

Stan, Charlie Greet Their Claques At N. Y. Openings



New York—As there never was an opening without a roundup photo of the visiting celebrities, we are duty bound to show you these. At left, attending Stan Kenton's first night at the Commodore, were Bea Wain, Doris Day,



June Christy, Kenton, Beryl Davis and Frances Wayne, in the usual order. Note the splashy new Kenton uniform. On the right, clustering at the Charlie Spivak opening at the Hotel Pennsylvania, were bandleaders George Fax-

ton, Frankie Carlo, Spivak, and Skitch Henderson. Spivak will be at the Pennsylvania until the end of the month, while Kenton closes at the Commodore in two days. So much for professional courtesy.

Kenton Crew Pours New Life Into Town At The Commodore

By MICHAEL LEVIN

New York—Visitors to the Stan Kenton opening here at the Hotel Commodore two weeks ago thought they had stumbled in on a high-type wedding, bought ear-muffs while they were there and left screaming Kenton's praises practically as loud as the band played.

Since then Kenton has done what not even his press agents thought he would be able to do: more business than almost any band that has been there in recent years. His first week's business was a very healthy 2,700 covers. Leon the head-waiter still can't believe it, says his wife will divorce him if he doesn't stop shouting when he comes home from work.

Thing which characterized the Kenton opening and the band's performance since was its enthusiasm, so obvious and so instantly felt, that the unhippest in the room stood around to watch and marvel.

Not since the halcyon days of the Herman Herd have so many men on a stand played so much so loud with such apparent pride and enjoyment. Not in some years has a hotel crowd stood around a band-stand, watched avidly, cheered, applauded and yelled at everything the band did.

Every observer in this place, while a little stunned at the Kent-

onites' wardrobe of Ascot ties and morning suits, agreed that this band had a spark and a showmanly spirit of life not seen around this town in a long long while.

Coming down to technical terms, Stan himself is far more of a successful front man than he ever was before. His old sincerity is still present, but dressed up with a slightly sarcastic defense of everything that the band does which the crowd takes to with obvious enjoyment. This is the first time a band has fought back, said this is our music. If you don't like it, don't come! The people are coming and liking it.

The band itself is indulging in lots of tom-foolery which approaches the Spike Jonesian at times. Some of it's corny, but it's in good clean fun and gives the crowd a big laugh.

Band Really Swings

Most important of all though, for the first time I heard the Kenton band really swing. Up until now, on records, on the air and

in concert, the Kenton band has been heavy, over-phrased and often lifeless.

It is not this at the Commodore. Sparked by the driving drumming of Shelly Manne and the superb bongos of Jack Costanza the band moved, leaped, took off. Lead alto man George Weidler phrases easily and naturally with a nice long sense of phrasing, rather than the short chopped attack which Kenton has demanded from his lead men in the past. Weidler's ex-wife Doris Day, by the way, spent a good part of the evening dancing by the stand with a horde of escorts.

The trumpets still have some intonation trouble now and then, still can sound shrill and piercing. But there is no questioning the power nor the fine jazz trombone of Eddie Bert.

Backed By Drive

There isn't much sense in going on about the Kenton music. You know what it's like. Here the difference was in the drive back of the thing rather than the thing itself. The band is playing as a band rather than the forced element of one man's conception.

Why it plays so loudly, why shading and dynamics are often missed, why intonation is neglected, is something long Stan himself will have to explain in a later issue.

Kenton himself, in a serious moment during his intermission clowning said, "It's a wonderful thing that they booked us in here with the thing we have going on here."

The band is by the way slated for a Carnegie Hall concert February 14 and late in March will play a concert with the Detroit Symphony in Detroit.

Whatever happens up until then, it will be a long season of Sundays before the wisemen at Lindy's forget that opening. Everything about it was all wrong, and yet seemed to come out all right.

Sinatra Plays Cupid To Warren-Greenberg

New York—Jill Warren, singer and cinema actress, now a publicity exec at Newell-Emmett, will marry Dr. Sydney Greenberg December 28. Greenberg, well-known in musical circles, is personal physician for Sinatra, his black, George Evans, and Charlie Spivak.

Miss Warren originally met her fiance when Sinatra referred her to him for treatment of a bad cold. The Verce now claims he is a Cupid with a Neapolitan accent.

Disc Release Dates Mixed

New York—Capitol Records, which has been heretofore releasing its Americana and popular records on alternate weeks, will now mix 'em all up and throw them at you every seven days. No shift in the total, just shuffling up the types involved.

Sidelights On Kenton's Commodore Hotel Debut

Correction

Contrary to statements in the Dec. 3 issue of DOWN BEAT, Pete Rugolo's pen was behind four sides in the new Stan Kenton album "Concert in Progressive Jazz." Stan wrote three additional sides in collaboration with Rugolo, and seven of the eight tunes were arranged by Rugolo. "Prologue Suite," written in its entirety by Pete and Stan, was arranged by Rugolo.

Levant's Split, Then Reconcile

New York—June Gale, actress, sued Oscar Levant for divorce, charging mental cruelty. She asked \$36,000 a year alimony from her concert-playing husband, stating that he earns \$200,000 a year and has assets of \$700,000.

New York—At presstime, columnist Hedda Hopper reported that the Levants had reconciled with pianist Oscar telling her over the phone that his wife had been quite right, that he had no sense of humor in his own home.

Jock-Bandleader? M-m-m

Jackson, Tenn.—Dave Banks, disc jock of WTJS, has taken over front duties with the Durham Meyers band at the Pit, local dance-ery-casualty. Featuring three brass, three sax, and three rhythm, band plays weekends at the Pit, with territory dates being filled during the week.



"It's another request: 'Please Don't Play PLEASE DON'T PLAY NUMBER SIX TONIGHT Tonight!'"

But No Hard Feelings



Chicago—Both of the smiling men in the center would have every right to look glum. Sidney Bechet, who opened at Jazz Ltd. here, had just had five shots of penicillin for an aching tooth. Doc Evans, replaced at the spot by Bechet, was wondering where the next job would come from. Evans had given notice with another job lined up and which he later lost because of a booking snarl. Others in the first row are pianist Jack Gardner, left, and clarinetist Tony Parenti, right, both visitors. Left to right in the second row are Bill Reinhardt, Donny Alvin and Munn Ware. (Staff photo by Ted)

Ventura To Loop; Fields Goes East; Spanier Stays



Chicago—For patrons of the loop's newest jazz spot, the Blue Note, this photo strip will serve as a complete history for several weeks to come. At the left is the Charlie Ventura unit, composed of bassist Clyde Lombardi; singer, Buddy Stewart; trombonist, Kal Winding and drummer Chick Keeney. Sax man Ventura, second picture, and his group replaced Horbis Fields' band December 15. The Muggsy Spanier combo, including Dave Tough, Tony Parenti, Miff Mole (out of the photo), Sid Marwitz and Bob Eldon, will continue at the club. Francis Fields, at the right, will soon open at the Strand theatre in New York with a big band. Photos by Ted...

Jordan Cancels Jobs

Chicago—Due to an arthritic condition in one arm, Louis Jordan has cancelled all engagements for the next 12 weeks on doctor's orders, during which he will "vacation" on the west coast. Though confirmation at press time was unobtainable from either Jordan, or his personal manager Berle Adams, Earl Mills in Adams' Chicago office admitted that Jordan was cancelling bookings.

Jordan was to open at Billy Berg's in Los Angeles. This is the second time he has been stopped in the verge of opening at said club. Last time it was due to the "cutting" incident in which Louis was slashed by his wife.

Actor Divorces Organist Wife

New York—Actor Ralph Bellamy was granted a divorce in Idaho last month from his organist wife, Ethel Smith, having charged desertion. Twist to the case is that after the original public troubles between the couple in September '46, Miss Smith announced that she would seek a divorce from Bellamy, but the conclusion turned things around a bit.

AGMA Convention Stated

New York—AGMA (American Guild of Musical Artists) will have a meeting here to revise its constitution. Established in the late thirties to handle the special problems of concert artists, the outfit has been suffering growing pains and will meet soon to consider amendments.

Spike Set For London Theater

Chicago—Britishers won't have to worry about the vegetable shortage after next summer, at least as far as corn is concerned. It's going to be exported, not by C.A.R.E., but by MCA, when Spike Jones leaves New York in late June, 1948, for a date at London's Palladium.

The Jones crew, which may reshuffle for the overseas stint, is booked for a six to eight week stand at the English theater, strictly on a guarantee basis, through July and August.

Spike plans to return to New York immediately after the engagement's conclusion, hitting various theaters in the vicinity of NYC, to open at an as yet unnamed show house in the big city during September or October, 1948.

Harris On Street

New York—Bill Harris played at the Three Deuces for two weeks starting November 28, with Bill on trombone; Frank Sokolow, tenor; Hank Jones, piano; Tiny Kahn, drums; Jack Lesberg bass.

FNa Has Combo

Philadelphia—Trumpeter Alec Fila, who recently left Elliot Lawrence, is back in the music picture here with a septet and vocals by his wife, Dodie O'Neil.

Hayes On Air

New York—Ex-Jerry Waldster Sonny Hayes is now doing a weekly show over WWRL here Fridays at 10:54 p.m. He's accompanied by pianist Dick Wess.

Tax Nixes Dottie Out

Chicago—The inside story behind Dottie Reid's opening and closing on the same site (November 25) at the Blue Note, with Muggsy Spanier, is that Uncle Sam, not Miss Reid's tonsils, Mr. Spanier's degree of cooperation nor the management's opinion is to blame.

Carle Takes To Road; Will Wind Up On Coast

New York—Having completed an engagement at the Strand, Frankie Carle and his orchestra currently are on a series of one-ners through the middle west, through the middle west, after which they go into the Hotel Pennsylvania, prior to a long stretch on the Pacific coast.

Following the run at the New York hotel, the eighty-eighter takes his crew to Los Angeles where plans call for a four months run at the Biltmore Hotel, three feature pictures for Columbia, a return to the replacement spot on the Chesterfield air show for the summer and, in all probability, some engagements in the San Francisco and northwest territories.

Got A Invite, Jack?

New York—The Stan Kenton opening at the Hotel Commodore here last month aroused such trade interest that Wayne Varnum, the hotel's press agent, sent out notices requesting RSVP on an enclosed blank and listing half hour intervals from 7 p.m. to 12 p.m.

Varnum said in a covering letter that traders wanting chairs would have to indicate exact time of arrival, otherwise they might be left in the cold.

Muggsy and Horbis Fields opened the same site. At which time Horbis told the nitery's owners that his vocalist, Pat Fisherty, was on notice, and would work for just two weeks, if at all.

During the same evening Dottie Reid sang only twice accompanied by solo piano, not Muggsy, because of rehearsal difficulties prior to her arrival.

Whereupon, the management, seeing that one chick was not singing at all, and the other only two tunes, decided the 20 per cent federal tax (levied on all bistros engaging singers) was too tough a nut, and requested that Miss Reid's services be dispensed with.

Which is why Dottie Reid, who sings a terrific song, is now in NYC awaiting bigger and better things. Fie on the internal revenue department!

Blowers' Club Folds

New York—Latest victim of the pre-holiday slow business was Johnny Blowers' Jazz Club in Astoria, Long Island here. The well-known radio drummer had started his club about four months ago to compete with Eddie Condon's Greenwich Village establishment, but between general business conditions and his out-of-the-way location just couldn't make it.

Memphis Still Has Them Blues!

Memphis — W. C. Handy, 74-year-old "Daddy of the Blues" came back home for his annual visit to the Blues Bowl football game for the mid-south Negro high school championship Dec. 3, and folks who heard it swear there was a new sound and meaning to the Memphis Blues as he played his golden trumpet before a capacity crowd, including the Queen of the Blues.

This day before, Memphis censor board chairman Lloyd T. Binford had banned from Memphis screens the showing of New Orleans, because of the prominence in the story of Louis Armstrong's note.

Cancel Freedom Train

Latest development in the censorship controversy, the action follows by two weeks the cancelling of the Freedom Train stop in Memphis because of announced segregation of Negro and white spectators by Mayor James H. Hays. Memphis thereby gaining the dubious distinction of being the only city in the nation to take such action, and the only major city which will not be visited by

the Freedom Train.

"Binfordizing," as Harry Martin, American Newspaper Guild president and Commercial Appeal columnist terms it, has resulted in the elimination from the local stage of Mary Martin's Annie Get Your Gun because of three minor Negro roles, a production which broke all records in Texas, considered a traditionally southern section.

Movies Always Cut

Memphis screen patrons have been denied King Cole, Pearl Bailey, Lena Horne, and other Negro entertainers whose film appearances have been deleted before Memphis showings. The picture Curley was also banned because it showed white and Negro children playing together, an action which is being contested in the courts by movie execs.

Debate over which city was the home of The Birth of the Blues

brought a simultaneous world premiere in both Memphis and New Orleans for the film some years ago, but the present "ban-by-Binford" is not considered a continuation of that civic strife. —bee

More Butterfield Sides

New York—Billy (Butterball) Butterfield's ork made four sides for Capitol, November 10, with his band augmented by Bill Stegmeyer, alto; Art Drelinger, tenor, and Cozy Cole, drums. Band made three standards and an original, Summer Afternoon by Bill Stegmeyer.

Astor Recovers

New York—Bob Astor, now fully recovered from his recent illness, takes his band to the Burke Bros. El Rancho, Chester, Pa., and will stay to January 4 inclusive. Sam Donahue closed November 20.

Conductor, Collector, Critic



Portland, Oregon—Werner Janssen, conductor of the Rose City's reactivated symphony orchestra, autographs album of his Genesis Suite for Bill Petersen, president of the Portland Record Collectors Club. Herman Kenin, at right, was recently appointed chairman of the new AFM Public Relations Committee. Guested collector in center is Monte Ballou, Beat correspondent.

CHICAGO BAND BRIEFS

Jazz Has Returned; It's Pure, Bop, Good Bad, But It's Here

By TED HALLOCK

Chicago—True, Chicago may not have a "Street" or a "Strip", but it's got the jazz. Might take a bit of looking, "el" riding and four-bit Coke drinking, but it's here, and the best quality in years. In spite of snow, an ulcerated tooth for Sidney Bechet, a twin-dismal at the Blue Note (sixed: Dottie Reid and Pat Flaherty), and Charlie Parker's absence during two ENTIRE evenings, things were looking up.

Cash registers didn't sound exactly like sleigh-bells (Muggsy's opening, with Herbie Fields, was ill-attended, as have been the Argyle's Sunday afternoon sessions with Lester Young), but local fans had to be made cognizant as to what great music was in hearing distance.

Bechet Best

Outstanding "purist" performance occurs nightly at Jazz Ltd., where Sidney Bechet, reinforced with a double-shot of penicillin, replaced Doc Evans. The tab "southern gentleman" fits quite, almost shy Bechet to a T. His music is anything but gentle however... with the wonderful lift thought lost after 1930.

This club's decor is not the drawing card for those who know its proprietors. What a relief to find two people whose professional life is not built around a status of the godalmighty buck... owners Ruth and Bill Reinhardt.

Oddity concerning Evans' departure from Jazz Ltd. Possibly the first time in history that a leader (Evans) gave notice to a sideman (Reinhardt; who plays clarinet in the band). Also very funny: Bill's wife Ruth, actually hires him in her capacity as co-

boss.

Guste: It's a shame so much great vocal talent here must go to waste because of the 20 per cent tax imposed on any joint wherein a male or female thrush warbles. Buddy Stewart is considered to be just another front-line instrument with Ventura. No single vocals were allowed at the Club Silhouette. Probably the same restriction will apply at the Blue Note, where Charlie and men began Dec. 15. The Misses Reid and Flaherty (whose Chicago demise is discussed elsewhere in this issue) were reportedly canned to avoid said tax. And Danny Alvin, drummer behind Bechet at Jazz Ltd., who sings good jazz, doesn't open his mouth except to say "hello" for the same reason.

It's A Dirty Lie Dept.: A parcel addressed to "Wood & Co." was delivered to DOWN BEAT'S Chicago office.

Almost every Chicago paper, either through entertainment columns or columnists printed the news as late as Friday, November 28, that Dottie Reid was doing a marvelous job with Muggsy at the Blue Note. Dottie of course had not sung note one, having received notice opening nite (Nov. 25). Some less blasé writers might have turned at least pink.

Aragon Sheet Humorous The Aragon ballroom's weekly

house organ, Dance Topics, lists the birthplace of Hil E. Radtke, Eddy Howard's pianist, as Milwaukee, "approximately 80 miles north of the Aragon." Wonder how they'd compute mileage if Francois Croquette and His Deux Parisians played the spot?

Disc Date: Universal Recording Corp. working full-time, full-blaze, cutting four Capitol, Majestic, Universal and others. Patti Page is putting in many the 4 1/2 hr. daily recording grind. National has signed Una Mae Carlisle, currently at the Detour, for eight sides. She'll play her own compositions; previously unrecorded. Art Tatum will wax mellow with the South Side's favorite son Red Saunders, for Victor. Viola Kemp to sing. Saunders fans should look forward to the release of platters being cut by Saunders with his own band, for Aristocrat.

Around Town: Gene Ammons' tenor can still be heard at the Congo Lounge. Jay McShann through for a one-niter Dec. 7 at the Savoy. Mary Lou Williams holds over at the Bar o' Music. She's for Hollywood and pic work in "Courage" (starring Jackie Robinson) when time's up here.

Ventura Replaces Fields Charlie Ventura opened December 15 at the Blue Note, replacing Herbie Fields who's off to NYC for a Strand theater big band date. Ventura goes into the Regal theater January 9 for one week, with an augmented 15-piece ork (Chicago sidemen), and will be featured on Mutual's Harlem Hospitality Time with Willie Bryant, Friday, Jan. 9.

I Am Forced To Confess: Eddy Howard at the Aragon. Griff Williams at the Palmer House. Orrin Tucker at the Stevens. They should kick as long as their names are spelled right.

Lester Young is still raving about a young vet, blind, who sat in with him during the recent opening of the Afro-American Political Club in New Britain, Connecticut. Pres was knocked out completely, and readily admits he had to blow like a madman

to stay on top. Unfortunately he only remembers the kid's first name. It's Steve.

You may snort, but a tremendous entertainer for my dough, Ilona Massey, just closed at the Blackstone's Mayfair Room Dec. 11. She's been singing Hildegard out of the country. Even the waiters wept. They gave you a pata-sack in which to carry home the excess nostalgia.

The Argyle is involved in a terrific talent haul at press time. Teddy Walters (Danny Alvin's son by the way), who's been rehearsing like mad with six to eight pieces, may enter the Lounge December 23. Op Rudy Davis says Howard McGhee, Arnett Cobb and Illinois Jacquet have been mixed out. They're "insane", said Rudy. Meaning Illinois, for one, had asked for \$2,000 each and every week.

Sherman's College Inn holds Jose Melis' rhumba band through December 31. Freddie Slack is set as replacement (with nine pieces). Both bands will play New Year's Eve, in separate ballrooms. Slack to feature name fem chirp... monicker unknown as yet. Nellie Latcher in the Inn Dec. 19, but Red Ingle, rumored to alternate with Nellie, is out.

Regal Line-up Great

Regal theater pulls in Lionel Hampton December 26, followed by Cab Calloway and Duke Ellington in January, with no definite dates. Duke's stint will follow his Jan. 11 concert here. Basie also skedded sometime in February.

The Jumptown jumps to a "no name" talent basis at the end of Jackie Cain's run. Will use a single piano, unless something "inexpensive and good" can be found. Club Silhouette will import a single, Gene Rogers (from Utica, N.Y.) to replace Ventura on December 16. Rogers, a Rogco-like pianist, will alternate with a band, not set yet.

Roy Eldridge left the Tailspin December 7 for parts unknown. A team, Dorothy Dean (singer)

Aladdin's Lamp Spells

3-Day Session For Pro...

Chicago—Only 14 days until day. Three of which Lester Young and associates will utilize cutting for Aladdin, Dec. 29, and 30, in N.Y. Pres' asked, a toughie, includes a cation in L.A. through Dec. 26, and one night in Elizabeth, N.J., Dec. 27 to follow.

The week Dec. 30-Jan. 1 is not booked as yet. Lester will lead his six-piece ensemble into Seattle on Jan. 8 for a four week stint in Portland to follow.

Personnel includes: Pres, Lester Young; "Dense" Thornton, piano; Freddie Lacey, guitar; "Tex" Brown, bass; Roy Haynes, drums; "Shorts" McConnell, trumpet;

and Dorothy Frederick (piano) replaces Little Jazz.

Gayle A Philosopher

Rozelle Gayleism: "Tea makes a fine cigaret... even though it doesn't have a national radio show."

Stuff: Watch for great things from Beryl Booker, pianist with the Slam Stewart trio. Jimmy McPartland loses clarinetist Jack Golly on Jan. 2. Golly'll join Spike Jones. Pat Neese, Chicago, is replacement Eddie Gena blowing a storm at the Capital. Ina Ray Hutton left the Regal December 7. Ari Tatum set for Smitty's Corner, on the southside.

Rod Saunders plays in concert December 17 at Evanston's Harmon school. Al Borge of Central Banking has taken over personal management of singer Jack O'Connell, Breakfast Club star, who is currently cashing 'in on Tower circuit sales.

What A Lovely Compliment Dept.: A package addressed to Health-Mor Inc. was delivered by mistake to Down Beat's Chicago office.

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Hostel, Jock Merge Talent

Chicago — Disc jockeyism has spread about as far as it can go. It has invaded Ernie Byfield's College Inn at Chicago's downtown (noted for flaming sword) if not consistently flaming entertainment. Dec. 15 or thereabouts, pending final construction plans, Byfield will complete installation of a special sound-in radio room in the rear of the Inn.

WCFL jock Mary Hogan will broadcast nightly, 11:30 p.m. to 1:30 a.m., over the "Celebrity Train," feature name guests from the music and sports worlds plus discs and news. Byfield, famed raconteur, will oblige with an occasional word.

Program will be broadcast locally, over WCFL, and will run simultaneously with the Inn's mid-week floor show, but definitely not in competition," says emcee Byfield.

Alvin Joins Eberle

Chicago — Songbird Rosemary Alvin has joined the Ray Eberle

orchestra, having switched over from the Les Elgart outfit. She formerly was with George Paxton, Vaughn Monroe and on WJR and WWJ, Detroit radio stations. Les Calvin, stage manager for Spike Jones, is thrush's father.

Al Overend, Heathertones Cut Out For Provinces

Chicago—Al Overend, who just completed a long engagement at the Riptide in Calumet City, left town early this month for club and hotel dates in Montana, Washington and California.

Al's band has unique arrangements by Tom Scott and features modern voicing and ensemble vocal numbers.

Augmenting the band on its current tour are the Heathertones, vocal group, recently featured at the Edgewater Beach Hotel. Remainder of personnel includes George Grosebeck, piano; Joe Bernas, bass; Dick Stahl, drums; Bob Tillotson, trumpet; Stu Peters, Buddy Berlinger, George Fisk, Al Overend, saxes.

New York—Miguelito Valdes, famed Latin singer, is fronting a band at La Martinique, nitery here.

Nichols (Not Red) Leads Five at Rockford Hotel

Rockford, Ill.—Bob Nichols, former Tex Beneke trumpet man, is currently leading a stand-out quintet at the Amvets Club in the Hotel Lafayette here. The group has Homer Carlson on piano, Bill House on vibes, Harry Eckert on guitar, Ernie Fradeen on drums, and Nichols.

The leader also contributes some knocked-out scat vocals a la Buddy Stewart. Playing a light, delicate style that jumps like mad, they are far and away the finest unit to play a Rockford spot since Russ Winslow broke up his band in 1943. Incidentally, the Amvets Club is located in the old Spanish Room where Winslow held forth for four years.

NAJD Adopts Broad 'A'

New York—The National Association of Disc Jockeys has incorporated here and has quarters at 545 Fifth Avenue. First major effort of the local chapter will be backing "The Big Show of 1948" at the Metropolitan Opera House on January 25. A huge clambake, the affair will be plugged by

Beat Sponsors Duke Concert In January

Chicago—DOWN BEAT will present Duke Ellington in concert at the Civic Opera here on January 11. There is little doubt that Ellington, currently holding down second place in the Favorite Band division of DOWN BEAT'S annual poll,

will finish in the money . . . as one of the first three. In which case, the prize award will be presented during a coast-to-coast radio show, on the stage. Broadcast details now in the planning phase, will be revealed in the December 31 issue. At the same time, final ballot tabulations will be announced.

Ellington sidemen Johnny Hodges and Harry Carney, both odds-on favorites to win, will be presented their trophies, assuming the course of voting holds to its present trend, during the concert.

The Duke will play his new *Liberian Suite*, dedicated to the every disc jockey in the Metropolitan area to raise funds for their organization.

Centennial Celebration of that country, which will be performed also at his Carnegie Hall concerts in New York, December 26 and 27. Ten new numbers, written by Ellington and Billy Strayhorn, in concerto form will also be presented. They have been billed as "solo responsibilities."

Elaine Jones (tympanist), Paul Rudoff (French horn), and Warren Norwood (clarinet), Ellington scholarship winners who have been studying at the Juilliard school of music in NYC will debut during the Carnegie Hall concerts.

Ellington will be one busy guy in New York, what with the advent of his transcribed series on December 29, preceded by a gala party at WMCA before his first show as disc jockey. In Chicago, the Duke will play in addition to his *Down Beat*-sponsored concert, a U. of Chicago date, plus a stint at the Regal theater, all in January.

Whether it's "Sweet" SHEP FIELDS or "Swing" JIMMY DORSEY with Name-Band Drummers it's GRETSCH Broadcasters



FREDDIE NOBLE—One of Shep Fields arrangers, we caught Freddie backstage at the Capitol theatre in New York warming up on his GRETSCH BROADCASTERS. Freddie formerly handled arrangements for the Art Mooney and Horace Holdt Bands.



CHARLIE PERRY—A steady rhythm man with Jimmy Dorsey's Band, Charlie was in town on his GRETSCH BROADCASTERS with some brilliant solo work. Charlie formerly sat the beat for the Stan Kenton, Benny Goodman and Elitch Henderson Bands.



Spike Jones and his City Slickers, off to an uncertain start because it ain't television and you can't see Spike, were renewed for 13 weeks on the Coca Cola radio show at 10:30 Friday nights over CBS (EST) . . . Ira Mangel is the new road manager for Gene Krupa, replacing Joe Dale . . . Maxine Andrews, of the sisters of the same name, would ride that horse. So she fell off and broke her toe.

Kay Thompson, the thrush, and Peter Stuyvesant of Nyawk, maybe mean it . . .

Johnny Bothwell and Claire Hogan called it quits after his band broke up. She returned to her Canton, O., home, and he went to New York, where he plans to build a small combo in January . . .

Biggest show album seller (and the show did okay, too) is Decca's book on *Oklahoma*, more than 700,000 and still going.

London Records brags that its Ted Heath album of Fats Waller's *London Suite* never was waxed previously, but Fats did cut one number, *Bond Street*, for Bluebird . . . Sheet music sales are off about 400 percent . . . Kitty Kallen took a powder from the Harlem, Gotham nitery, when she didn't get equal billing with other artists . . . Raymond Scott cut some fine sides for MGM, with Dorothy Collins singing well and Wolf Tannenbaum playing great tenor on *Song Of The Vagabonds*, for example.

Bjorn R. Einarsson, trombone player, singer and band leader, whose combo was selected by fellow Icelanders as their favorite, received his first tram lessons (it says here) from "the well known American, Rex Downing". Rex now is mayor of Wiener, Arkansas. Well known Americans! H-m-m-mp-ph! . . . Mel Torme won't sing in his first MGM picture. It will be a strictly dramatic role and shooting will begin in February.



Just a few of the top-flight Drummers who choose Gretsch Broadcasters.

Dave Tough George Wettling
Jo Jones Louie Bellson

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Billie Wants No Part Of Testimonial Dough

New York—The Billie Holiday testimonial tossed here two weeks ago at Carnegie Hall by Norman Granz exploded with less bang than expected. Confusion resulting from lack of coordination between Granz and Billie's manager Joe Glaser was the primary reason for the concert's poor financial return, only a two thirds house showing.

Granz told the BEAT that he had originally thought the idea up in conjunction with Oscar Moore of the King Cole Trio while they were on tour, and had agreed to put on a concert with the Trio and his own Jazz at The Philharmonic unit, all musicians to be paid scale, and the other proceeds to go to Miss Holiday.

The singer is of course expecting her discharge from the Federal reformatory at Alderson, West Virginia and expects to be in New York City in several weeks.

Concert Unauthorized
Five days before the concert, manager Joe Glaser notified all the trade and local papers that the concert was not only completely unauthorized but that he had in his possession a letter from Miss Holiday saying that she neither wanted nor needed a concert.

Granz upon being informed of this before the concert retorted that he thought it was about time the music business was grateful to one of its own, and that if Miss Holiday didn't want the money, he would donate it to whatever charity was designated.

Cole Appearance Nixed
In the meantime the King Cole Trio which had previously indicated it would appear was refused permission by the Paramount theater to play the concert. This was the second time this had happened to Granz here with a benefit, the first for Sydenham hospital when a few minutes before the concert's start, Lionel Hampton, a Glaser star, had refused to go on, despite the pleadings of half the newspapermen in town.

Granz said candidly that his relationships with Glaser hadn't been of the best, that he was trying only to do Holiday a favor and felt that Glaser had made things unnecessarily difficult. He did indicate that it would have been the better course to consult Glaser before definitely scheduling the concert, but that Glaser could have phoned him before notifying the press of the mix-up.

Money Back Guarantee
Due to all the confusion, attendance at the concert was completely disappointing. Granz walked on stage before hand, told the 1500 crowd that they were not to hear the King Cole Trio, that they would hear JATP, that the monies would be split between two large charities and that if anyone wanted their money back, they could sit through the first half of the concert and still get their money back at intermission.

This last bit of flourish floored even the veteran box office workers at Carnegie Hall who said

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Clinton Strives For Comeback

New York—The gentleman who some years ago rode to fame as "The Dipsy Doodler," came riding back again with a brand new orchestra and some brand new ideas. The "doodler" is, of course, Larry Clinton. His ride is taking place at Frank Dailey's Meadowbrook and is scheduled to continue at the Hotel New Yorker beginning December 22.

Clinton, who was one of the parade of leaders who skyrocketed to fame at the old star factory, Glen Island Casino, during its heyday, not only has a new band, but one constructed so differently that it rates a double-take from everyone in his dancing audience.

He has three trombones, which is quite the common practice among bandleaders, but, aside from this and the popular rhythm setup, there the usual ends. He has one trumpet player among his sidemen, Larry joining him on occasion with his own horn, particularly on ensemble stuff. He's using but two woodwinds, one man to handle the sax work, one the clarinet.

Band Plays Standing
To make the picture even more unusual, the boys, with the exception of drums, piano and guitar, stand during their entire evening's work. Just what Mr. Clinton's peeve with manufacturers of chairs and saxophones might be he didn't say.

His set-up being a far cry from his pre-war days, it has been necessary for Clinton to come through with a complete new library. He does some of the tunes which first brought him fame, such as *Study in Brown* and *Deep Purple* but on the whole is concentrating on new tunes.

Leo Sings; No Wain
Fem vocalist is Helen Lee, a tasty titian-tressed thrush who, while not another Bea Wain (Clinton's original chirper) does a satisfactory job at the mike and

Ladra Pens For Come

New York—Carl Ladra, formerly arranger for Gene Krupa, Tony Pastor, Tommy Dorsey and the RCA-Victor and Morton Downey shows is now doing the scores for Perry Como's Chesterfield Supper Club. Ladra has a contract with Leeds Music to make all their dance stocks. He played piano and wrote all the arrangements for Jan Garber's jazz in 1943, when Garber scrapped his Lombardo book.

Heywood To Victor

New York—Eddie Heywood who made his first big hit on Commodore, and then switched to Decca, has been signed by Victor. Plans call for him to use a trio to record.

T-Bone Goes; Alley Shifts

San Francisco—Vernon Alley Trio (Bob Skinner, Jerry Richardson and Alley) has moved to the Actor's club on Geary street. T-Bone Walker left Blackshear's December '40, but the Hunter-Gray Trio stays on. T-Bone's booked into L.A., so Blackshear's couldn't keep him, though they wanted to.

Kenny Sargent's Band For Cairo

Chicago—The new band headed by Kenny Sargent, former Casa Loma saxman and vocalist, is slated for an indefinite run at the Winchester club in Cairo, Ill., starting the first of the year. Kenny has 10 men in his unit, with Zelde Paul as girl singer.

they had never heard of an offer like that in their lives. About 50 people waited out the first half, came back for their dough afterwards.

Glaser Upset

Glaser told the Beat after the concert that he personally felt very strongly about Granz, had asked various legal agencies to investigate his activities and said, "He isn't through with me yet!"

Granz Likewise

Granz on the other hand pointed out that the whole affair had cost him plane fare from the coast plus personal expenses, a lot of time and headaches, added, "Well, you gotta learn it doesn't pay to try to do anyone a favor."

For those of its readers curious to see how the cost sheet at a concert breaks down, the Beat prints figures obtained directly from the Carnegie Hall box office, after which checks were mailed directly to the charities concerned.

Carnegie Hall Rent	\$ 750.00
Ushers	130.00
Amplifiers	35.00
Rental spotlights and operator	40.00
One Public Address sound man	11.50
Carpenter One performance	18.75
One hour overtime	4.18
Printing Tickets	30.37
Box Office—Sale of tickets	75.00
Tips	30.00
Bandbox	5.00
Advertising	100.00
Phones and publicity expense	60.00
Scale to 11 musicians	175.00

Receipts From Ticket Sales	\$1715.14
Net Return	\$ 514.96

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section and pianist Dick Lloyd Strang, third slip horn doubles as male vocalist.

Charlie Di Maggio handles Steve Benoric, clarinet; Fred Dale, trumpet; Jerry Rosa Johnny Torrick, the other bones; Bill Halfacre, bass; Williams, drums; and Clair ward, guitar.

Alyce Quits The Kings

New York—Interviewed by Durwood Kirby on the WABC KFWB Wings Over New York program last week, Alyce King announced her retirement from the singing sisters and definite interest in returning to her status of a solo artist.

Alyce, husky voiced member of the quartet which recently concluded an engagement at the Culver City, California, Meadowbrook, came east to join her husband, Sydney de Azevedo, formerly in charge of the exporting department at Capitol Records in Hollywood. He now lives in New Jersey and conducts his own shipping business in Manhattan.

About 10 years ago, Alyce left her sisters, then singing with Horace Heidt, to do a solo turn. She appeared as a featured performer on the old CBS Saturday Night Swing Club, did sev-

eral guest shots on other shows then went to Hollywood where in the space of three months she snagged herself three regular commercial shows.

Her career as a single singer clipped short, however, when three sisters also left Heidt, along with Alvino Rey (married Luise King) and they set up their own organization which, until vino enlisted in the navy, remained as one of the nation's top theatrical attractions.

Asked about her individual style, Alyce explained, "I'm going to be different. I'm going to sing the songs straight."

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Old-Timers Heard On Crescent City Air



New Orleans—The Johnny Wiggs group is still preserving the old traditions of the area and here are receiving a visitor from the outer world. Musicianmaster Todd Russell of the CBS program Strike It Rich. Beside Wiggs on cornet, the group includes Monk Hazel, drums; Chink Martin, bass; Buji Centobio, clarinet; Juvlian Laine, trombone.

McKinley Given His Majestic Release

New York—At press-time, Ray McKinley was out of the Majestic record pact, about which he has been scuffling for some weeks. McKinley claimed and went before Rex Riccardi, AFM presidential assistant, to prove it, that the firm had not lived up to production guarantees.

"Smash Discs," Says Court

New York—In an unusual decision, the California courts ruled a fortnight ago that the Down Beat Recording Company and the Specialty Record Sales Company, who had been making and releasing records of Sister Rosetta Tharpe, a Decca artist, would have to turn over to Decca for destruction all records and masters in their possession.

Majestic stated that it had two contracts with McKinley, the second having been signed by the leader in return for advances on royalties. The second contract did not contain production guarantees which were in the first document.

However the company, feeling that it had not lived up completely to the first document's terms, for some reason failed to file the second contract with the AFM. Accordingly Riccardi disregarded it, ruled the first contract's production guarantees in effect, stated that McKinley had complied with its provisions by giving 30 day notice and declared him a free agent.

This leaves McKinley free to dicker for a new wax contract, with both Victor and Capitol reported interested. It also however leaves him with the possibility of the same situation which trapped Charlie Spivak at the start of the last ban. Spivak shifted from Columbia to Victor, was caught without any records, while Columbia refused to release his old masters, and suffered severely commercially for two years after.

McKinley has repeatedly been picked as one of the key buns in the country and just as repeatedly traders have pointed out that the apparent lack of harmony between him and his recording company have hampered the band's rise.

Russo Concert Raeburn-like

Chicago—Dulled somewhat by the "motherly" narration of WAIT disc jockey Fran Weigle, plus an unnecessary and squawky p.a., Bill Russo's "Experiment In Jazz" concert at Kimball Hall last month was still an amazing success.

Of the 16 selections presented, one (Please Be Kind) was arranged by Pete Rugolo, one (Voutille) was composed and arranged by Wgs Hensel, and one (Staircase) was composed by Satirius Vlyhopoluf. The remainder were scored and/or composed by trombonist-leader Russo.

The band displayed talents reminiscent of early Boyd Raeburn days in Los Angeles. Effects were clever, if not clean. Such tricks as voicing the six trumpets in buzz, cup and straight mutes simultaneously, over a flute-clarinet-two tenor combination sparked the subject matter which was, for the most part, merely

loud. Solos went to John Howell (ex-Bothwell trumpet), whose range and tone offset a lack of inventiveness. Tenorman Ira Schulman would have been able to imitate Charlie Ventura with greater success had the amplifying system not gummed the works.

In spite of the constant duel between guitarist Bob Leshner and drummer Dominic Simoneita, rhythm work was excellent on the evening's outstanding items, Staircase and Roger. Russo's Winding-like trombone was good, but Winding-like. The science of dynamics is still a mystery to this group.

Goffin's Anti-Esquire Suit To Court Jan. 8

New York—In a case coming to trial January 8 here Robert Goffin, Belgian jazz writer, is suing Esquire magazine for \$250,000, charging that he (Goffin) conceived the idea of the All-American band which Esquire used for several years to promote its jazz book until last year's edition whose alleged Condon bias caused almost the entire board of writers to resign. Arnold Gingrich, Esquire editor, is returning to the U.S. from Switzerland to help fight the suit inasmuch as it is claimed that he helped formulate Esquire's plans, and had conceived the idea long before Goffin, also returning from

So They Can't Cut De Bussy

New York—Another of the perennial scuffles about recorded reproduction of Claude Debussy's music is on with Nicky Peter's Wax records. Wax requested permission of Elkan and Vogel, American representatives, to have Jimmy Jones do a 10 inch waxing of Clair De Lune.

The publishing firm refused, reportedly saying that it wanted no uncut versions on records, which would mean Wax would have to make a 12 inch platter.

Wax pointed out that there were already 10 inch versions of the selection, specifically Larry Adler's Decca recording made some years ago. So far the company has received no further word as to whether it may proceed or not.

Europe, had any association with the magazine.

Down Beat, which has been running an All-American band poll since 1936, plans to see who wins the case, then sue him for every buck he has in the world. After all, our lawyers gotta eat too.

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SWINGIN' THE GOLDEN GATE Jesse Hawkins Outfit 'Excites' Beat Critic

By RALPH J. GLEASON

San Francisco—Be-bop is here to stay whether or not some people like it. It's another matter, still to be proven, whether it can be sold to John Public. It's certainly been sold to Joe Blow, AFM, though. The young musicians of

all races are busily blowing bops all over this area whenever they get the chance. And, like so many other things in and out of music, the ones who get the most publicity aren't always the ones who play it the best.

For instance, across the bay, in Oakland, there's a little band working, all San Francisco lads, which is blowing as much bop as any group in the country right now. Led by Jesse Hawkins, a local trumpeter, it's at the Sunset Club on San Pablo Avenue, right at the Bay Bridge Exit, and is by far the best local outfit we've heard.

Altoist Outstanding

These guys are young, energetic and playing strictly for kicks. What they do is tremendously exciting. Five pieces: Hawkins, trumpet; Lawrence Guyton, bass; W. J. Tavis, piano; Norman Langford, alto, and William Winters, drums. They jump! But plenty! Langford stands out as the real star, blowing enough alto to blow himself right out of Oakland into some hot band pretty soon.

A little girl named Shirley Holiday sings with the band. She has a husky, vibrant voice, sings with imagination and fine phrasing and once again proves the fact that you don't have to be a name to be good. She's good. And pretty too. If she keeps at it, she should be moving out of Oakland along with Langford.

New Joe Turner

Night we caught the band a fine blues singer named Jimmy Nelson, a young local lad, sang with them. Nelson is called Joe Turner Jr. and with good reason. You wouldn't know it wasn't Turner if you had your eyes closed. He sounds just like him and every bit as good.

Bert Axelrod, platter spinner on KRE's Open House, one of the two or three reasonably hip programs in this area (the others are the KWBR Sunday Swing Session, and Bell Hops Jump and the KRE Tripple T) is conducting a contest to find a new name for himself! Says he "My reason's are simple enough. Suppose your name was Bert Axelrod?"

Stella Brooks, disc recording artist and native San Franciscan, back in town.

Pinky Tomlin and the Pete Eastman Trio at Oakland's Lake Shore Lounge.

Old Joe Turner

Pete Johnson and Joe Turner now at the Venus Club on Third Street in San Francisco.

Kid Ory's opening at the New Orleans Swing Club, Louis

Bur-ton Nixes Oakland Club

Oakland — After a slam-bang opening with Lionel Hampton's band, the Hamp-Tone Swing Club has become a luke-warm proposition. John Bur-ton, local promoter, has now pulled out of the club and is dickering for another spot in the city. The new management will probably put in a bowling alley.

Landy's new Post Street spot, has been set back till the 20th of December to allow the remodeling work to be finished. Ory will have the same band he used earlier this fall at Blackshear's except that his regular pianist Buster Wilson will be replaced by a local pianist, Jack Larue.

Louis Landy, owner of the club, is planning a radio wire thrice weekly and has hired a sound truck to parade through the streets of San Francisco playing Kid Ory's records prior to the December 20 opening. Ambitious plans are in the works for the club, he says, with the possibility that Nellie Lutcher may play there during her swing around the country early in 1949.

Eddie Heywood with his Trio is booked for two weeks at Blackshear's beginning January 29.

Jordan Illness Unexpected

Louis Jordan's illness which forced him to cancel 12 weeks' contracts has left local promoter John Bur-ton with no one for his Christmas dance. Press time plans were for a Basie booking but nothing was set definitely. Jordan's cancellation won't interfere with his Burma Club engagement in March, however.

Joe Venuti, leading the band at the Ice Follies here, Desi Arnaz at the Palace, Carmen Cavallaro at the Mark Hopkins (and doing the best business of the hotel rooms in town), Dick Jurgens still at the Claremont in the Berkeley hills.

Vince Dotson, local trumpet player, 36, killed in an auto accident on the Pacheco Pass on the San Francisco-Los Angeles highway.

Louis Does It Again

San Francisco — Cheering customers jammed Harry Greenbach's Burma Club all shows December 9, despite a threat of rain, to welcome Louis Armstrong to his first San Francisco appearance in over a year, and first extended engagement he has ever played in this area.

Opening gun in the Armstrong promotional campaign was fired the day before Louis opened, when Phil Wickstrom, promotion manager for Victor distributors, and Leo J. Meyberg staged a giant cocktail party at the Palace Hotel to introduce Armstrong to disc jockeys and record dealers. Other Victor artists, including Desi Arnaz, the Page Cavanaugh Trio, and Tex Beneke were also present.

Louis Gets Around

Louis is going to be busy as and plugged Harold Dean Flynn, 26, three times in the back. Two other people were wounded by the four shots the drummer fired.

Police said the drummer admitted having words with his victim previous to the shooting and when Flynn entered the cafe, Sandfurs said "I thought he was going to get me" so he pulled his gun and made rim shots with a pistol.

Flynn died on December 3, and Sandfurs is in jail, charged with murder.

Same Band

Louis' band is the same as the one he's been using in recent months; Teagarden, Barney Bigard, Big Sid Catlett, Orville Sherman, Dick Cary and Thelma Middleton on vocals. Nick Esposito's Quintet, Joey Santos, and Herb Gayle, all Burma Club regulars, will alternate with Armstrong.

—Ralph J. Gleason

Parker Fund To Hospital

Los Angeles—A small residue remaining in the Charlie Parker benefit fund, raised here by friends when the alto sax star was confined to a California sanitarium, has been turned over to the West View Hospital project.

Parker, now apparently completely rehabilitated, has been an outstanding feature at recent concerts presented in the east.

The Westview Hospital, for which ground will be broken early in 1949, will be open to members of all races. Many prominent musicians have taken part in the successful campaign to finance its establishment.

The Parker fund was administered by Ross Russell, Dorothy Russell, June Orr, Maynard Sloate, Eddie Laguna, and Charles Emge.

Tubs Ain't Loud Enough, Drummer Adds Pearl .38

Richmond, Calif.—Ira Sandfurs, a 41-year-old drummer at the Brown Derby, local night club, laid down his drum sticks during a number Nov. 27, pulled a .38

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MOVIE MUSIC

Pal's Duke, Woody shorts Rate Rave

By CHARLES EMGE

Your Hollywood reporter may be inclined to become over-enthusiastic about these two George Pal-Puppetoon shorts. A Date With Duke and Rhapsody In Wood, featuring Duke Ellington and Woody Herman and their orchestras. In a

my opinion is many notches above the standards set by conventional musical shorts. Ellington's own performance and the excellent recording, supervised by Pal's music director, Clarence Wheeler, combine to make this a valuable documentary example of a great musician and his music. (Attention: Film Division, Library of Congress.)

Duke's Suite Used Duke's short is based on excerpts from his Perfume Suite. The treatment, a pleasant enough bit of fantasy, finds Duke sitting at the piano (the orchestra is not heard at any time) and playing to three jewel-like perfume bottles which come to life as animated puppets under the inspiration of his music. But the emphasis throughout is on the music, which, as Duke's ever-present personal charm, proves more than enough to supply a short subject that in

movie audience to take without plenty of action on the screen. This action, in which Woody tells the story of how his clarinet was chopped from a tree by his grandpappy (enacted by a puppet character) is just a bit too cute for adults and not funny enough for the kids. As in the Ellington picture, the bandleader is the only live actor seen.

If the Herman short falls a little short of sensational it still must be regarded as an interesting experiment and an excellent sample (the recording was done by the Herman band just before Woody went into his temporary retirement last year) of the progressive musical form toward which Burns and other young composers are striving.

Since double-feature bills limit the market for shorts it might be helpful if Down Beat readers would request showings of these pictures by local exhibitors.

Emilio Opens At Giro's

Los Angeles—Emilio Caceres, violinist, brother of sax-playing Ernie, opened here at Giro's recently with a small group. The two brothers got their original start on the Benny Goodman Camel Caravan radio show in the middle thirties.

Forms New Band

New York—Buddy Mitchell, ex-Lunceford side-man, is now out on one-nighters with a unit booked by Jimmy Daley.



Gordon MacRae is the latest male chirper to catch the eye of a movie producer. MacRae, signed by Warner Brothers, will have, according to present plans, the leading role in a forthcoming Jerry Wald opus. Rise Above It. Still looks like the best way to break into the movies is to sing or play your way into them.

Reminds us that Tony Romano, who will be recalled as the guitarist who accompanied the Bob Hope troupe on their war-time jaunts into the front lines, has an interesting role in Adventures of Don Juan. Errol Flynn starrer now in making at W.B. Tony will be seen and heard throughout the picture as a blind beggar singing 17th century melodies.

Venuta Won't Warble

Benay Venuta has just completed her second straight, non-singing role in Republic's I, Jane Doe, doing part of a lady lawyer. Says she will do no singing in movies unless they let her do an important role calling for vocal qualifications. She hopes to do a biographical taken from the career of Sophie Tucker.

Jose Iturbi, who practically leads

a double life in Hollywood, acting in MGM movies and playing in pix made on other lots, bobs up as ghost pianist for Frank Sundstrom. Swedish actor who plays role of Tchaikowsky in Song of My Heart (Reviewed in Down Beat, Dec. 3).

Lee In Pal Pic

Peggy Lee signed to supply vocal tracks for George Pal's first full-length feature Tom Thumb, combining live and animated action. Woody Herman, as noted in previous issue, has leading male role in the picture. Songs set for the opus include numbers by Peggy and husband Dave Barbour.

Franz Waxman, one of top music men at Warner Brothers (Humoresque score and other outstanding jobs to his credit) left that lot with several years to go on contract. Says "spent happiest days of my life at Warners" but wants to sandwich movie chores between concert engagements from now on.

Durbin, Haymes Duo Set

Vicent Price set for acting-singing role in U. I.'s movie version of the Romberg-Fields stage musical. Up In Central Park. Studio operatives report he'll do his own singing in role of Boss Tweed. Operatic arias by Verdi have been interpolated into script for Deanna Durbin. Dick Haymes has romantic lead. Believe it's first time Deanna has worked in a picture opposite a male singer of reputation.

Bob Keith, top vocal coach at RKO (and one-time leader of popular instrumental-vocal combo known as "The Rhythm Rascals") has left that lot to free-lance.

Ives Gets Big Bit

Burl Ives. No. 1 folk-ballad singer, has drawn biggest movie role to date in Dick Powell starrer, Station West, to be released soon. Leigh Harline and Mort Greene turned out a folk-quality song, Stranger In Town, for Ives to sing in the picture.

Wonder when movie makers will catch up with the fact that even musically uneducated movie-goers object to those sequences in which four and five piece bands appear with sound tracks unmistakably recorded by orchestras of 15 or 20 men? Examples: Nitry sequence in The Long Night; the barn dance sequences in Welcome Stranger.

—Charles Emge

A Rose City By Any Tag Doesn't Mean Boffo Biz

Portland, Oregon—Beatrice Kay at the Cloud Room at a rumored two grand a week. Leo Jaroff out as Room's owner the first of the year and George Amato in. Band will be cut from six to four men. Business, contrary to trade mag reports, is really off here.

Al Killian's bop group left the Cherokee. Replacement not yet set. Owner wants to make the place a black and tan spot. Neither Basie, Hermann or Kenton did well during recent one niters. Frank Sinatra appeared in benefit for Pal, Inc., Dec. 14.

George Brun's twelve piece band leaves the Multnomah's Rose Room for Jack Whitehead's eight piece rumba combo. Brun's will play Jantzen Beach on week-ends.

—Monte Ballo

Garner Goes East

Pittsburgh—Local boy Erroll Garner is back at the piano of the Mercury Musical Bar here for another week before heading into New York City for a vacation and a Big Town job.



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Advertisement for Slingerland Drum Company catalog, featuring 'GET THIS VALUABLE CATALOG OF MUSICAL SUPPLIES AND ORCHESTRATIONS' and listing various musical accessories.

CHORDS AND DISCORDS

(Jumped from Page 10)

"new" sounds and chaotic, unrelenting use of discord and illogically developed melodic lines, his style is the same old section-against-section, I'll-take-one-and-then-you-take-one-and-I'll-back-you-up format that every big band in the country uses. As for Kenton's lambasting other leaders—Tampico and Feet's Too Big For De Bed are still in his books—his own house has a little glass in it here and there.

Kenton's own admission that emotion has a very small part in his music is one of the many things wrong with it. Music without emotion is not music but something else, just as a man without emotions is merely an inferior sort of robot.

There is no doubt that Kenton's band is enormously popular and will remain so for some time. However, this is no criterion of lasting value, as can be easily demonstrated by example. His appeal is largely for the young jazz-struck kids with limited musical backgrounds. Few musicians like his band, though they admire the caliber of its individual members.

To sum up, though jazz badly

needs a Messiah, Kenton is only another false prophet, sincere though he may be.

Curtis D. Janke

Kenton Fighting Himself

Wichita, Kans.

To The Editors:

Regarding your article on Stan Kenton and "Strong" music of Nov. 19. Kenton said James and Beneké are fighting each other. Has Kenton forgotten his own band has played sweet music too? Have never heard him in person but it sounds like he is fighting himself.

Tex Beneké is still young and certainly on no shelf. He is as jumpy as any band and any dancer knows his music is even too fast to dance to at times. The Beneké band gives the impression that it enjoys giving the fans what they want. It pleases more than one group.

Stan should worry about his own band and not about others who are ready to pass by him. He may be tops now but time will prove my point. I'll always stand up for the old Glenn Miller band, now with Tex. Wonder how loyal Stan's followers will be in a few years?

Mrs. J. Robert Weqver

Changing The Tone

Des Moines

To The Editors:

I wish to go on record and say I think Stan Kenton has the top band in the country today. He

THE HOT BOX

Continental Critics Are Feudin' 'n Fitin'

By GEORGE HOEFER

When Jabbo Smith waxed his famed JAZZ BATTLE back in '29 with his Rhythm Aces, he didn't realize it would make a good theme song for the antics of those who follow jazz music twenty years later.

isn't afraid to be individual.

We don't like to stand still in music any more than anything else. I like Kenton's presentations very much and think his complete sincerity in his music is very evident in his unique and wonderful arrangements.

Every place in Des Moines you hear tales of Kenton's courtesy to the public. Those who came in contact with him at the ballroom here, the hotel where he stayed, etc., were charmed with his personality and his zeal in what he is doing.

Warren Merrill

New Zealand Data

Auckland, New Zealand

To The Editors:

I was very interested in seeing the number of D.B. subscribers in various countries. For the population (one and a half million) New Zealand must be one of the heppet countries around. You Will do doubt be interested in hearing that there are five swing clubs in Auckland (population a quarter million). One, the Auckland Swing Club, has a membership of over 500. The one I belong to — Auckland University Swing Club—has a membership of about 120 of whom only about six belong to any of the other four clubs.

William R. Haresnape

Sheddy Surfaces Showing

Barstow, Calif.

To The Editors:

Please speak a word in behalf of a long-suffering public and remind the diskeries that we are acutely aware that a record is only as good as its surface.

It has been my misfortune that one of the leading record companies, and the worst offender on poor surfaces, also has my favorite artists under contract. I have had the experience lately of

In this country the purest-bop battles are familiar to all who read the trade and jazz publications. This column has recently aired the Panassie-Delaunay rift with all it's attendant bickering. Now, we cite two more European jazz battles currently raging.

The Federation Suisse De Jazz of Birkenhof, Fahrwangen, Switzerland has called to the attention of the Hot Box certain facts regarding the Swiss jazz critic Andy Gurwitch. Quoting Felix Steinmann, correspondent for the tsj, "Gurwitch's opinions are in no ways those of the majority of Swiss jazz lovers, who believe the writings of the critic produce unfortunate effects abroad."

Book Deletes Louis

It seems that Mr. Gurwitch published a book in January, 1946 called *Swing Discography* and made several contributions to the Swiss Hot Revue that the tsj feel are quite mediocre. Regarding the book, the preface states, "We have done our best to include everything that might interest lovers

purchasing recordings and having them break through in several places on about the fifth or sixth spinning. Others have heavy surface noise and a blurred effect.

Under the circumstances and in the face of rising record costs, I have not found the situation amusing or logical, and so have passed up many of my top favorites, knowing that the records would not stand up long enough to become a part of my collection.

This situation is not fair to artists who have really fine talent. The record companies owe them proper presentation, and to the public they owe a record that faithfully portrays the artistry of its favorites.

Margaret Gilson

Editor's note: The chord in the November 19 issue headed "Posies For Mike" was from clarinetist Mahlon Clark. His name was not printed with the letter.

of swing music." Yet, "the book itself makes no mention of Louis Armstrong, Fats Waller, Earl Hines, Jimmie Noone, Johnny Dodds, Sidney Bechet, Cootie Williams, Rex Stewart, Bessie Smith, Tommy Ladnier, Muggsy Spanier, Art Tatum, Fletcher Henderson," and others well established in American jazz. In place of these historical names, "appear the names of many Swiss and French musicians, and Paul Whiteman, Glenn Miller and Connee Boswell are included as examples of great American jazz artists." Steinmann finishes his letter, "I could go on ad absurdum."

Bix Hoax Bears Fruit

Many readers will recall, the Jassology incident of a year ago carried in the Hot Box as the Big Hoax. The magazine Jassology was edited by Charles Harvey who had founded the American Jazz Society in London in 1939. It seems that Harvey had created the enmity of a certain English jazz element who felt that Jassology was a publication manned by a jazz incompetent. Therefore Venables and others created the Bix hoax to prove to the readers that the magazine was a fraud. It did cause the publication to suspend.

Now, Harvey has reorganized the American Jazz Society which expects to have a bound book out on jazz the first month of 1948. The Society solicits American members and will have a monthly magazine once again. Quoting Harvey, "The Society is going great guns here and all we have to do is put a double guard outside our Central London Office in case we get a strong pilgrimage from the English farmers coming to present a petition against our exploiting of colored jazz." The organization is also hoping to make final arrangements to have the Kid Ory Band make a concert tour in England.

It would seem from the above quote that the basis of the trouble between Venables and Harvey has something to do with Venables' notorious liking for white jazz only.

P.W. Wants Letters

As the above battles rage over comparatively weak points, we receive a touching letter from a German P.W. incarcerated in France. This fellow was imprisoned, "in the good old U. S. as a P.W. from July '43 to February '46, where I was on the ball about what was going on in the low-down music field." He goes on to say that jazz in France is entirely limited to Paris and radio broadcasts from London and U.S.-occupied Stuttgart. This man pleads for a jazz correspondent who is also interested in, "the immortal Bix, Jack Teagarden, Eddie Lang, and the Hull House Kid-Benny Goodman."

MISCELLANY: Lester Jaffe of Chicago contributed a column under Hobbies on jazz collectors for the house organ of the American Medical Association. Jaffe also has located a Louis Armstrong re-issue of Basin Street Blues and St. Louis Blues on Conqueror 9124.

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OTTO CESANA

Kenton Holds His Lead As The Poll Enters Stretch

(Jumped from Page One)

SMALL COMBO (Instrumental)

Table of poll results for Small Combo (Instrumental) featuring artists like Charlie Ventura Sextet, Louis Jordan, and others.

SMALL COMBO (Vocal)

Table of poll results for Small Combo (Vocal) featuring artists like Pied Pipers, Modernaires, and others.

MALE SINGER (Not With Band)

Table of poll results for Male Singer (Not With Band) featuring artists like Frank Sinatra, Mel Tormé, and others.

GIRL SINGER (Not With Band)

Table of poll results for Girl Singer (Not With Band) featuring artists like Sarah Vaughan, Peggy Lee, and others.

KING OF CORN

Table of poll results for King of Corn featuring artists like Spike Jones, Guy Lombardo, and others.

FAVORITE SOLOISTS

Table of poll results for Favorite Soloists featuring artists like Benny Goodman, Charlie Ventura, and others.

TRUMPET

Table of poll results for Trumpet featuring artists like Charlie Shavers, Billie Holiday, and others.

TROMBONE

Table of poll results for Trombone featuring artists like Bill Harris, Kai Winding, and others.

ALTO SAX

Table of poll results for Alto Sax featuring artists like Johnny Hodges, Charlie Parker, and others.

TENOR SAX

Table of poll results for Tenor Sax featuring artists like Vidio Manno, Flip Phillips, and others.

BARITONE SAX

Table of poll results for Baritone Sax featuring artists like Harry Carney, Serge Chouff, and others.

CLARINET

Table of poll results for Clarinet featuring artists like Buddy DeFrance, Jimmy Hamilton, and others.

PIANO

Table of poll results for Piano featuring artists like Lou Stein, Mel Powell, and others.

Table of poll results for Drums featuring artists like Art Tatum, Teddy Napoleon, and others.

DRUMS

Table of poll results for Bass featuring artists like Eddie Sefranski, Chubby Jackson, and others.

BASS

Table of poll results for Male Singer (With Band) featuring artists like Buddy Stewart, Stuart Foster, and others.

Table of poll results for Arranger featuring artists like Pete Rogole, Ralph Burns, and others.

ARRANGER

Table of poll results for Male Singer (With Band) featuring artists like Buddy Stewart, Stuart Foster, and others.

MALE SINGER (With Band)

Table of poll results for Male Singer (With Band) featuring artists like Buddy Stewart, Stuart Foster, and others.

GUITAR

Table of poll results for Guitar featuring artists like Oscar Moore, Dave Barbour, and others.

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(Jumped from Page 12)

Tommy Ryan	17
Gene Howard	14
Bob Carroll	13
Harry Prime	11
Harry Babbitt	10
Don D'Arcy	10
Dick Merrick	10

(None under 10 votes listed)

GIRL SINGER
(With Band)

Jane Christy	794
Fran Warren	143
Marion Morgan	43
Patti Dugan	44
Irene Day	42
Francis Lane	21
Key Davis	28
Carolyn Gray	22
Rosalind Patton	22
Marcy Lutes	17
Carol Scott	17
Gladie Powell	16
Marjorie Hughes	29
Wyona Whitara	13
Lucyann Polk	12
Lynne Stevens	11
Key Allen	10
Nancy Reed	10

(None under 10 votes listed)

Pops Whiteman
An Author, Too

New York—Disc jockey Paul Whiteman is writing a book for spring publication **Records For The Millions**. Assisted by Hermitage Press editor Dave Stein, Whiteman is compiling a chaptered tome with sections devoted to light music, jazz and classical, plus anecdotes and experiences from his colorful career as a band leader. Collectors will be interested in the fact that complete discographies of Crosby, Sinatra, Como and others will be included.

'You're On', Says Jock,
Leaders Mum At Mike

Salt Lake City—Planning a trip to Salt Lake City for a at the Coco-Nut Grove or a week's stand at the Randevu? Then we suggest you prepare yourself for a verbal fusile with Al "Jazzbo" Collins.

To define "Jazzbo" is beyond our ability. Suppose you ask Stan Kenton, Count Basie, Woody Herman, Duke Ellington, Zutty Singleton, Elliot Lawrence or many others who have faced the verbal barrage on his KNAK microphone.

The answer is likely to be "he's a character," "he kills me," "hes a gasser," or even "he's nuts."

But whatever your own attitude or description, you will be sure of one thing—you've been through a routine of the zanial ad-lib session you're likely to encounter short of a set-to with "The Neem."

Jazzbo's Jam Unique
Every afternoon at 4:30 (Mountain Standard Time), "Jazzbo" starts his two-hour session of platter-spinning on KNAK, and the cats gather 'round to hear the best in jazz discs. That's what they want and that's what "Jazzbo" gives them, and as far as we could gather from listening to other disc programs there, he spins the only jazz we could find

south of the Temple.

Where the usual platter-spinner snares a celeb of some kind and asks the usual routine questions usually supplying the answers himself, "Jazzbo" turns the spotlight on the celeb, hands him the 'mike' with a "you're on" and lets the celeb take it from there.

Frontmen Freeze

Some of them talk about their records, their broken box-office records, their outstanding instrumentalists, their gratefulness for the hospitality shown by the citizens of Salt Lake City, but most of them just FREEZE because for the first time in their lives they're in front of a 'mike' and given every opportunity to fire away with anything they please to say.

Not that "Jazzbo" intends anything like that, but he knows the usual patter of the other 'jocks', realizes that the celeb has been put through that same routine dozens of times and therefore offers the celeb something unique in the line of a radio interview. To be truthful, however, a session with "Jazzbo" cannot be called an interview. It's a regular clam-bake and unless you have an idea of what to expect, you'll be doing the baking.

Let's Leaders Expound

"The peasants who listen," says "Jazzbo," "read the **Beat** and other musical sheets and know as much or more about the leaders and singers than I do, so why should I ask them where they were born, where they went to school, when they started playing their various instruments, how they organized their bands, and where they go from here?"

"I just want them to be themselves for a change, have a good time, and come back when they pass through here again."

Lawrence Interview Memorable

We had occasion to drop in on a session involving "Jazzbo," Elliot Lawrence and the latter's singer, Rosalind Patton. The youthful maestro and singer couldn't believe it after it was all over and far be it from me to warn them before it started. They went through their paces, froze a bit at the start when given free rein at the open 'mike' then gradually warmed up to the clam-



Left to right: "Jazzbo", Elliot Lawrence, Rosalind Patton.

bake and wound up singing a trio with their host. The session lasted about an hour and Elliot and Rosalind won't forget it very soon. But Kenton, Ellington, Basie, and all the rest had been through the same with "Jazzbo" and I'm sure they won't forget it very soon either.

Listeners Maligned

His listeners are peasants unless he decides to elevate them a step or two to a state of serfdom, but they're all "squares" and "Jazzbo" adds "but so am I."

What do his sponsors say and how do they react?

Believe it or not, his full two hours are sponsored by some of the better local merchants.

Love That Jazzbo

They get just as much kick out

of "Jazzbo" as do both the peasant and serf classes of his 'squares.' And evidently he sells his sponsors' products because his waiting list is a long one. He has no censors, and scripts are ignored. But what good are scripts when "Jazzbo" decides to work only by a dim blue light for that proper mellow mood?

So brush up your glib-lip, your libido, and your vocal chords when you drop in on "Jazzbo" (that is a must on your itinerary) and be prepared to take it away when he says "Good afternoon, peasants, this is "Jazzbo" with his great big fat, succulent, soggy, satchel full—of records for you—and also ready to come at you is—."

Waltz Drags In Vienna;
Balkan Club Needs Info

Vienna—The recently formed Society of Austrian Friends Concerning Jazz is an autonomous group, banded together to "promote and cultivate jazz music". According to a letter received in Down Beat's Chicago office, it sounds like a worthy organization, ready to stand on its own two Balkan legs and about the purist message.

William Russell feel philanthropically inclined they might take note. The Society's evident ambition, according to an attached printed "Expose," is to present regular concerts and meetings, exchange orchestras with America, a.s.o. (meaning "and so on," evidently a Viennese colloquialism). Current Austrian jazz lion is tenorman Rudi Kregyck, "called the second Coleman Hawkins by his U.S.F.A. auditors (meaning unknown)."

Anyone interested in corresponding with aforesaid cats should write: Esslinggasse, 2, Vienna, 1, Austria.

Louis, Bailey, Big T
In New Victor Album

New York—Victor will release this week an album of **Singing The Blues**, with two sides by Louis Armstrong's Hot Seven, Mildred Bailey backed the Ellis Larkins Trio, Jack Teagarden's Big Eight and Ethel Waters, supported by the Herman Chittison Trio. The musicians are all top-notch with a plethora of fine pianists on the scene: Larkins, Chittison, Gene Schroeder, and on the Louis Armstrong sides, Leonard Feather.

MUSICIANS
ATTENTION!

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Pictures Of Music World Personalities



Decca's new acquisition, Monica Lewis, top left, grins happily as she cuts her first sides for that label. Gal with the Charles Addams bob, center, is the body of the movie Body And Soul, Hazel Brooks. The former Comover model appears as a night club singer and supplied her own sound-tracks for the vocal. Speaking of night club singers, Viviane Greene is getting into the Julia Lee—Nellie Lutcher act with her Honey, Honey, Honey record on Trilon. Photo at top right shows the former schoolmarm at the piano, with Commodore Lark on bass. Shot just below that shows Miss Greene a little more clearly, while picture in the lower right corner of

Nick Esposito, was taken at the Honey session. A Vivian of quite another vocal shade is Miss Vivian Dale, center left, who sings ballads. Miss Dale was the only non-jazz singer at the recent Jazz, Inc. concert at the Civic Opera House. That's a Spike Jones group at the lower left, and the characters are, from left to right, standing; Freddy Morgan, Dr. Morano O. Birdbath, George Rock and Doodles Weaver. Dick Morgan, Helen Grayce and Jones are in the front. The whole troupe will be at the Studebaker theater, running their own show, until January. Their Spotlight Review air show has just been removed for another 13 weeks.

DOWN BEAT

MUSIC NEWS FROM
COAST TO COAST



**DEC. 17
1947**

*Stan Opens
With Crash*

(See Page 2)

*Petrillo A
Weary Man*

(See Page 1)

*Billie Turns
Down Money*

(See Page 8)



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