphere of the Horizons Room at the Hotel Continental, but beautiful Karen Ford, vocalist, is chic and continental in her appearance and style.

## Teddy Rejoins Garry Trio



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



# Posin'

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:

"Tchaikowsky's the man! No other composer had such a general command of harmony, counterpoint, form and orchestration. Debussy may surpass him harmonically, Beethoven in fragmentary development, Bach in contrapuntal dexterity and Rimsky-Korsakov in meteoric flashes of orchestration; but no other composer in his relatively short span of life had such a well rounded repertoire of musical attributes—and what a heart!"



Otto

Put finger on Neal Hefti, Charlie Ventura clefter and horn man formerly with Woody:

"My favorite is Stravinsky, with Jacques Ibert, Debussy and Ravel right behind. Stravinsky is my boy because he was the first to make a distinct break from the old masters. That's just what we swing arrangers are doing with 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."



Neal

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

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



Sam

Pete Rogolo, who makes with the revolutionary music played by boss-man Stan Kenton, adjusted specs and expounded:

"Stravinsky, Ravel, Milhaud and Copeland are my favorites. Stravinsky has had the greatest influence on me and on all modern composers and arrangers. He's exploited everything in modern orchestration, used instruments in every possible way. His coloring, rhythms and harmonic structures have showed us new possibilities in music. If more orchestra leaders listen to him and the other modern classicists, dance music would sound less dated and hackneyed."



Pete

## Pied Pipers Ain't Peeking



New York—We don't know why Chuck Lowery, Hal Hopper and Clark Yoram of the Pied Pipers are ignoring the curved charms of Jane Hutton, 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

New York—Although the pinch still continues to be felt along 52nd street, the club operators are promising customers a good deal of musical action over the holidays.

Kelly's Stable upheaved its jazz policy to the surprise of all onlookers and brought in an eight-person comedy package and a small show band to replace Red Allen, who stepped on down the street to open at the Spoilite. Biz has been off at the Stable and manager George Lynch made the switch saying "people are fed up with jazz. It's been pushed down their throats so long that we can't sell it any longer." His quote brought some snickers since right next door at the House of Dixon Joe Mooney grossed \$9,473 the same week. The Mary Osborne trio, however, is being held over at Kelly's.

With the Piccadilly Pipers out to do 13 weeks in Philadelphia, Irv Alexander of the Three Deuces at press time was dicker-ing with two units—Illinois Jacquet's and George Auld's. Auld, after breaking his big band, began woodshedding a 5-piece combo at the Brown Derby in Washington. Jacquet is organizing following his Norman Granz stint. Alexander says he is holding 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 Monroe has Red Allen booked into his Spoilite. With the justy-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.

—ron

## Paul Denis Revives '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 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.

## Kaye Kutie



New York—Sammy Kaye and his ork, with Mary Marlow carrying, 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 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 three-day stay while surgeon whittled at unrevealed section of anatomy. Slinger 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 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 horns, seven reeds (including BR), four rhythm, harp, two vocalists, and manager-backer Stillman Pond.

Raeburn added that George Handy, who kicked up quite a furor when he 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 knowledge of large band scoring was so inadequate that he, Raeburn, had to help him with horn lines and proper keyings for English horn and oboe.

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

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 Schaffer will play piano, and I hope Buddy DeFranco will take the clarinet chair.

### 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—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 waiters, 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 Nick Callons, a waiter, stands ready to bring another drink.



## Barnet Wax Deal Still Off

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", 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 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 listened to too many wrong people and become so impressed with his own 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.

—mix

That Reeds Gilbert really blows up a storm, man!

Wait until you dig Reeds Gilbert's girl friend, Dusky Lane!

## Empty Tables

## Donahue Will Do Theaters With King Cole

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 Pled Pipers during the holiday season. Sam is cutting *Carnival of Music* as a theme for Fred Cole's disc show over WHDH in Boston.

Fern Caron replaced Lyman Vunk 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 and Baddy 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 spot.

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.

## Cavanaugh Can Wax For Rival Disc Firm

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

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

That Reeds Gilbert really blows up a storm, man!

## Heywood and Holiday Clash, 88er Leaves

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 haseeled, 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

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 sleazy 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 Apollo. Nothing serious, his associates report, but the little pianist has been ailing 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 pub-berly, has been assigned as music editor of *Bilboard*.

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

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

"I switched to Leedy Drums because..."

they're built to take it!"

... Jim Cooter

ONE OF THE NATION'S TOP DRUMMERS, WITH CLAUDE THORNHILL, ONE OF THE NATION'S TOP ORCHESTRA LEADERS.



"I want my drums to hold up under all conditions —they must be top-quality for that. I want them to have true drum tone, with plenty of carry-through, and I want them to have the flash and sparkle necessary for a sharp appearance. Leedy has all three!"

Cottler is one of many fine professional drummers who have switched to Leedy because they want quality as well as performance. In Leedy, they get shells that are finished inside and out, for strength and durability . . . heat-treated rods with strip-proof threads, for service . . . and floating heads, for even tension.

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



For an 8" x 10" autographed photo of IRV COTTLER, send 10 cents to Dept. 1219 Leedy Drum Company

Keeps Your Instrument LIKE NEW

BIG 2 OUNCE BOTTLE

25¢

At your favorite music store

CLEANS POLISHES WAXES

**SELMERIZE**

"THE WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

Published bi-weekly by Down Beat Publishing Co., Inc., 203 North Wabash, Chicago 1, Illinois. Subscription rates \$5 a year, \$8 two years, \$11 three years in advance. Some price to all parts of the world. Special military, school, library rate, \$4 a year. Changes of address notice must reach us three weeks

before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 203 North Wabash, Chicago 1, Ill. Printed in U.S.A. Registered U.S. Patent Office. Entered as second class matter January 24, 1946, at the post office

in Chicago, Illinois, under the Act of March 3, 1879. Additional entry at Milwaukee, Wis. Copyright, 1946, by Down Beat Publishing Co., Inc. Member of Audit Bureau of Circulations.





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 Ellington concert at Carnegie Hall, 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



the Three Deuces on 52nd Street

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 Lopes after three years. . . . Fifteen high ranking members of ASCAP have died this year. . . . Mel Torme, now managed by Carlos Castel, will open as a single at the Embassy, Martinique or Copacabana in Manhattan. His initial solo disc for Capitol, *You're Driving Me Crazy*, will be released January 1.

Bob LaFogel is out as road manager for Hal McIntyre. . . . Decca declared a 40 cent per share dividend for the last quarter of the year. . . . Frank Stacy, former *Beat* staffer, has gone harpoon fishing in Florida. . . . *September Song* is about to break at last. Frank Sinatra's platter is out. Decca will release Joe Mooney's disc, backed with *Just A Gigolo*, on January 2. and Teddy Wilson and Sarah Vaughan have waxed it for Musicraft.

During the recent AFRA strike threat in New York, NBC moved all its record turntables in the maintenance room, fearful of sabotage. . . . Elliot Lawrence has reduced his band, too—he cut out

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."

Have you met Reeda Gilbert? You will.

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 ex-government 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 holidays, and the Wagners are currently at the Graemere hotel on Chicago's west side.

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

Blessing



CARL FISCHER MUSICAL INSTRUMENT CO., Inc. COOPER SQUARE NEW YORK 3, N. Y.

Rinehart PUBLISHERS



America's favorite composer

HOAGY CARMICHAEL

has written a book It's called

The Stardust Road



IT'S his story. The story of his memorable music—*Lazybones*, *Washboard Blues*, and, of course, *Stardust*. It's the story of his friends—trumpet genius Beiderbecke, Louis Armstrong, Paul White-man, Bing Crosby, and others. Here's a nostalgic, sometimes crazy story of the era and the men who produced low-down jazz, illustrated with pre-hepcat photographs. \$2.00

At all bookstores

# Parker Fund Does Fine At L. A. Benefit

Los Angeles—Benefit presented here for Charlie Parker by Down Beat in association with Ross Russell (Dial Records), Maynard Sloate and June Orr of Sloate-Orr Associates, and Eddie Laguna of Keynote turned up 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

larger if Club Royale, where it was staged, had been larger (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, 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, Howard McGhee, Al Killian, Dodo Marmarosa, Barney Kessel, Lucky Thompson, Teddy Edwards,

# Earle Spencer Jobs New Band

Los Angeles—Earle Spencer, debuted his band on first dance dates with swing shift session at 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 supervisor instead of artist. Here he coaches the vocal efforts of his 3-year-old daughter, Diane, while his wife, Catherine, lends moral support. The Count and his band opened a four week stand at the Avodon ballroom here on December 10.

# Don Otis Leaves Capitol E. T. Spot

Hollywood—Don Otis has turned in resignation as supervisor 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 in niteries 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.

Wait until you dig Reeds Gilbert's girl friend, Dusky Lane!

# Mosby Convicted, May Get Probation

Los Angeles—Sentencing of Curtis Mosby, Club Alabam operator and onetime bandleader, convicted in federal court here last month of concealing assets, when he went through bankruptcy 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 sepiu spot here, with his white partner, M. E. Brandenburg; and concealment of funds 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.

# THE NEWEST AND FINEST IN AMPLIFIERS AND MIKES!

## "SYMPHONIC"

CLEAR, UNDISTORTED, AND CONTROLLED AMPLIFICATION

In the new "Symphonic" Musical Instrument Amplifier, three distinct mixed channels are provided—two high gain channels for use with high impedance microphones of any type, and one stage for phonograph input or any low level electronic device. Each input has an individual volume control and can be operated independently of the others. The new "Symphonic" is specifically designed for use with electrified instruments, but it has many other applications as a high fidelity, high gain amplifier.



MODEL 8A

# "SYMPHONIC"

MODEL 8A

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.

\$75.00

# "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 chromium trim. The panel is sloped to allow easy access to the controls by the musician.

\$120.00



MODEL 12A

(Symphonic Amplifiers are thoroughly tested and inspected at the factory, and are guaranteed for three months against defective workmanship and mechanical construction.)

# "SYMPHONIC MIKES"

Electrify your guitar... and your audience... with a "Symphonic Mike"! Producing the maximum in clear and even tone, Symphonic Mikes pick up only the vibrations of the strings and not the vibrations of the sound box. They reduce to a minimum the noise produced by tapping the sound box and sliding the fingers on the strings. Every Symphonic Mike is guaranteed for a full year against defective workmanship and mechanical construction!

Symphonic Mike (Model 4A)—A high impedance magnetic guitar pick-up with volume control. Designed for F hole Spanish and Hawaiian guitars.

Symphonic Mike (Model 4RH)—A high impedance magnetic guitar pick-up with volume control. Designed for round hole guitars.

(Illustrated) \$21.00

(Not Illustrated) \$19.50



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

Enclosed find \$\_\_\_\_\_ for which please send the Symphonic Amplifiers and Mikes checked below:

\_\_\_ Amplifier - Model 8A    \_\_\_ Amplifier - Model 12A    \_\_\_ Mike - Model 4A    \_\_\_ Mike - Model 4RH

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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

# Only 15 Days To Go!

On January 1st a great number of music publishers are raising the price on standard orchestrations to \$1.00.

Mix will fill all orders at 75¢ that are postmarked on or before December 31.

All orchestration orders received after that date will be subject to prevailing prices.

Our stock is one of the largest in the country..name your title..we supply!

ORDER TODAY! MUSICAL INSTRUMENT EXCHANGE, Inc.  
112 W. 48th Street  
New York 19, N. Y.



Chicago  
A n  
men  
of Ho  
ty me  
the n  
have j  
of "p  
for th  
shou  
omell  
Our L  
compe  
of ad,  
that h  
or "stu  
"the b  
The  
in the  
sente  
where  
compo  
man  
and t  
releas  
appare  
Fort  
music  
rewar  
get fr  
Newmi  
Friedh  
workce  
numbe  
(in m  
musica  
much  
there  
creasi  
pictur  
ning t  
pictur  
"Good  
isme w  
tips on  
chandi  
ical, it's  
Hoppin  
into th  
we're c  
Goodma  
Welles  
exciting  
ALCAD  
interesti  
stories  
made ja  
negie H  
knows h  
Seen on  
man, im  
out of t  
ever no  
dealer f  
New Yo  
diddle?  
Recomm  
best-sell  
by Leed  
Woogie  
Bar Dixi  
the first  
from  
Now, pi  
arelli h  
TO TH  
METHO  
been pub  
Reed in  
because  
TRIMME  
gadget  
ported  
exclusive  
Point v  
Connes  
Battermi  
Andrews  
Merry  
Wonderl  
Russell's  
Eyes" (C  
Jordan's  
Roll" (C  
winner!  
Merry CA  
This adve  
Robert H  
does inq  
New York





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 of "production notes" turned out for the benefit of anyone who should happen to want to write something about The Best Years of Our Lives, the picture that many competent judges, hopelessly out of adjectives wanted 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 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.

Worked Several Months

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 (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

from good concert music.) The outstanding quality in Friedhofer'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

Aside from the background scoring there is interesting use of incidental music. For example, Hoagy Carmichael as a piano-playing cafe operator. Credit Newman with rare good judgment in recording Hoagy's piano passages directly on the set, thereby achieving an unusually realistic effect, even though

it made trouble for the film cutters. There is less of the "studio flavor" than usual about the night club music. It's Gloria King doing (E-Baba-Leba). And watch for that brief flash 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

Imogene Lynn will ghost sing for Mona Freeman in Mother Wore Tights (20th-Fox). . . . Concert artist Jacob Gimpel, who will be seen and heard in W.B.'s Possessed with Joan Crawford, due for buildup as screen personality a la Joe Turbi.

Jack Leonard's first screen appearance under his new pact with Columbia will be as cafe singer in The Guilt of Janet Ames. . . . Boris Morros, whose Carnegie Hall opus (filmed completely in New York) will be ready for release soon, is dicker-ing with Serge Prokofeff to premier his new symphony in Car-

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 Fritz 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.

Luise King Back to LA

Los Angeles—Luise King, wife of Alvino Rey, has left the band and returned to their family home here. She has a date with stork come June (so have all of King Sisters except Donna). Luise has been playing harp in Rey band.

LA Radio Men Stall Demands

Hollywood—The group of radio 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.

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 officials to make no move to secure higher scales in radio. It's figured he is awaiting outcome of the government's Lea Act case against him.



"Good Buys" makes its debut this issue with news and views and hot tips on the latest in musical merchandise . . . if it's music or musical, it's our best!

Hopping right off the fence and into the middle of things . . . we're casting our vote with Benny Goodman, Stan Kenton, and Orson Welles in favor of Dave Dexter's exciting new book, "JAZZ CALCADE." 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 j to z!

Seen on Music Street: Kelly Goodman, 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 paradiddle? 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 Piano Method" and "2 the Bar Dixieland Piano Method" were the first, and they set Steinways from coast-to-coast a-jumpin'. Now, piano-authority Frank Paparelli has written a third . . . "4 TO THE BAR JAZZ PIANO METHOD" . . . which has just been published. See you at the bar!

Reed instrumentalists are happy because the CORDIER REED TRIMMER is back. This nifty little gadget is once again being imported and distributed in the U. S. exclusively by Ernest Deffner.

Point with Pride Department: Connee Boswell's version of "Ole Buttermilk Sky" (Decca) . . . The Andrews Sisters wishing you a Merry Christmas with "Winter Wonderland" (Decca) . . . Andy Russell's dicing of "I'll Close My Eyes" (Capitol) . . . and Louis Jordan's "Let the Good Times Roll" (Decca). Every one's a winner!

Merry Christmas and . . . Good Buy for now! —aut-Q

This advertising column is maintained by Robert Holley and Co., Inc. for its clients. Address inquiries and comments to Box 92, Times Square Station, New York, N. Y.

Large advertisement for Herbie Fields featuring a photo of him, the text 'Herbie Fields changes to', and an advertisement for Martin reeds and folders. The ad includes the text 'Herbie Fields Uses MARTIN reeds REEDS' and 'FREE MARTIN Folders FOLDER'. At the bottom, it lists 'BUEGELEISEN & JACOBSON, Inc.' with address and contact information, and a form for requesting a folder.

# Social Significance In Jazz Louses Good Stuff Up

By HORACE R. CAYTON

Chicago—It'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, 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 for some time and though it seemed a bit loud we were always attracted by it. But that's

all we thought it was—just good solid dance music. But Mr. Hampton's explanation of his 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 Rebob* stimulates the desire to destroy such prejudice and discrimination. "The poll tax must go!! *Hey Ba Ba Rebob.*"

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 set us off and then we started reading political implications into every song we heard.

Speculating on the deeper interpretation of *Caldonia*, *Caldonia, What Makes Your Big Head So Hard?*, for instance, was a musical interpretation of Karl Marx's statement that the proletariat would organize for revolutionary action when their stomachs got as empty as their heads. *Caldonia's* head was hard, which meant that she was an unenlightened member of the proletariat and the writer was inquiring how long it would take for the educational process to make a revolutionist out of her.

### Psychological Slant

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

named Philip Moore, and he had risen to fame on the slender contribution of a song entitled *Shoo Shoo, Baby*. We did not know then that there was a whole substructure of psychological implications connected with his creative genius. The composer informed us in the press that he was writing psychological music.

"As *Spellbound* was a psychological movie," Mr. Moore stated, "so *She's A Rank Chick* is a psychological song about a neurotic girl who chews benzedrine bubble-gum."

We were further confused by the rest of the story which announced that another tune, *Romance Without Finance Is A Nuisance* was also a psychological song. While we could deal with Hampton's class struggle

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*.

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 Rebob*. 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?

"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 Rebob* 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 leading sociologist, is director of the Parkway Community House in Chicago. He has also contributed to the *American Journal of Sociology* and the *Psychiatric Quarterly*.)



## Six ways TO MAKE YOUR BRASS INSTRUMENT LOOK BETTER . . . PLAY BETTER!

Blows like a small bore horn?



Little wonder! After months of constant playing, dirt, grease and grime form a thick coating on the inside tubing—gradually "piling up" until the air passage becomes smaller and smaller. Don't let that happen to your instrument. Keep it free and easy blowing by cleaning the tubing regularly with a Micro cleaner.

CLEAN IT INSIDE WITH



### MICRO CLEANER

For cornet, trumpet \$1.10  
For trombone 1.40  
For baritone horn 1.65



Looks like brand new!

NUSHINE is a special preparation for polishing plated and brass instruments.\* A cleaner and polish all in one. Easy to use. Buy NUSHINE today and make your instrument look like new!

CLEAN IT OUTSIDE WITH

### NUSHINE CLEANER-POLISH



BOTTLE 50c  
Generous 3 ounce size



TUBE 40c  
A cream in handy tube

\*Not to be used on lacquered instruments.



Clean as a whistle — and what a difference it makes!

If the shank of your mouthpiece hasn't been cleaned for some time, you'll notice a big difference in blowing qualities if you clean it with a Micro brush.

### MICRO MOUTHPIECE BRUSHES



30c

Available for valve casings and reed instrument mouthpieces as well as for brass mouthpieces.

### Oil in a bottle

For fast, dependable action. Made of a special, odorless, gumless formula.



Valve, slide, key or woodwind.

30c

### Oil in a tube

MICRO



GRAF-SLIDE 30c

A great favorite, especially with trombone players. One application lasts a long time. Sick, graphite base formula.

### New springs speed action

Replace old, weak springs with new, lively Micro springs — for a fast dependable action.

Sizes and shapes for all brass instruments. Priced 30c and up, matched set of three.



Micro Musical Products Corporation, 10 West 19th St., New York 11, N. Y.

## Newlyweds



Daytona, Florida—Pit musicians and cats from traveling bands at the Chicago theater all know Marilyn Celetka, 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 Frank Netes, playing the Beach Club at the time of the wedding.

## STUDY ARRANGING with

### OTTO CESANA

EVERY Musician Should Be Able to Arrange

## CORRESPONDENCE

### AT STUDIO

They studied with Otto Cesana:

- (Arr. For) Van Alexander.....Van Alexander
- Leonard Love.....Dean Hudson
- Herb Quigley.....Andre Kostelanetz
- Alvino Rey.....Alvino Rey
- Turk Van Lala.....Charlie Barnet
- Buddy Weed.....Paul Whitman and many others.

NOW AVAILABLE!

- Volving the MODERN DANCE ORCHESTRA (150 Examples).....\$4.00
- Cornet in Modern Harmony (Complete material).....\$2.00
- Cornet in Modern Dance Arranging (Complete material).....\$2.00
- Cornet in Modern Counterpoint (Complete material).....\$2.00
- Reed Playing (Song—402 concert sketch).....\$1.00
- American Symphony No. 2 (Score).....\$4.00

OTTO CESANA 30 W. 27th St., New York 19, N. Y.

Tel.: Plaza 6-1250



A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

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 pianist, manager, and bouncer.

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 trips.

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.

Some of his groups played New York spots like *The Black Cat*, *Barran's*, *The Nest*, and a ten piece band of Jackson's played the *Lenox Club* around 1930. This was the combination that Cliff got the name for out of the funny papers. He called them the *Crazy Cats* and they recorded for Van Dyke. *Blackstone* lists VD 923 *Horse Feathers* and VD 81842 *Torrid Rhythm*.

Cliff recalls recording with Eddie Lang on Columbia, with several blues singers on Vocallion 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 quite a few records with various studio combos. There are solo sides on *Black and White* and on *Disc* he is featured in the *Midnight Piano* album with Don Frye. Recently he made a long road tour with the Eddie Condon Town Hall troupe and is now back in New York at



Cliff Jackson

his Cafe Society Downtown stand. **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—piano, 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—guitar, Minor Hall—drums, Ed Garland—bass, Buster Wilson—guitar, and Joe Darenbourg—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 Columbia.

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*.

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.

## 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.

### Copyright Credit

The REMICK MUSIC CORPORATION is the copyright owner of "I'm Forever Blowing Bubbles" . . . sheet music cover of which was recently used in a Conn Craftsmen advertisement. Credit for reproduction permission was unintentionally omitted.

CONN BAND INSTRUMENT DIVISION  
C. G. CONN LTD., ELKHART, IND.

### 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 auditorium.



● Although it was invented back in 1840, by Adolph Sax, the saxophone didn't "come of age" until the early 20's when Tom Brown and The Six Brown Brothers popularized it in their saxophone sextet of national vaudeville fame.

Several years earlier, these five craftsmen joined Conn to contribute their skill to the production of Conn band and orchestra instruments. At present there are 136 craftsmen, skilled in various phases of band instrument manufacture, each with more than 25 consecutive years of service at Conn. *Nowhere else in the entire band instrument industry can this unusual skill, experience and devotion of so many fine craftsmen be duplicated!*

CONN BAND INSTRUMENT DIVISION  
C. G. Conn Ltd., Elkhart, Indiana



Howard LaFren who has worked at Conn for 27 years, built the best of a trombone.



Case making, another craft at Conn, is and has been the job of Wallace Ostrom since 1911



The top of a tenor sax mouthpiece is shown by Miller left who started at Conn in 1912



Fred Davis, 30-year Conn vet, helped build and keeps running the machines that build Conn



Harry Pankhouser, foreman in the polishing department, has been with Conn since April, 1918



**CORDIER**  
Reed Trimmers  
(WITH ADJUSTING SCREWS)

Model 4-88  
Model 4-50  
Model 4-30  
Model 4-39

Exclusive U.S. Distributor  
Ernest J. DePue  
117 EIGHTH AVE. NEW YORK 1, N.Y.  
AT YOUR DEALER

"CHOICE OF THE ARTISTS" ★ ★ ★ "CHOICE OF CHAMPIONS"





# Facts you should know about mouthpieces —



ARNOLD BRILHART has prepared a new pamphlet explaining some of the vital facts concerning mouthpieces. This pamphlet is yours for the asking. You may obtain it from your Brilhart Dealer or by writing directly to —

ARNOLD  
**Brilhart**  
LTD.

BOX 31 • MINEOLA • N. Y.

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

# Dodo's Modern Style Is Given Pease Analysis

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.

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 PELLEMERI who supervised his studies throughout the next

six years. Dodo was a serious student and devoted five hours daily 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

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 unit broke up a year later. His association with Boyd Raeburn began in January of this year and continued until August. Then he became associated with a mixed band fronted by Lucky Thompson who had formerly played tenor with Count Basie. This unit was formed primarily as a musical experiment and was dissolved when its purpose had been accomplished.

Marmarosa has spent most of



Dodo Marmarosa

the last three years in Hollywood 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

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-measure 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.

In the generalization of the harmonic structure one must consider that this idiom uses nature 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 & Nealy 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 disc jockies, and one certain to arouse plenty of discussion because of its controversial nature, is being used here by Dave Garroway, chatter merchant of WMAQ's widely-followed *1160 Club*. The Garroway, who admits he is merely learning about jazz (but fast), spins a particular classic through, then repeats bit by bit, with a running commentary of the side's musical merits. He spends about ten minutes on a side, and with the help of a sharp platter turner, there's never anything of musical excitement overlooked.

Garroway started the gimmick with Woody Herman's *Your Father's Moustache* and *By You*, and Anita O'Day's *That's What You Think* and admittedly leans toward 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.

# The Heart of Tone...

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

**Gibson**  
44, AMAZO, MICHIGAN

**(A) Moderate**

**(B) Moderately fast**

Chicago

Rose done done ston's rumb No i Alston with bands a resp The special every

played music, tion a through somet the ba With to notl haps t usually New Y will ge they which This music. of the rhythm anythin most A propercial cas band in

Much York C Donah music" didn't statem with t to the Aquari brought ly to b everyv City, v

Ham to him better the sta billing, the spo

W PA

• T O E O F M • FC A • TC • 54 • Tr Q

The is the durate DO your Light

ST. L. M.



# NOTES between NOTES

By Michael Levin

Roseland ballroom has finally done something it should have done years ago: fired Ovie Alston's relief band and hired rumbaist 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 in his diorama.



Mix

They not only want ballads played at a peculiar quick-step tempo, they also want rumbas and more rumbas.

Result has been that 18 or 20 piece bands going in unwarned, 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-sale on rumba 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 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 everywhere else in New York City, was bad.

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

dlers promptly offered to work without billing simply for the chance to work against Hampton, but were turned down.

Sam's band was paid off in advance, and after much arguing, were told to report for work in the afternoons, which they did, after a very heated opening night which found the trade press hovering like vultures for an expected smash story.

Real disappointment was that Sam's hard-swinging, well-arranged band didn't get a chance to work across from Hampton's beat-conscious crew. It's been a long time since this town has seen a real battle (1938: Webb and Goodman), and it looked for a while as though there might be one. Donahue has one of the few bands in the country capable of giving Hampton a real rough tussle, and perhaps sometime the bout could be staged for charity, as Sam would like to do.

I got a letter from the manager of a Johnny Meijer, accordionist extraordinary of Holland. Billing his boy as "accordeon virtuosos", the manager informs me his artist

## LeTang Trains The Jordanettes



New York—Dance routines for the Four Jordanettes, now on tour with Louis Jordan and his orchestra, were created by Henry LeTang, seen here in rehearsal with the girls.

is the best in Europe, and what's don't we get Meijer over here to with this Joe Mooney, and why prove it. Only thing that makes

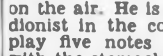
## Van to Mid-West

Los Angeles—Garwood Van, one of coast's top territory bandmen, 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.

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 accordeon keyboard—hmmmm.

All of which reminds me of the following gem from Nick Kenny's NY Mirror column of Nov. 28, 1948:

"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 does."



... There's a new thing these new GREGORY Models



ABSOLUTELY NEW — 5A-16 ALTO and 6A-18 TENOR Sax Mouthpieces — brilliant additions to the famed GREGORY system of coordinated FACINGS and CHAMBERS, lately REDDESIGNED for improved playing qualities and modern flexibility.

# GREGORY "INDIVIDUALIZED" MOUTHPIECES

8 out of every 10 reed men will find their favorite — the RIGHT COMBINATION for their particular embouchure — right here...

Most popular FACING and CHAMBER COMBINATIONS

- Bb Clarinet — 4A-16, 4A-18, 4A-20
- " " Modern — 4A-18, 4B-16, 5A-18
- Bass Clarinet — 4A-18, 4A-20, 5A-18
- Alto Sax — 4A-16, 4A-18, 4A-20
- Tenor Sax — 4A-18, 4A-20, 5A-20
- Baritone Sax — 4A-20, 5A-20, 6A-20

FACING CLASSIFICATIONS

- #1 Close, #2 Medium Close
- #3 Medium, #4 Medium Open
- #5 Open, #6 Very Open

CHAMBER CLASSIFICATIONS

- Clarinet — #16, 18, 20
- Alto Sax — #16, 18, 20
- Tenor Sax — #18, 20
- Baritone Sax — #20, 24
- Bass Clarinet — #18, 20

OPENINGS

... Each of the above openings is supplied with 3 different and distinct RESISTANCE CURVES—

- Short Curve, favors high register
- A—Medium Curve, best balance throughout
- B—Long Curve, favors low register

The GREGORY system of coordinated Facings and Chambers controls all amplification of secondary intonations (overtones). Whether you prefer a medium open facing—a small chamber—or possibly a tip opening that favors high notes... you'll find the PERFECT COMBINATION of all requirements in a GREGORY MOUTHPIECE.

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

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

**The Lightning Arranger**  
is the only musical device in the world that will DO ALL THIS! It is colorful, durable and fits into your vest pocket.

**DON'T DELAY** To get our New Model, inquire at your local music dealer or send only \$1.00 now to the

**Lightning Arranger Co.**  
Allentown, Penna.  
We pay \$1.50 we will send you our "LIFETIME" CELLULOID MODEL Money Refunded If Not Satisfied

Try RICO REEDS—  
Logical Companion  
to GREGORY  
Mouthpieces

GREGORY MOUTHPIECES for Clarinet and Saxophones

See your favorite dealer — for further information write to RICO PRODUCTS 4444 WOODBINE BLVD

# TRADE TATTLE



## 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.

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 clarinet in youth bands.

literature for more album material.

George Barans, Chi radio guitarist, has pacted with Keynote. The agile string man will cut some of his fabulously titled instrumental specials: *Evolution Ascension for*

*Hot Rocks, Private Life Of A Vulture, etc.* . . . International Records has released eight albums, including a Maxine Sullivan 10th anniversary package and several kiddie acts by George Lipton of the *Annie Get Your Gun* cast. New gimmick

to kiddie album in French! *Chansons Francaises Pour Les Petites* is the title and Eddy de Vries the chanteur.

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 Associates, Inc.* is now merchandising its "club" package through retail stores, as well as by direct mail . . . *Capitol 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.

## PUBLISHING

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 Honolulu 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 alices. 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. —got

derstanding in the field of music." Principals are Paul Secora, 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. Chicago office.

(Have you or your outfit been making record or publishing news? Changing locations? Getting air time? Write Trade Tattle, Down Beat, 2415 RKO Bldg., N. Y. 24, N. Y.)

# Kirby! Goodman! Hampton! ORIGINAL ARRANGEMENTS!

## JOHN KIRBY SWING SALON SERIES FOR ORCHESTRA

Arranged by CHARLIE SHAYERS  
Individual books for: Piano • Drums • Eb Alto Sax • Bb Clarinet • Bb Trumpet • Bass

### Series No. 2

Each book contains: A CLOSE SHAVE • MOVE OVER • COMING BACK • ZOOMA • DO YOU SAVVY? • LOLLYGAGGIN'

### Series No. 1

Each book contains: DAWN ON THE DESERT • EFFERVESCENT BLUES • ANITRA'S DANCE • CHOPIN'S MINUTE WALTZ • DRINK TO ME ONLY WITH THINE EYES • OPUS 5

Piano parts 50c ea. • Other parts 35c ea.

## BENNY GOODMAN LIONEL HAMPTON JAZZ CONCERT SERIES FOR LARGE OR SMALL COMBINATIONS

Arranged by BUSTER HARBING as transcribed from the music by BENNY GOODMAN and LIONEL HAMPTON

Individual books for: Piano • Clarinet • Bass (Guitar) • Bb Tenor Sax • Eb Alto Sax • Trombone • Trumpet • Drums

Each book contains: OPUS 1/2 • OPUS 3/4 • PIDDIE DIDDLE • DOWN HOME JUMP • HAVEN'T NAMED IT YET • SMOKE HOUSE

Piano Part 60c • Other parts 40c ea.



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

Enclosed find \$ . . . . . for which please send the books checked below:

Kirby No. 2 Series:  PIANO  DRUMS  Eb ALTO SAX  Bb CLARINET  
 Bb TRUMPET  BASS

Kirby No. 1 Series:  PIANO  DRUMS  Eb ALTO SAX  Bb CLARINET  
 Bb TRUMPET  BASS

Goodman-Hampton Series:  PIANO  CLARINET  BASS (GUITAR)  
 Bb TENOR SAX  Eb ALTO SAX  DRUMS  
 TROMBONE  TRUMPET

Name . . . . .  
Address . . . . .  
City . . . . . State . . . . .

# REYNOLDS

## BAND INSTRUMENTS OF Distinction

Be in the "spotlight" with a Reynolds!



### F. A. Reynolds COMPANY, INC.

2849 PROSPECT AVENUE • CLEVELAND 15, OHIO  
Division of Scherl & Roth, Inc.



# Things You Can Discover At An Ellington Concert

By EDDIE RONAN

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 ear.

I discovered the following singular 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.

### 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.)

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 mechanism 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, soft, loud, and awe-inspiring. And, we can thank Duke for this

revelation for without his concert, it may never have been written.

### Carney Uses Left Heel

Once I learned to ignore the organ, I found that Duke sits head and shoulders above his piano, that Freddy 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 "8" and that to those who know is not good—if not downright unsound.

### Stance Important

To stand well is in itself an art, and one whose importance cannot be overestimated. Only mentioning its great meaning to the health of the individual, I say that from the point of view of the soloing musician a good standing posture is more important than anything else (except, of course, that he be able to play well) since it influences the lines of every attitude and arabesque taken. And, I don't offer this lightly. Furthermore, it gives beauty and elegance to the figure itself, and a feeling of inspiration to the musician and a sense of strength and power to the spectator. Need more be said.

Two numbers, *The Golden Feather* and *The Golden Cress*, aroused my news mongering curiosity as to the motivation of their titles. *The Golden Feather* could have been plucked from the Golden Eagle (*Aquila Chry-*

*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 mammals 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 investigation ("... a must for all good reporters:" *The Young Newsman's Manual*.) revealed two persons close to the Duke—Leonard Feather and Cress Courtney. I wonder. *Flippant Flurry*, a Billy Stray-

horn showcase for clarinetist Jimmy Hamilton, was the top tune 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 News* music columnist, last month married Bunty Pendleton, known vocalist in these parts, in Connecticut. Miss Pendleton has appeared at the Monte Carlo and the Gladstone hotel.

## Neal Hefti Eyes Hwd. Radio

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.

WOODY HERMAN • RALPH BURNS • BILL HARRIS • JOE "FLIP" PHILLIPS

# SOLOS

For CLARINET • PIANO • TROMBONE • TENOR SAXOPHONE

Transcribed from the sensational originals made famous by Woody Herman and his Orchestra on Columbia Records and on the air!

## Woody Herman Clarinet Solos

(WITH PIANO ACCOMPANIMENT)

- |                             |                           |
|-----------------------------|---------------------------|
| (1) DOWN UNDER              | (8) APPLE HONEY           |
| (2) LAS CHIAPANECAS         | (9) NORTHWEST PASSAGE     |
| (3) GOOSEY GANDER           | (10) BIJOU                |
| (4) BLUE FLAME              | * (11) WILDROOT           |
| (5) YOUR FATHER'S MOUSTACHE | * (12) BLOWIN' UP A STORM |
| * (6) PANACEA               | * (13) THE GOOD EARTH     |
| (7) GOLDEN WEDDING          |                           |

## Ralph Burns Piano Solos

(WITH PIANO ACCOMPANIMENT)

- |                           |                       |
|---------------------------|-----------------------|
| (14) BIJOU                | * (19) PANACEA        |
| * (15) BLOWIN' UP A STORM | * (20) WILDROOT       |
| * (16) APPLE HONEY        | * (21) THE GOOD EARTH |
| * (17) GOOSEY GANDER      | * (22) BLUE FLAME     |
| (18) NORTHWEST PASSAGE    |                       |

## Bill Harris Trombone Solos

(WITH PIANO ACCOMPANIMENT)

- |                              |                         |
|------------------------------|-------------------------|
| (23) YOUR FATHER'S MOUSTACHE | * (26) PANACEA          |
| * (24) BLUE FLAME            | * (27) NOI DON'TI STOP! |
| * (25) BIJOU                 |                         |

## Joe "Flip" Phillips Tenor Sax Solos

(WITH PIANO ACCOMPANIMENT)

- |                                |                          |
|--------------------------------|--------------------------|
| * (28) APPLE HONEY             | * (32) PANACEA           |
| * (29) YOUR FATHER'S MOUSTACHE | * (33) NORTHWEST PASSAGE |
| * (30) BIJOU                   | * (34) BLUE FLAME        |
| * (31) GOOSEY GANDER           |                          |

\* TITLES STARRED HAVE JUST BEEN PUBLISHED!

50c  
EACH

**CHARLING MUSIC CORPORATION**  
1619 Broadway, New York 19, N. Y.

I am enclosing \$..... Please send me the Instrumental solos checked.

NAME.....

ADDRESS.....

CITY..... STATE.....

- |        |         |         |         |
|--------|---------|---------|---------|
| (1)___ | (9)___  | (17)___ | (25)___ |
| (2)___ | (10)___ | (18)___ | (26)___ |
| (3)___ | (11)___ | (19)___ | (27)___ |
| (4)___ | (12)___ | (20)___ | (28)___ |
| (5)___ | (13)___ | (21)___ | (29)___ |
| (6)___ | (14)___ | (22)___ | (30)___ |
| (7)___ | (15)___ | (23)___ | (31)___ |
| (8)___ | (16)___ | (24)___ | (32)___ |
|        |         | (33)___ | (34)___ |

YORK

CARL FISCHER MUSICAL INSTRUMENT CO., Inc.

Cooper Square, New York 3, N. Y.

# Granz Throws Leon's Own Words Right Back At Him

(Ed. Note: The article in the November 18 issue by D. Leon Wolff, criticizing the Norman Granz concert, "Jazz At The Philharmonic", stirred up such a controversial storm that the flood of letters from readers exceeded any on any one subject in many months. In its usual spirit of fair play, *Down Beat* is permitting Norman Granz to reply to Wolff's attack.)

By NORMAN GRANZ

By this time, I assume that D. Leon Wolff has stopped foaming at the mouth long enough so that we can examine his passionate review of my Chicago concert last month.

First, a suggestion to D. Leon Wolff: for anyone who loves jazz as passionately and devoutly as he professes to, the best thing that he could do for it by way of criticism is to be as objective as possible. There is too much subjective stuff getting into print now, written by emotional, petty critics.

After all, for anyone to label D. Leon Wolff as the loudest critic in the country making over \$50 a week, barring none, would be just as valid as D. Leon Wolff's labeling Illinois Jacquet the loudest tenor in the country making over \$50 a week, etc., etc.

But, as I said before, we'll try to keep personalities out of this, including even such a strong personality as D. Leon Wolff.

### Attacks Leon's Viewpoint

There's a viewpoint that needs taking up: it's a viewpoint that is probably the tip-off to D. Leon Wolff's entire attitude and critical intensity.

You see, it's obvious that he is an aesthetic snob of the worst sort, (or else a little boy trying to see how much noise he can make), and is not at all really and honestly concerned with improving the audience's critical standards.

Who else can get off such cracks about the audience as: "... facile musicians are paraded for the benefit of the lowest class of swing enthusiasts. . .", "... those jerks. . .", "every hydrocephalic and congenital idiot in Chicago was on hand. . .".

"... to listeners, 98 per cent of whom have no understanding of worthwhile jazz, the joint was jammed with cash customers and from the sound of things they were crazy about the show. Or, you might say, crazy?"

I'm getting sick and tired of these so-called critics who, in an effort to explain their aloneness in critical reaction, insist on belittling the public. Sure, my show is predicated on pleasing as many people as possible. I make no bones about that.

### Commercialism Necessary

But that's the whole idea, isn't it? To get jazz to as many people as possible, and, incidentally

—Paul Eduard Miller will verify this—that unless you can afford to subsidize jazz, you must make it pay off for itself. You have to leave your show with some sort of showmanship such as intros, lighting effects, endings, and so forth; in short, keeping 3,000 people interested in a three hour show calls for different presentation than one aimed at pleasing a few people in some small club.

And under no other circumstances can you get so many great jazz men together at one time at the salaries they demand unless it is done on a large, commercially successful scale.

ILLINOIS JACQUET: out of the four tunes played, on only one did Illinois Jacquet emit

"... grunts a la bass sax and piercing screams a la clarinet. . .". D. Leon Wolff conveniently, but unfairly, quoted out of Jacquet's musical context those few portions which best served his arguments. This, of course, is typical of Wolff's critical honesty and judgment. Also, Wolff completely ignored the tremendous beat and swing in Jacquet's playing and these particular factors happen to be two of the most important definitive qualities in jazz.

### Rex Merely Humorous

REX STEWART: It's curious, but when *Boy Meets Horn*, featuring the "... usual clinkers. . .", was displayed with Duke Ellington, it was regarded as a model of jazz virtuosity. Re the so-called mock blues played by Rex in which Wolff found the most sickening and obscene demonstration ever perpetrated before a mixed audience, I'd say that Wolff completely missed the humor and satire of the entire number. It's precisely the same number which Rex used to do with Ivie Anderson that always broke up the house. And it wasn't, I might add, a question of lack of guts on my part in not yanking Rex off; I liked it. The point that D. Leon Wolff obviously forgets is that the customer who pays \$3.80 wants to, and is entitled to hear a particular number which is identified with the artist. For example, Count Basie always plays *One O'Clock Jump* and *Basie Boogie*; Billie Holiday does *Strange Fruit*; Hampton comes on with *Flying Home*; Dorsey plays *Marie*. What so bad about that? The artist, after all, still does other numbers and for the jazz fan who's bought a particular jazz classic on record, it's a great kick to see the artist do it in person.

COLFMAN HAWKINS: It's obvious that Wolff doesn't like re-bop music. Evidently Miller concurs with this as I see he made no objection in the article. That's strange, because he didn't hesitate at all to use Dizzy Gillespie with his re-bop music at one of his (Miller's) concerts. I assume he was tired of his previous failures and decided, for a change,

# Sig Cool, So Cool Sigs At Mercury

New York—Following the battle last month in which Signature prez Bob Thiele oathed to chop away all William Morris wood from his recording pile as a result of a dispute of some Ray Nance sides, Signature coolly dropped the option of Harry Cool, a WM property, which was up for renewal late in November. Cool, indifferent to the split since he felt he had "cut nothing to amount to anything for the firm," signed a new recording contract with Mercury.

Thiele recently added Tootie Camarata and Anita O'Day. The Sig prexy, his wife (Monica Lewis), Ray Block and Yank Lawson returned after Thanksgiving from the coast where the group cut eight sides at the western branch studio.

to get some modern, and, incidentally, commercially successful music into his concert). True, Hawk isn't playing with a trace of his old ideas, but is, instead, playing with completely new feeling for new and modern logically developed ideas.

### Clayton's Music Subtle

BUCK CLAYTON: His forte happens to be subtle music and that is exactly the way he played, but evidently this was too subtle for D. Leon Wolff. However, if Wolff found Clayton unexciting, he certainly must have found Jacquet, by the same critical standards, very exciting.

KENNY KERSEY: It's okay by me if Wolff doesn't like Kersey's playing—that's his prerogative. But to say that *Sweet Lorraine* and *Liza* were performed in a flashy, meaningless technical way is ridiculous. I'm curious as to what Wolff considers as examples of how those two numbers should be played.

TRUMMIE YOUNG: The fact that Hofer felt Trummie played out of tune almost all evening—that fact, seemingly having escaped Wolff, plus the disagree-

ment as to the quality of Young's playing between Miller and Hofer on the one hand, and Wolff on the other, is sufficient comment on Wolff's criticism.

### Can't Pops Be Jazz?

HELEN HUMES: "... Helen sang five songs, two pops which weren't jazz, two breakneck stop-time blues and one slow blues," says Wolff. Since when is a pop tune jazz or not jazz? Ordinarily, as I understand it, it's the interpretation which defines whether a tune is or isn't jazz. And again, what's this about "... in memoriam was *Be-ba-leba* sung. . .?" So out of five numbers she sang one the audience requested; that's perfectly reasonable.

ROY ELDRIDGE: It's really here that Wolff displayed his complete unawareness of how important it is for a number to be "sold" to the audience. Apart from an 8-bar introduction and an 8-bar coda, the rest of Roy's performance displayed wonderful, tasteful, jazz. Wolff evidently didn't hear what happened between the intro and the ending. And again, Roy's ending on *Rockin' Chair* happens to be very funny and in no wise detracts from the performance of the tune. Roy's and Hawk's duets happen to be examples of the most modern kind of jazz played today, but to D. Leon Wolff they were merely sound and fury signifying nothing. It's possible that Wolff didn't understand the music.

### Paraphrasing Leon

To paraphrase D. Leon Wolff, I can't figure it out. Everyone of the jazz critics writes infinitely better and yet D. Leon Wolff gets away with his caricature of jazz criticism. His criticism is only slightly more ill advised than you would expect in these pretentious commercial trade journals, which, after all, have to pander to readers, 98 percent of whom have absolutely a good understanding of jazz criticism.

I'm no alarmist, no musical reactionary, but where is jazz criticism going anyway if D. Leon Wolff is supposed to be it? Period.

available again



## LAFAYETTE MUSICIANS' AMPLIFIER

New Life-Like Tone  
More Portable Than Ever  
Price Only \$51<sup>95</sup>\*

Singles—small groups—big bands—there's hardly a feature you could want that isn't included in this post-war version of Lafayette's famous Musicians' Amplifier. It's easy to rig—ruggedly built to stand the hard knocks of one-nighters—and has the clean, pure tone that you expect to find only in big, permanent installations. Check the features listed. Compare. Then get your order in today, NOW—while we can still supply this outfit at this great price.

Price does not include microphone. Wide-range crystal microphone in chrome-plate housing—\$11.75. Stand—\$4.95

# Lafayette

SOUND SYSTEMS

RADIO WIRE TELEVISION, INC.

100 SIXTH AVENUE, NEW YORK 13, N. Y.

110 FEDERAL ST., BOSTON 10

24 CENTRAL AVE., NEWARK 2

just look at these features

- Full 15 watts of undistorted tone
- Heavy-Duty 12-inch speaker
- Three inputs—
- Will handle up to three instruments at once—or two instruments and singer's microphone.
- Wide-range tone compensation.
- Simple to set up and operate.
- Operates on standard 115-volt 50/60-cycle A-C power supply.

**SEND FOR NEW LAFAYETTE CATALOG**

Mail coupon TODAY for your FREE copy of Lafayette's latest, greatest catalog. It's a complete directory of our extensive line of sound and public address equipment. Handsomely illustrated—fully described.

LAFAYETTE SOUND SYSTEMS  
Dept. PL-6, 100 Sixth Avenue, New York 13, N. Y.

Rush items checked to me at once.  
 Check or money order enclosed.  Send C.O.D.  
 Send new Lafayette Catalog.

—Lafayette Musicians' Amplifier (Shpg. Wt. 80 lbs.)  
—Wide-range Crystal microphone.  
—Adjustable microphone stand.

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





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 notables to the place.

These men were, respectively, Jimmy McHugh, writer of *Sun-ny-side 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**

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 Griffith, 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 tune smith named Jimmy McHugh had come to Manhattan from 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

order of importance nor holdings. George LaMange (Big Frenchy), who since has died; Mike Best, who was killed; Bill Duffy, Owney Madden and Ben Marden.

**So Champagne Flowed**

On the opening night, Jimmy, proud as punch, attended with a party of friends, including Al Dubin, the fabulous lyric writer with *Among My Souvenirs* and other hits to his credit. The waiter asked Jimmy if he would like some champagne, and Jimmy said it would be fine. They drank \$240 worth.

When they presented the check (which Jimmy didn't expect), he asked the waiter to take it to Ben Marden, one of the owners. Ben called McHugh into his office and said, "What do you mean, you don't want to pay the check?"

"Why should I?" cracked Jimmy. "I do the shows here, and I don't get paid for them!"

Ben was amazed by this, one of the few times in his life, probably, that he ever has been amazed. He cuffed the check and put Jimmy on a \$250 a week salary, which was the latter's start in the big city.

**Discovers Ellington**

Jimmy stayed with the Cotton Club from 1921 to 1929, writing a new show every six months. Some of his biggest songs were written for these shows, *I Can't Believe That You're in Love With Me*, *When My Sugar Walks Down*

the Street, and some crazy titles like *Harlem River Quiver*, *Freeze and Melt*, *Don't Monkey With My Monkey*, and others.

In 1926 Jimmy went with Irving Mills to the Kentucky club on 49th street to hear a 12 piece band that was getting a lot of comment around Times Square. The leader was a piano player named Duke Ellington, and it featured a trumpet player called Bubber Miley.



Duke

McHugh talked 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**

The band hit the Cotton Club on a Sunday morning, rehearsed all day and opened the show that night. The salary was \$650 per week. The owners didn't like Ellington's music at first, said it was too weird 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 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

responsible for the success of the band. One thing is certain, Mike became one of the closest and staunchest friends Duke ever had.

**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 Ziegfeld 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 here.

**Finley Files A 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 anti-trust 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. Vincent'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.



Jimmy

**READ English Jazz Magazines**  
 1216 12th St., Rock Island, Ill.  
 DISCOUNT TO RECORD SHOPS  
 1. Discography, monthly, 4 mo. \$1. 1 yr. \$3  
 2. Pickup monthly, 4 mo. \$1. 1 yr. \$3  
 3. Jazzology monthly, 4 mo. \$1. 1 yr. \$3  
 4. Jazz bi-monthly, 8 mo. \$1. 1 yr. \$1.50  
 \*\*\* WE FILL XMAS GIFT ORDERS \*\*\*

... and put into your willing hands a beautiful new HOLTON Trumpet this Christmas Season. He wants you to know that he'll do his very best to have one of these fine instruments available for you - knowing how appreciative you'll be of Holton's marvelous performance features... full, brilliant tone, freedom of response, ease of blowing, and modern streamlined design.

So - visit your HOLTON Dealer. Even if the instrument of your choice does not arrive in time to fill the Christmas stocking, his store is a fine place to do some Holiday shopping. Selections include accordions, harmonicas, cymbals, music stands, microphones, the newest records and albums - musical novelties and toys to thrill the youngsters.

**FRANK HOLTON & CO.**  
 ELKHORN, WISCONSIN  
 MAKERS OF QUALITY BAND INSTRUMENTS

**Hal McIntyre presents Walter Ulner and his VEGA Electric Spanish Guitar...**



HAL MCINTYRE and WALTER ULNER hitting a new HIGH with clarinet and the VEGA SUPERTRON.

In today's top-flight bands it's a Vega, for fine performance. Casa Loma... Hal McIntyre and other famous orchestra leaders, depend on Vega's superior tone quality - and of course Vega "comes through" in tone volume range. Vega's new SUPERTRON model stars with such added attractions, as fast action neck, adjustable bridge, a special tail piece, and genuine ebony finger-board.

**VEGA HIGH FIDELITY PICK-UP**

The new Vega Pick-Up Unit is especially designed for Spanish Guitar and guitar tone reproduction. A wide range of tone and volume insures the player of added enjoyment to listeners as well as himself. For fine clarity over the entire scale and particularly for rapid chord playing, you will find the "Supertron" model by far the best.

**THE VEGA CO.**  
 155 COLUMBUS AVE.  
 BOSTON 16, MASS.

See Your Music Dealer or Write For FOLDER





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

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

Sorrento is laid out for the Vido 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.

Safrancki is more of the fast pizzicato 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.

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 Kai 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.

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.

Fantasy opens with an unusual effect of piano 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.

Willow has a Christy vocal backed by piano and brass moving up in step tones. Good example of under-statement where 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.

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.

Charlie Spivak

Let's Go Home 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.

Hope Decca gives Joe Mooney better surfaces than these because you can hardly hear the Hampton band through them, much less four men playing softly.

Lionel Hampton

Tempo's Birthday The Pencil Broke

Hope Decca gives Joe Mooney better surfaces than these because you can hardly hear the Hampton band through them, much less four men playing softly.

JAM AT HOME Play your own solos against an all-star rhythm background. It's YOUR show when you jam with the rhythm records. See your dealer or write direct. \$1.00 plus tax.

Rhythm Records 207-D No. Sierra Bonita, Hollywood-46, Calif.

SING with a BAND!

Get Rhythm Records' new VOCAL ACCOMPANIMENT series featuring Natty Plum and his all-star Hollywood band. Start the record and sing with it. See your dealer or write direct. \$1.00 plus tax.

RHYTHM RECORDS 207-D No. Sierra Bonita, Hollywood 46, Calif.

opening of his vire 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 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.

Dexter's "Jazz Cavalcade" Rates Raves!

Here's what the experts say!



Benny Goodman (Between sets at the "400" Club New York)

"Dave Dexter's Jazz Cavalcade is just about the best stuff I have ever read on the subject. Of all the writer-editors, Dexter is the most accurate, unprejudiced, and blessed with background."



Stan Kenton (Backstage at Paramount Theatre New York)

"Written by a man who has 'lived' his subject... Jazz Cavalcade covers the field like Omar the Tent-maker. Dexter's book rates #1 on my shelf."



Orson Welles (After reading the original manuscript)

"You'll find nothing in it of that sentimentality and spurious mysticism which muddy many earlier treatments of the same subject... I salute the book for its wholesome approach and painstaking documentation."

Here it is!

The fascinating "inside story" of an exciting music. A vivid panorama of jazz music from Pine-Top to Be-Bop. The first book of its kind on Modern American Music.

JAZZ CAVALCADE

by Dave Dexter, Jr.

Send \$3.00 for your copy today!

Criterion Music Corp. R.K.O. Bldg., Radio City New York 20, N. Y.

Enclosed find \$3.00 for which send me, postpaid, my copy of "Jazz Cavalcade."

Name: ADDRESS: CITY: STATE:

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

Claude Thornhill

Yours Is My Heart Alone Gotta Get Me Somebody To Love

Alone opens very simply with unison clarinets leading into Thornhill's daintily arpeggiated piano which is interlaced throughout the rest of the record.

HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

- BEBOP JAZZ ALBUM - Ralph Burns Quintet... BIRD LORE, LOVER MAN, DIXIE GILLESPIE Sextet... JAZZ CONCERT AT LODGE CONVENTS... LAMENT: KASBAH-Artie Shaw... BEBOP JAZZ ALBUM - Ralph Burns Quintet...

RECORD RENDEZVOUS

300 Prospect Ave., Cleveland 15, Ohio Please Ship To: NAME: ADDRESS: CITY: STATE: Add 25c for Packing in Ohio Add 3% Sales Tax I ENCLOSE CHECK MONEY ORDER SEND C.O.D.

Columbia Music Store advertisement featuring "LARGEST STOCK IN U.S.A. 'HARD TO GET' RECORDS We Ship Around the Corner or Around the World!" and a long list of record titles and prices.

Add 25-cent packing charge. Payment must accompany order for shipment outside U.S.A.

DIAL RECORDS advertisement for a BEBOP JAZZ ALBUM. Features the text: "SIX GREAT NEW SIDES! BEBOP JAZZ ALBUM" and lists tracks like "BEBOP", "DIALOGUE", "BIRD LORE", etc. Price: \$3.90.

# diggin' the discs with MIX

(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

- ♪♪ This Time
- ♪♪ There Is No Breeze

Time has the usual silken Dorsey horn (flat on one note incidentally) plus Stuart Foster vocal. 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
- ♪ Bells Of St. Mary

It's a very interesting thing that ever since the Fred Waring

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)

### Key Starr

- ♪♪ St. Louis Blues
- ♪♪ 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 over-guitar balance. (Lamplighter 109)

### Dinah Shore

- ♪♪ A Rainy Night In Rio
- ♪♪ Through A Thousand Dreams

Rio is a song built up on the

## Listening To The Playback



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

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

### Peggy Lee

- ♪♪ It's A Good Day
- ♪♪ 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 interjected brass figures tossed 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

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 cruel vagary of fate, we snatched 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 he didn't use phoney pseudonyms (interesting thought in itself) with Dizzy Gillespie and Mel Powell when they recorded for his Vol. III of the Philharmonic 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 Reeda Gilbert? You will.

## "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

From **JIMMIE BAKER** and his **ORCHESTRA**

Featuring Sharyie Scott Joe Webster **CURRENTLY ON TOUR**

## 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 music box operators, stated that the drive for the boost was initiated some time 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 tariff 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.

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 pianist-arranger who changed his name from Dave Rose to avoid confusion with the other pianist-arranger.

## who dat

### VASILIKI MAVKOGEOGE

This exotic beauty is 19 years old and calls Manchester, New Hampshire, her home. She is of Greek descent, as you might expect from her name, and received her education in Boston. She has only been singing professionally for less than two years and her first job was with the Cass Louis band. More recently she was featured for a short time with the Sam Donahue crew, plans to go to the west coast before the end of the year to join Xavier Cugat. Her professional name is:



Betty George

## The New FEDERAL ACCORDION

is here!

Send for catalog

FEDERAL ACCORDION CO. 475 Fifth Ave. New York 17, N.Y.

## Overture TO A NEW STANDARD OF INSTRUMENT DESIGN



Announcing **WILLIAM FRANK** Artist MODELS

In announcing a new line of William Frank instruments, we make this statement: No cornets, trumpets or trombones offer more in appearance, performance and value than those that bear the inscription William Frank ARTIST MODEL.

Remember first YOU CAN BANK ON A FRANK and, secondly, that William Frank ARTIST MODELS are the finest creations of a company that has been specializing in band instrument manufacture since 1909.

## William Frank Company

CHICAGO

Where Craftsmanship Has Been a Tradition Since 1909

Exclusive Distributors

TARG & DINNER, Inc. The Wholesale Music Center

425 S. Wabash Ave., Chicago 5, Illinois

## MY NEW MOUTHPIECES HAVE

# POWER

"All the power you want—when you want it—is yours with one of my Signature Mouthpieces. These mouthpieces incorporate the tone production principles I developed in years of reed research. The interior cavities and facings are scientifically designed for the maximum power requirements you need for modern playing. Try one today at your dealer's for a new thrill in powerful performance."



Roy Jumaier

### CHOICE OF 4 FACINGS

- CLARINET: Medium Close to Open
- SAXES: Medium to Super-Open
- CLARINET - \$10
- ALTO SAX - \$12
- TENOR SAX - \$14

Distributed by

Selmer

SOLD BY LEADING MUSIC DEALERS EVERYWHERE



Thornhill and Kenton Ahead, Ellington Close

(Jumped from Page One) His King of Corn crown, with 1,349 tallies piled up. For chairs in the mythical all-star band, Roy Eldridge, Ziggy Elman, 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.

Carney Leads Poll Johnny Hodges, Willie Smith and Charlie Parker, on alto saxes; Vido Musso, Flip 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 clarinet group, Mel Powell and Dave Tough were holding their front positions on piano and drums, Eddie Safranek 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.

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

By the time this edition of Down Beat reaches the stands, the race will be over and it will be too late to vote. The polls closed at midnight, December 10. A crew of clerks will be busy tabulating the final scores, and the winners will be announced in the January 1 edition of the Beat, as usual.

Here were the partial totals, as of December 1:

Table with 3 columns: Instrument, Rank, Name. Includes sections for Swing Bands, Sweet Bands, Small Combos (Instrumental), Small Combos (Vocal), and Male Singer (Not Band).

Table for 'Girl Singer (Not Band)' listing names like Peggy Lee, Jo Stafford, Billie Holiday, Anita O'Day, Dinah Shore, Sarah Vaughan, Doris Day, Margaret Whiting, Ella Fitzgerald, Mildred Bailey, Johnny Lewis, Dorothy Clark, Helen Forrest, Ginny Simms, Kay Starr, Frances Wayne, Kitty Kallen, Georgia Gibbs, Ethel Waters, Martha Tilton.

Table for 'King of Corn' listing names like Spike Jones, Guy Lombardo, Harry James, Sammy Kaye, Vaughn Monroe, Louis Prima, Korn Kobler, Charlie Spivak, Ted Lewis.

Table for 'Favorite Soloist' listing names like Benny Goodman, Bill Harris, Gene Krupa, Harry James, Dixie Gillespie, Art Tatum, Red Norvo, Vido Musso, Johnny Hodges, Benny Carter, George Auld, Red Norvo, Duke Ellington, Lionel Hampton, Lester Young, Tommy Dorsey, Charlie Parker, Coleman Hawkins, Joe Mooney, Charlie Ventura, Woody Herman.

Table for 'ALL-STAR BAND Trumpet' listing names like Roy Eldridge, Ziggy Elman, Charlie Shavers, Pete Candoli, Cat Anderson, Muggsy Spanier, Tati Jordan, Sonny Herman, Jimmy Zio, Bobby Bachett, Max Kaminsky, Ray Linn, Ray Nance, Red Norvo, Chico Alvarez, Ray Wetzel, Nate Kazebier, Buddy Childers, Al Kohn, Bud Clayton, Miles Davis, Alex Fila, Dominick Gerard, Yank Lawson, Red Rodney.

Table for 'Clarinet' listing names like Buddy DeFranco, Jimmy Hamilton, Barney Bigard, Irving Fazola, Bob Gloga, Hy Mandell, Eddie Slezko, Chuck Geentry, Dick Kongada, Batsy Stone.

Table for 'Piano' listing names like Mel Powell, Teddy Wilson, Jess Stacy, Johnny Guarnieri, Dodo Marmarosa, Ralph Burns, Arnold Ross, Joe Bonkin, Al Haig, Art Tatum, Errol Garner, Hal Schaeffer, Teddy Napoleon, Mit Backner, Joe Sullivan, Stan Whitton, George Wharton, Jimmy Jones, Art Hodes, Jimmy Rowles, Lonnie Tristano.

Table for 'Trombone' listing names like Bill Harris, Lawrence Brown, Charlie Shavers, Lou McGarity, Trammie Young, Tommy Pederson, J. C. Higginbotham, J. C. Johnson, Earl Swope, George Brunis, Juan Tizol.

Table for 'Alto Sax' listing names like Johnny Hodges, Willie Smith, Charlie Parker, Bootsie Mussulli, Cal Palmer, Ben Fassel, Les Robinson.

Table for 'Tenor Sax' listing names like Vido Musso, Flip Phillips, Coleman Hawkins.

Table for 'Drums' listing names like Dave Tough, Shelby Mann, Sonny Greer, Jo Jones, Sid Catlett, George Wettling, Max Roach.

Advertisement for 'RINGS' by The H. N. White Co. featuring 'Gladiator Band Instruments' and 'Specialists for more than 50 years in the design and manufacture of fine musical instruments'.

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, Lancelotti's tenor sax star. Left to right: Joe Thomas, Jimmie Lunceford, Stanley Dance and Jimmie Crawford, ex-Lancelotti skinman now beating them with Edmand Hall.

Table listing names and scores for various instruments including Trumpet, Baritone Sax, Clarinet, and Piano.

Table listing names and scores for Bass and Guitar.

Table listing names and scores for Drums.

Table for 'Arranger' listing names like Buddy Strayhorn, Ralph Burns, George Handy, Eddie Sauter, Pete Hegale, Jerry Gray, Eddie Plumb, Neal Hefti, Johnny Richards, Dave Matthews, Ray Wright.

Table for 'Male Singer (With Band)' listing names like Buddy Stewart, Stuart Foster, Art Lund, Al Hibbler, Buddy DeVito, Jimmy Sanders, Buddy Hughes, David Allen, Don Darcy, Jack Hunter, Jack Heshell, Gene Howard, Harry Prime, Tommy Mercer, Frankie Lester, Tommy Lynn.

Table for 'Girl Singer (With Band)' listing names like June Christy, Ginnie Powell, Mary Ann McCall, Frank Warren, Lilian Lane, Carolyn Grey, Kay Davis, Lucy Ann Polk, Betty George, Marion Morgan, Dottie Bold, Joa Sherrill, Kay Allen, Claire Rogan, Rosalind Patton, Rosemary Clooney.

Advertisement for 'REC-ALBUM' and 'TIP-LOC' records, mentioning 'Broken Records No More!' and 'L. H. SYMONS ASSOCIATES'.

Advertisement for 'GOOD' records, featuring a Native American figure and 'FREE EDGE NO BIND KRES KUT'.

Large advertisement for 'Frank's Drum Shop' featuring 'High Hat Sock Pedal' with 8 numbered points: 1. Adjusts any height from 24" to 36", 2. Slip-proof clutch adjusts height instantaneously, 3. Slip-proof clutch adjusts top cymbal, 4. Large rocker cup holds bottom cymbal in position, 5. Rod pull at bottom, eliminates scraping in slot, 6. Heel-stop on foot board holds foot in steady position, 7. Folds compact, without detaching a single part, 8. Sturdily constructed of best materials and finest workmanship. Price \$12.50.









# Scandalli

Scandalli of Camerano  
continues to meet exact-  
ing demands of leading  
artists with piano accor-  
dions of modern American  
design and fine Italian construction.  
For superb tone quality and playing ease, try  
a Scandalli, notable for perfection of performance.

**CHICAGO MUSICAL INSTRUMENT CO.**

30 East Adams Street, Chicago, Illinois



# DOWN BEAT

DEC 28 1946

December 16, 1946

BACK COPIES  
TO PERIODICAL ROOM



MUSIC NEWS FROM  
COAST-TO-COAST



25 CENTS

FOREIGN 30c





VOLUME 14. #1-4. MISMARKED AS VOLUME 16