

Stan, Duke, Hamp Tops

DOWN BEAT

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Poll Winners Jamming In The Back Room



Chicago—Four firsts and a second crowded the poll picture, taken when trombonist Kai Winding was still with the Kenton band. From the left are bassist Eddie Safranek, Winding, Stan Kenton, stranger: Pete Rugolo and drummer Shelly Manne. Photo by Bill Gottlieb.

Sarah Vaughan Wins, Tub King Is Shelly Manne

Stan Kenton and his leaping, rejuvenated band rolled down the home stretch and across the finish line in the eleventh annual DOWN BEAT poll with a plurality of several hundred votes to cop the crown as the favorite dance band of 1947. Duke Ellington, the perennial, finished in second place and Lionel Hampton spurred ahead in the final lap to crowd Dixie Gillespie out of the show place.

Four members of the Kenton crew won first chairs in the mythical all-star band which the readers of Down Beat select each year. They are Shelly Manne, drums; Eddie Safranek, string bass; Pete Rugolo, arranger and June Christy, girl vocalist with band. Two Ellington men again copped first places, Johnny Hodges on alto sax and Harry Carney on baritone sax.

Ventura Group Jumps
The Charlie Ventura sextet, which gave the King Cole Trio its hottest race in years in the small instrumental combo competition (1,004 to 1,696) has two all-star winners in its ranks, Buddy Stewart, best male singer with band, and Kai Winding, second trombone chair. Lou Stein, pianist with Ventura, came within 60 votes of upsetting Mel Powell's hold on the piano crown.

Only other band with more than one winner among its sidemen was the Tommy Dorsey outfit, with Ziggy Elman and Charlie Shavers taking the first and second chairs in the trumpet section of the all-star band, and Buddy DeFranco placing first on clarinet.

Sarah Wins Title
One of the most important upsets in the 1947 poll was the victory of Sarah Vaughan in the contest among girl vocalists (without band), with a total of 1,192 votes against the 870 of last year's winner, Peggy Lee. Another newcomer, Frankie Laine, came with 100 votes of stealing Frankie Sinatra's laurel wreath as favorite male vocalist (without band), 893 to 939.

Other new winners this year were Howard McGhee, third on trumpet; Jack Teagarden, third on trombone, and Charlie Parker, second on alto sax. Among the repeaters (individuals and units which won last year) were the King Cole Trio; the Pied Pipers, Spike Jones, (King of Corn); Benny Goodman, (favorite soloist); Bill Harris, (trombone); Vido Musso and Flip Phillips, (tenor saxes) and Oscar Moore, (guitar).

Following is the completed tabulation of ballots cast in the 1947 poll:

Here's Our '47 All-Star Band

- Benny Goodman... leader (Favorite Soloist)
- Ziggy Elman... trumpet
- Charlie Shavers... trumpet
- Howard McGhee... trumpet
- Bill Harris... trombone
- Kai Winding... trombone
- Jack Teagarden... trombone
- Johnny Hodges... alto sax
- Charlie Parker... alto sax
- Vido Musso... tenor sax
- Flip Phillips... tenor sax
- Harry Carney... baritone sax
- Buddy DeFranco... clarinet
- Mel Powell... piano
- Shelly Manne... drums
- Eddie Safranek... bass
- Oscar Moore... guitar
- Pete Rugolo... arranger
- Buddy Stewart... male singer
- June Christy... girl singer

Charlie Spivak	382
Harry James	353
Tommy Dorsey	336
Woody Herman	278
Les Brown	256
Tex Beneke	248
Boyd Raaburn	244
Gene Krupa	243
Elliott Lawrence	233
Tommy Dorsey	228
Benny Goodman	179
Charlie Barnet	166
Sam Donahue	154
King Cole	152
Chuck Connors	116
Johnny Long	112
Jimmy Lile	106
Buddy Rich	103
Sammy Kaye	94
Lawrence Welk	71
Louis Prima	63
Eddy Howard	61
Guy Lombardo	59
Jimmy Dorsey	54
Ted Weems	43
Les Castle	42
Al Donahue	36
Benny Brooks	34
Curt Stryker	33
Artie Shaw	32
Bob Crosby	32
Frankie Carle	31
Dean Hудson	30
Hal McIntyre	19
Buddy Johnson	19
George Paxton	18
Markie Fields	16
Carmen Cavallaro	15
Tony Pastor	15
Bobby Byrne	14
Chuck Foster	14
Earl Hines	13
Freddy Martin	13
Eddie Allen	12
Stitch Henderson	11
Bobby Sherrod	11
Esquire Hawkins	10
Sidney Kaye	10

(None under 10 votes listed)

SMALL COMBO (Instrumental)

King Cole Trio	1004
Charlie Ventura Sextet	1004
Joe Mooney Quartet	328
Louis Jordan's Tympany 5	311
Louis Armstrong	291
Three Suns	194
Pope Cavanaugh Trio	178
Johnny Moore's 3 Blazes	150
Johnny Raymond Trio	139
Philharmonia Trio	88
Kidde Heywood	88

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FAVE BANDS

Stan Kenton	3196
Duke Ellington	2417
Lionel Hampton	2133
Dixie Gillespie	839
Claude Thornhill	478
Ray McKinley	478
Count Basie	418

Harry Moss Dies In N.Y.

New York—Harry Moss, 45, died during the morning of December 18 at his home here, 330 West 57th street, of a heart attack. For years a mainstay in the band booking field, Moss gained acclaim as head of MCA's one-trip department, booking such names as Benny Goodman, Harry James, Tommy Dorsey, Guy Lombardo, Sammy Kaye, and others. Moss left MCA to join Joe Glaser, leaving Glaser to open his own office early in 1946. During October of this year, Moss junked his own agency to join Willard Alexander.

Barnet, Jean On the Cover

Beating the New Year's drum on the cover as greeting from Down Beat to its readers is shapely Jean Louise, vocalist with the Charlie Barnet band. That's the Mad Mab himself, of course, helping support the drum and Jean's er-r-r-r ankle. The photo was made at the Columbia picture studio in New York while the Barnet band was making a short subject recently.

New Petrillo Decree Says Disc Royalties Apply To Back Wax

New York—James C. Petrillo bombarded the music business wise-wigs again two weeks ago when he announced from his Chicago headquarters that, despite the Taft-Hartley bill, he still expected the AFM to receive royalty payments on the deal worked out several years ago.

This called for the union to be paid for every record produced. Petrillo stated that his interpretation of the contract was that every record RELEASED today but also for every record produced from a master before midnight tonight.

In other words, all the desperate crammers the record companies have done to beat the ban on payments since, as the records are released, Petrillo says he expects payments will continue to be made.

Revolutions Taxed
He added that as the ban continued, he thought that old records would be revived, made during the period of the pact, which would provide the union with royalties for its unemployment fund.

Contract Tested
However the contract will undoubtedly be tested in the courts, and it is impossible to tell which way the decision will fall, precedents being available on both sides.

Recorded officials were not only being mapped, but were being mapped, but were being mapped, but were being mapped.

The Mim Up
We'll never get away with this.

Bothwell Gets His Card Back

New York—Johnny Bothwell cleared up his finance delinquencies with Local 802 here, got his AFM card back and Chicagoed it to record for Vitacoustic with a small band. He also picked up a divorce from wife Claire Hogan, who warbled with his former big band.

Coin Ops Meet Jan. 19

Chicago—The annual convention of the Coin Machine Industries will be held at the Hotel Sherman, Chicago, for four days beginning January 19. A major feature of the session will be contributed by the automatic phonograph manufacturers in the form of advancements they have made in juke boxes.

Theaters Cut Music

New York—Flesh shows are out in at least three more major New York and Chicago theaters: Loew's State (NYC), the Chicago and Oriental (Chicago). Operators of the former claim that Local 802's various recent wage hike proposals are evasions of contractual guarantees.

Chicago's "no talent" policy is aimed at high priced acts and orks, unwilling to work except under one-sided conditions, and only for guarantees and percentages which force the weekly nut a bit too high. Operating on a four-week notice basis for the past two years, Local 10 can take no contractual exception to the theaters' action. Pit band at the Chicago was given notice December 12. Music and vaude policy will end officially in Chicago January 2.

Million Dollar Nixes Talent

Hollywood—The Million Dollar theater here has junked its band and vaude policy causing cancellation of contracts with the bands of Roy Milton, Xavier Cugat and Desi Arnaz. Theater, having hit a series of low grosses, says it will not resume live talent until such time as it can be shown to be more profitable.

we'll tie him up in every court in the country" was the quote of one top official in New York when told of the Petrillo announcement.

It seemed certain that the AFM was in for a fight.

Also, once again the spectacular little Jimmy had deftly sunk a body blow without any advance warning.

make sure the Loew's chain lives up to its alleged contractual obligation, no legal hamlet is expected in the windy city. The Regal, southside house, will operate on its past principle, "talent when possible."

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Devine Chortles; Woodrow Points; Mary Ann Beams



Milwaukee—"No worry?" Not "Happy" George Devine, manager of Devine's Ballroom in this city, which recently drew over 8,500 Herd-lovers to a Herman concert. As said date involved some 4,200 shekels for him.



Woody is enjoying George's joke in the upper left frame. Center: Herman gives the green light to trumpeter Ernie Royal (anseen) as vocalist Jerri Ney, guitarist Gene Sargent, five saxmen, plus a few people look on. That's



lead about Sam Marowitz leaning on the job. Right: new Herman thrush Mary Ann McCall, who joined the Herd in L.A. looks as pretty as this most of the time. (Staff Photos by Ted)

New Herd Frenetic, Frantic, Flashy, Faffy Factual, Fine, Period

By TED HALLOCK

Chicago—Within one year from this date Woody Herman will have recaptured everything he gave up in 1946. plus more! Mark those words. This Herd can very easily become the greatest thing that has happened in American music.

It is a critic's job to weigh to the best of his ability an orchestra's merits as an entertaining and musically interesting assemblage. He should then factually report public reaction to said orchestra's repertoire. Lastly, he should judge carefully the orchestra's potential as well as that of its individual members.

With this credo in mind: Donald Douglas Lamond, singly and as a unit sideman, can out-drum anyone playing at the present time; baritone has never been played as it is being played currently by Serge Chaloff; Ernie Royal threatens to threaten many a balloon-careered bopster by virtue of his ability to unearth from beneath its "protective" mound of bop that factor referred to as music; Jack "Zoot"

Sims will mature and blossom soon into a second Flip Phillips, referring to degree of prominence only, not to comparative styles.

These are bold statements, backed by an appreciation of finesse, versatility, technique, good intonation, and showmanship. They will be challenged in all probability by every reader who HAS NOT YET HEARD the re-activated Herd.

New Band a Team

With a new team, and the word "team" cannot be too strongly emphasized, Woody is demonstrating tonally that he had not given up, that he has not lost his talent for creating talent, that he will not revert to a musical sameness to capitalize on his previous success

(i.e., Bijou, Apple Honey, etc., will not be done to death).

Ralph Burns, Nelson Shaliday, Freddie Guiffrey and other arrangers are discovering new recesses in their inventive minds from which experimental music of every type is being extracted for introduction into the band's new and rapidly expanding book. Samples: Guiffrey's *Four Brothers*, Burns' *Lady McGowan's Dream*, Berlet *Eyl. Elevation*, and a hypoed *Lullaby In Rhythm* (the last was recorded this month).

'Pretty For People'

The really amazing factor in this preview of a success story is that Herman plays for the people. You must remember—the ones who pay the \$2-40 whom, during the war time, everything was "great"—the ones who, now that business has again found a norm of sorts, don't like to be beaten to death by eager brass or drowned by spittle-showering saxes.

Some reports which have followed the band since its inception approximately two and a half months ago have been true, many have been unfounded. Woody, referring to *Down Beat's* recent critical piece on the ork, upheld the author's valid right to voice a contrary opinion, but pointed out that when the Herd hit San Francisco it had had exactly ten days rehearsal and one job. Further, the weather was decidedly inclement in the Bay City during his stay. He added quietly that Ellis Levy, the S. F. operator who Woody admitted dropped some cash on the Herd's appearance, not only told Herman that he "had never lost money in as nice a way," but wanted the band back during the worst four days of the coming business year, January 1 through 4. Our chips are down that, come the new year, Levy will congratulate himself as being a very sharp guy.

Invited to Return

Wherever he has played, Woody has not necessarily broken records, but has consistently been asked to return. Both he and Abe Turchen (road manager) seem to realize that a one time flash impression is meaningless. "If you scare the people," Herman says, "what happens to next year's bookings."

All of which should capably convey the impression that Herman has a new knack for making a buck, and an interest in nothing else. Nothing could be more in error. Though plagued constantly by requests for the "head" tunes which led his previous all-star (and over-paid) group to Carnegie Hall, Herman won't give in. A taste, yes. But there's too much that's completely new and different. Woody's parable: "I'm still asked, eight years after I played it, for *Laughing Boy Blues*, to which I usually respond, 'we don't have it, and if we did, we probably couldn't cut it.' We move with the times. Yesterday's music is as

dead as yesterday's success for the most part."

Maybe Harris?

There is a strong possibility that some ex-Herdsmen will return to the fold. Woody is cagey as to just who and when. He is not killing himself to solicit personalities, that much is certain. Especially not when this crop of enthusiastic kids can mutter effusively, as in the case of Don Lamond, "this is the greatest thing that ever happened to me," or as in the case of Serge Chaloff, simply "it's great."

This is the band where great times neither begin nor end on the stand. Where Joe doesn't "insist" on rooming with Moe, because he doesn't like Henry. Where mutual interests and friendship seem to suffice as stimulants.

New Spirit

Its spirit is manifest in diverse ways; Herman bailing the younger set out of a hotel room which they have shot full of holes with an argun advertised as possessed of the "new (and harmless) look"; Abe Turchen's retort to hotel ops who question him about Ernie Royal's status: "Why don't you drop in and see the Freedom Train"; Woody looking like Siva, showing a mike in front of Getz, Steward, Sims, and Chaloff for successive solos, in that order; trombonists Wilson and Swift nominating fellow Herdsman Earl Swope as their fave on that instrument.

The band has its faults, too. It has to have, with only fourteen or fifteen rehearsals behind it. Its multi-talented sax line suffers

if poorly milked. Sam Marowitz lead alto is not as piquant (that means "loud" Sam) or as brilliant as it should be, though Sam, by virtue of previous years with Woody and other names, does an excellent job of knitting phrasing, surrounded by less experienced players. Herbie Steward has a bad habit of keeping the bell of his horn somewhere near his navel. He loses much projective power that way.

Wilson a Spartan

Ollie Wilson, who does fill a rough chair, is harassed by Harris at times. His technique is not infallible, nor will his range bend to everything he tries. You've got to be great to bop on a trombone! Also, everything's been done that can be done on Bijou.

Seems at times that lead trumpeter Stan Fishelson isn't too concerned with it all, yet the section's intonation is good, if the phrasing is not always clean. A final comment, Walt Yoder's bass seems at times out of place in an otherwise thrilling section. His playing is good (with the exception of some up tempos which seemed to go a little beyond him... but perhaps the impression gained is due partly to his unscrutability.

Rhythm Excites

To offset criticism is the rhythm section's guttiness, a solidarity which underlines every note played. Lamond makes few mistakes. He neither anticipates nor retards. Above all, he doesn't lead

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Jeanie Shines Up To Reindeer



Waukegan—Now singing with the Charlie Agnew band at Hank's, near here, is lush Jeanne Carroll, posing on the gilded reindeer above. The reindeer are also at Hank's, but sitting out front reflecting the lights of cars passing on Route 41.

Lass Is Lonesome, On Wax



New York—This is Jeannie Lee, Coronet recording whose recently released *It's Kinda Lonesome: Out Tonight*, lacks the indescribable flippa a personal appearance would have. But that's the trouble with some recordings, they lose that blonde touch.

Here's Summary of Music World Doings Since January, 1947

By PAT HARRIS

JANUARY—Signed, sealed and certified by a team of public accountants, the BEAT poll showed an avalanche of votes for Duke Ellington in both swing and jazz divisions, the first time any one band won both crowns.

Payroll too heavy, Woody explained, as he got ready for a rest . . . And news from Chicago and the Street was uniformly sad, jam was blowing its final breath . . . Low Wasserman became MCA boss as Jules Stein moved over to board chairmanship . . . Johnny White organized his combo, Billy Schastine and band left Boston after a brawl . . . Popole Randolph earned the title again and started handing out cigars, in company with Matty Malneck, Glenn Walcha, Art Ryerson and BEAT staffers Gottlieb and Hofer . . . Jane Christy and Bob Cooper tied the knot, as did Saxie Dowell and Claire Oldson and Josephine Baker and Jo Bouillon . . . Esquire's peculiar jazz book hit the stands . . . Sonny Berman, ace Herman trumpeter, died unexpectedly at 52.

FEBRUARY — "Forget the air-time," Kenton told the Hollywood Avodons . . . Billy Eckstine gave his men their notice and decided to sing it solo . . . McPartland returned to Chicago . . . It was moving day at Condon's club, with Tough, Lesberg, Kaminsky and Ohms out and Brunis, Davison, and Wetling in . . . Riverboat king Fate Marable, 56, died in St. Louis . . . New Orleans jazz got on the air under the aegis of Rudi Blesh . . . Guys named Richard were going into hiding . . . Fleece Jordan followed up her commando attack on husband Louis by filing suit charging threats . . . BG ended a seven-year romance with Columbia by signing with Capitol . . . Bud Freeman and Joe Bushkin went flying down to Rio, and the Beat thought some showmanship and talent might help out the music situation here . . . It was a double bundle for the Remo Palmieria . . . Linda Keene and Burleigh Smith saw a minister, while the Nat Coles and Stan Kentons made the split legal.

MARCH — Square writers for the dailies got a good going over by staffer Ronan, who quoted columns of drivel to prove his point . . . Signature prexy Thiele decided jazz didn't pay . . . And

Jack Teagarden, bowed down by much sorrow, agreed with him . . . Trumpeter Jimmy Zito and one-time band chimp June Haver married in Las Vegas . . . New Orleans Rhythm Kings, revived by cornettist Johnny Wiggs and including Monk Hazel, Julian Laine, Buji Centobie, Chink Martin and Armand Hug, were rehearsing down south . . . Happy Monster Chubby Jackson opened his own club on Long Island . . . Kay Kyser split billing with Jane Russell . . . Stork visits for the Art Lunds, Cutty Cutshalls and Joe Callens . . . Freddy Martin and former wife Lillian re-wed, while Pearl Bailey and Noble Sissle divorced their respective mates.

APRIL—Anita O'Day and husband were tagged with a tea charge by the enthusiastic coast authorities . . . Defying doctor's orders, Kenton planned to carry on the tough schedule he'd been following for six years . . . Concerts were keeping cats in cakes as music business slid into a slump . . . Earl Hines bought the Chicago El Grotto and moved in with his boys . . . Harry James began rounding up musicians for his new band and Jimmy Zito unveiled his new unit at Horace Heidt's Trianon . . . Starting a lot of correspondents protesting to the Beat, critics' critic D. Leon Wolff took jazz writers apart . . . Report from Cleveland, always sad, said that trios and girl shows were the rule . . . Woody and Peggy signed as summer replacement for Phil Spitalny . . . GAC and Capitol combined efforts to push "newer" attractions, with Billy Butterfield and Sam Donahue getting the first boost . . . Songwriter George Weis and Mrs. Weis welcomed a "new number," as did the Fritz Heitbrons and Paul Kashishians.

MAY—Relaxing on a ranch, sans band, Kenton had "no plans" . . . Buddy Morrow's bus, going round one of those West Virginia hills, almost toppled off a thousand foot cliff . . . Butch Stone, long with the Les Brown band, was signed to open at Billy Berg's

with his own combo . . . Curtis Mosby got a three year vacation for concealing assets . . . Jess Stacy moved out of the Goodman radio ork to head his own eight-piece unit on one-nighters . . . The Ventura-Harris combination split . . . Bass trumpets and an all-valve trombone section were new features of the reorganized Alvino Rey band . . . Freddie Webster, who played trumpet with Callo-way, Lunceford, Millinder and Hines, died . . . Snub Mosely and crew were waiting for permits to fulfill a summer date in Paris . . . Local 47 members staged an ineffective revolt against work curbs set up to spread jobs around.

JUNE—Unhappy Billie Holiday told her tale before arraignment in Philadelphia on narcotics charges, maintaining that she had made more mistakes than anybody . . . Riverboat jazz was introduced to the Hudson by Art Hodes and Rudi Blesh . . . Backer Stillman Pond protested that he wouldn't walk out on Raeburn, but two Boyd-men, Pete Condoli and Vince DeNino, did . . . Jo Stafford who stumped 'em on Tim-lay-shun confessed all . . . Columbia signed the Alvy Weisfeld unit and planned to bill it as Alvy West . . . Thornhill, with his big new band, was drawing crowds at Glen Island . . . Answer to the L.A. union's moans about lack of work came from working leader Al Donahue in Reynosa, Mexico, who said that unemployment dole was more fashionable . . . The Lunceford ork switched to Moe Gale's agency, hoping for some help . . . Families were growing for Johnny Hodges, Harry James, Helen O'Connell and Bob and Anita Boyer Dukoff.

JULY—People were trying to figure out how long the AFM would be in business, with the Taft-Hartley and Lea bills and the Form B decision . . . Jimmie Lunceford died while the band was on a one-ner in Seaside, Oregon . . . Music, to say nothing of Dixieland, was backward, a group of musicians and scientists concluded at a meeting of acoustical experts . . . Several musicians were seriously hurt when the bus carrying the Desi Arnaz band smashed into a truck while going through Indiana . . . Wilbur De Paris and Taft Jordan checked out of the Ellington band . . . Danny Alvin returned to Chicago and the congenial setting of Jazz Ltd., new club housing the Doc Evans unit . . . Among the month's new numbers were those for Johnny Graas, George Haney, and Hal and Paula Kelly Dickinson . . . Drummers Roy Harte and Irv Kluger got married, as did Beat staffer Ronan . . . And it was a final bar for songwriter Walter Donaldson.

AUGUST—June Christy and Shirley Manne were having trouble deciding whether to rejoin the reorganizing Kenton band . . . Iceland was due for a slight thaw when ex-Ellington trumpeter Rex Stewart invaded it for a tour early in autumn . . . Edwin Wilcox piloted the leaderless Lunceford band into the Apollo . . . Local 802 job quota plan, fashioned after that in use in L.A., failed to draw a quota vote . . . Fields, with new band and fish bowl, opened at his own Glen Island . . . "Gone, hell—it was miserable" the Chicago reporter moaned after hearing the bop many young musicians were playing . . . A double bundle for the Lenny Mirabellas, who named the twins Carole and Michele . . . Georgie Auld was talking about the prettier things of life and a new "hotel-styled" band . . . After some careful counting, it appeared that the guy to romance was Frank Palumbo, of Philadelphia, top music buyer . . . Cornell player Rick Adkins died . . . Morales and his vocalist Nitoy Campo tied notes, as did Aaron Sachs, Buzzy Drootin.

SEPTEMBER—It was Canvasback Goodman for a few days around the Goldwyn lot, and TD said "just a flareup" . . . Station WMCA in New York was trying to persuade the Duke and the Horn to sign as jocks . . . Charlie Parker was at the Deuces

on the Street . . . And after a 17-year retirement, Chippie Hill was again singing the blues in the Village . . . The Kenton band debuted at Balboa beach while the Herman group was still in the process of reorganization . . . Orchestra leader Clyde Trask was burned when an excursion boat blew up near Pittsburgh, while trombonist Leon Cox got crushed between trains in Chicago . . . Earl Fuller, composer of Livery Stable Blues, and oldtime leader, died in Ohio at 62 . . . Nilsson twins, Elsa and Eileen, made it a double wedding, while others tying knots all over the place included former Beat staffer Evie Ehrlich and trumpeter Bob Tillotson, Johnnie Johnston and Kathryn Grayson, Dick Stable and Trudy Erwin, Jerry Mayburn and Terry Olivari . . . Reports from remote places indicated that hillbillies had taken over the Crescent City, Shanghai musicians were in a panic because of the closing of cabarets there, and that minor musicians in Michigan had to be caged . . . The trek away from Raeburn was unstoppable, with Boyd said to be both sitting tight and in a spin.

OCTOBER — Rudi Blesh was called more names than anyone else during the month of October, with Albert Nicholas using the thesaurus . . . Irving Ashby was due to become everyone's favorite guitarist as Oscar Moore stepped out of the Cole trio spot and Ashby in . . . Manager George Moffet and comet Joe Mooney severed relations . . . Emmett Carls and Oscar Peterson were rehearsing their own orks, while Larry Clinton had started up again . . . Ink Spots, in London, had some contract trouble . . . AFM counsel Joseph Padway, 56, died . . . Something called the payola was going on at the Pelham Inn, the song pluggers' union protested as it blacklisted the spot . . . NYC's club Troubadour expired, L.A.'s Bocage shuttered temporarily and Shep Fields said he wouldn't keep Glen Island open all winter, as planned . . . Harry Moss moved in with Willard Alexander in New York, while Jack Archer, Abe Turchen and Mill Deutsch formed Continental Artists, with Woody Herman as first client.

NOVEMBER—The big scramble for stockpiles of masters was on, with every disc company working on a full 24-hour schedule to beat the ban . . . Johnny Dee took a new band into the NYC Palladium, while Billy Butterfield went into Nick's all alone, with GAC still protesting that he

Crosby May Drop The ET

New York—The Bing Crosby show for Philco, now transcribed and rumored to have enough wax stored to take it into April, will go live at the end of that time if the Petrillo-recording scuffle is not settled, according to word from Hutchins, agency handling the show.

was keeping the band . . . Report was that a great Dixie band had been discovered in, of all places, Cleveland! . . . Patti Andrews, of the trio married agent Marty Melcher in Beverly Hills, while Victor exec Eli Oberstein and Iris Sievwright pulled a similar stunt in Hollywood . . . Don Haynes and Bill Gottlieb left the Beat staff, with Ted Hallock and Jack Egan moving in . . . And back to Krupa went pianist Teddy Napoleon, who had a month-old baby to support . . . Singer Kay Starr was drawing raves on the coast just as Frances Wayne got ditto reviews in Chicago . . . Eddie Duchin wedded Maria Winn, diplomat's daughter, in a simple ceremony at the home of Secretary of Commerce Harriman . . . Lena Horne went to London and Paris to sing for the folks . . . Scandinavian jazz fans were arranging for Chubby and Dizzy to traipse abroad.

DECEMBER — The strenuous lite was showing: Page Cavanaugh counted 18 stitches after an auto crash; Jimmy Zito broke three fingers; Peggy Lee was forced to take time off to rest; Pianist Ken Clarke fractured an ankle while tangling with a nitery patron; Bandleader Pupi Campo, while judging a rumba contest, enforced a decision with a bottle and got juggled for it . . . The Beat gave the other side of the Blesh story and begged pardon . . . Kenton and his troupe, shaking seismographs from the Commodore were speculating on where to hang those poll trophies, while other musicians started handing out free copies . . . Elliot Lawrence, lemming-like, ended his westward march on the Pacific shore . . . Sidney Bechet opened at Jazz Ltd., his first Chicago club date since 1918 . . . Slated for overseas duty after the first of the year were Tadd Dameron, the Spike Jones show, Lionel Hampton's band, and Louis Armstrong's combo . . . Louis Jordan completed the theme by taking a vacation under doctor's orders.

It's Mrs. Holahan Now, Please



Los Angeles—Singer Helen Forrest and L. A. businessman Paul Holahan pose before the door of the marriage license bureau, checking the necessary papers. Ceremony was performed December 7 at the Beverly-Vista Community Church.

Connie, Cutting Up With Ray



New York—Don't know what the pose has to do with it, but Connie Haines and Ray Bloch just cut an album of French songs for Signature. Connie recently spent three weeks at the Paramount theater in New York and at the RKO in Boston.

Jazz Drops A-Bomb As Chi. Ops Scream

By TED HALLOCK

Chicago—Two weeks ago jazz was here. Now it's gone. Bottoms dropping out of bistros like dreams of glory fading in ops' minds when presented with their performers' weekly tab.

The Argyle's fight against inflated talent costs and hurriedly entered into contracts typified the whole mess. At press time it was a toss-up whether Howard McGhee or Teddy Walters would enter the spot December 23. Seemed to be anybody's guess including the manager's, Rudy Davis, op. was trying to mix out McGhee. Judd Bernard (McGhee's personal rep) and Al Milton (booker) were trying the opposite. Fred Niles, WAAF jock, has taken over Davis' air publicity. Daytime slant may hypo his. As of January 3 the Argyle will drop its last bomb. Place reverts to (a commonplace status now) "no name" policy . . . possibly even no talent.

Jazz Ltd. emerged head first from an intra-club hassle, with Floyd Bean replacing Mel Banks on piano. Sidney Bechet, European rumors to the country, sticks. Silhouette Mickey

Club Silhouette' gone pleasantly mickey, with pianist Gene Rodgers, Joe De Salvo and His Chicagoans (how "Chicagoan" they are remains to be determined), and emcee Mickey Sharp.

Tay Voge, whose group couldn't catch on here, lost clarinetist Lou Ranier to Jimmy McParland, but got a break at the same time.

Voge's quartet will play the Pump Room: New Year's Eve, thence to Omaha's Seven Seas as of January 5. Vocalist Millie Armstrong will string along. Paul White-man's recent verdict, on hearing both McParland and Voge in a closed circuit audition from Chicago, was that both units were equally good, and would be starred together in the Monday night ABCs ON STAGE AMERICA sometime in January.

Gusts: Nellie Lutcher remains at the College Inn through January 15. Southside's New Savoy Ballroom began a 4-nite-a-week dance policy Xmas eve, with Johnny Moore's 3 Blazers; Oscar Moore's first appearance here sans the Cole trio. Charlie Barnet plays the spot tonight, with Bird Parker in January 3. Deke Moffitt and his Little Red Caboose (oh gosh!) into the Rag Doll through January 4.

Evans Combo Opens

Buddy DeVito left Harry James at the Click in Philly two weeks ago and is currently shopping here for a single stint . . . either wireless, wax or theater. No one's handling him. Tried to cut some sides before B-Day but the big dogs were too busy with two-bit talent to give him a nod. Seems Wm. Morris and Vitacoustic wanted him to cut or cut out fronting a band, which he doesn't want even a little.

Odd Notes: Don Costello's four piece group at Ike's Oasis Lounge. Watch them! Also keep an ear peeled for trances cut by the believe it or not! Fifth Army Hq. Band here. ETs are titled Music-ally Yours. Bill Russo may repeat in concert during January. Art Kassel into the Blackhawk on January 7 indefinitely. Leighton Noble holds at the Aragon through January 18. Krupa may hit town in the middle of February. Teddy Phillips opens on location here January 20, with Eddy Howard cutting out for NYC's Commodore January 13.

Regal Line-up Good

Regal theater dates are now definite: Cab Calloway starts January 23; Count Basie, February 6, and Ellington February 20. All one-week stands.

Mary Lou Williams did exactly \$50 more business on Saturday nites at the Bar O' Music than the Three Sharps and Flats. Result: Miss Williams has outtrained for the coast and the latter group has inherited the spot solo. Joe Salsola may take over the joe's

personal management duties.

Perching hotel's new Beige room brings in Savannah Churchill January 16, followed by June Richmond. Billy Daniels and Billy Eckstine are tentative bookings.

One-Niters

Elliott Lawrence in town for one nite, January 10, at the Aragon. Tex Beneke plays a U. of Chicago date February 21. Hal McIntyre in for a private party here February 20. University of Illinois, sold out completely for its January 23 Ellington concert, asked for and got the Duke for next nite . . . a double date. Harry Cool in the area during January for one-niters. George Olson holds over indefinitely at the Edgewater-Beach . . . doing terrific biz.

Howard McGhee, if and when he gets here, will use Vic McMillen, bass; Willie Smith, tenor; Will Davis, piano; Joe Harris, drums, and Milt Jackson, vibes. Howard cut four sides for Vitacoustic and four for Dial before B-Day. One side scratched was a McGhee horn solo, MAN I LOVE.

David Pritchard, ex-writer for Spike Jones, opened with his Corny Klowns (no guess as to what they do) at Peoria's Clover Club, December 16.

Mohammed Bechet Calls Mt. Mezzrow

Chicago—Here's the 99th. column inch about somebody "beating the ban" . . . squeezing in six masters in the nick 'o time. This one has a slightly different twist, however.

Seems Mezz Mezzrow wanted to bolster his King Jazz backing with sundry sides featuring Sidney Bechet. Only obstacle: Mezz was in New York, Sidney in Chicago (playing Jazz Ltd.). So, a phone call to owner Ruth Reinhardt requesting that the saxophonist be lent for four days to create some jazz in NYC.

Mrs. Reinhardt, not having met Mezz, objecting to being treated buddy-buddy, and not possessing a kindred patron with four million bucks to fill in the financial gap which would result from losing Sidney for four days, said "thanks but no thanks." Level-headed businesswoman Reinhardt did offer a counter-proposal: that Mezz send her a replacement for Bechet and sufficient cash so that the books would balance on Sid's return.

Mezz Motors West

Upshot was that the mountain came to Chicago. On December 16, Mezz and men arrived here, having driven all the way from New York to record.

The group, including Mezzrow, clarinet; Bechet, soprano sax; Sammy Price, piano; Pops Foster, bass, and Kaiser Marshall, drums, rehearsed and cut for three days (December 18, 19 and 20) at United Broadcasters on Erie street, from 1 to 4 p.m. daily. Tunes were predominantly blues and some Bechet originals.

January Jones Schedule Takes in Middle West

Chicago—The Jones boys begin 1948 with a barnstorming tour second to none. Playing no dance dates; all auditorium performances (2 1/2 hr. shows), with a \$3.60 top, Spike's gang will proceed during January as follows: January 4, Des Moines, Iowa; 5, Omaha, Nebraska; 6, Burlington, Iowa; 7, Quincy, Ill.; 8, Davenport, Iowa.

January 9, Chicago (bdcd); 10, Springfield, Ill.; 11, Decatur, Ill.; 12, Peoria, Ill.; 13, Grand Rapids, Mich.; 14, Kalamazoo, Mich.; 15, Indianapolis, Ind.; 16,

Nellie Fluffed By Capitolmen

Chicago—The highly praised Miss Nellie Lutcher got the unusual brush from Capitol promotion men in Chicago during her initial week in this city!! A "little hurt," Nellie confided to a Beat reporter that no one had even bothered to telephone her during her seven day stand at the Regal theater (Dec. 5-11).

In spite of which, assuming someone bothered to find out that she's in town, Nellie will have created four sides for the black and silver label before B-Day.

New Year's day la Lutcher leaves the College Inn for dates in St. Louis, theater shows in Washington, D.C., and Baltimore, plus a week's return engagement in Cleveland.

New York's Paramount theater was tentatively booked for the "real gone" Nellie.

Thieves Strip Herman

Chicago—During a recent one-niter in Vancouver, B.C., ardent "fans" or clothes-hungry thieves made off with Woody Herman's entire personal wardrobe. Loss, which included every stitch the leader carried with him, was estimated at \$1,500. Chicago tailors worked overtime during a one-day Herman layover here to duplicate portions of Woody's ensemble.

Europe Stint For Diz

Chicago—Diszy Gillespie will definitely take off for Sweden, the Continent, and possibly England on January 16, from New York. Bookings are set for at least four weeks, with the possibility, in Diz' words, "that we'll stay longer if anybody wants us."

Band will tour with its present personnel. Only addition is Ernest Bailey, trumpet, a Chicago discovery. The set got in twelve sides for Victor during December. Personnel: trumpets—Lamar Wright, Elmon Wright, Dave Burns, Ernest Bailey, Diszy; trombones—William Shepard,

Teddy Kelly; tenor saxes—George Nicholas, Joe Galas; alto saxes—Howard Johnson, John Brown; baritone—Cecil Payne; piano and arranger—John Lewis; bass—M. McKibben; drums—Kenny Clark; congo drums—Chano Pozo; vocals—Kenny Hagood. Milt Shaw is road manager.

Trio Triumphs Over Ballots



Chicago—The Beat poll, treated at great length elsewhere in this issue, owes much to the trio shown above. Singers, who bill themselves as the Paysons, have counted the thousands of ballots for two years now. They are Omaha girls and appeared on a recent Eddie Dowling talent scout airshow, complete with a week at the Waldorf. Left to right: Lorraine Payne, Jane Johnson and Marge Payne.

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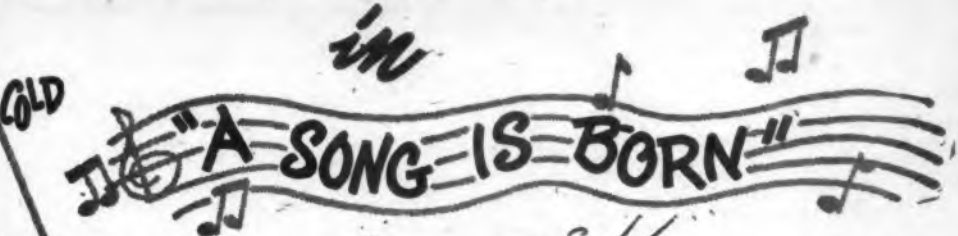
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Glen Gray Disbands Casa Loma for Rest

New York—Running a parallel to Jimmy Dorsey's temporary retirement from the dance band field, Glen Gray declared a holiday and disbanded his organization December 19. Following an engagement in Roanoke, Va., that night, Gray took off for his home in Plymouth, Mass., for a physical checkup. If hospitalization is required, he will move into a Boston hospital after Christmas.

Glen is said to have been suffering from "road tour fatigue," which is a trade name for nervous exhaustion, for quite some time and of late has tried to cancel out dates to get home and build up some health.

The condition evidently has been brought on by conditions on the road, increase in hotel and other living costs, tough jumps and the strain of "going too long without a vacation."

If the checkup shows nothing serious, Glen will rest up for an indefinite period until he finds conditions improved. If he finds this by February 20, he'll play two days in Richmond, Va., with his reorganized band. If not, he's liable to be joined by a few of his contemporaries taking similar vacations. —jeg

Squares Don't Dig Tristano

New York—The Lennie Tristano Trio with Billy Bauer on guitar and Arnold Fishkin on bass opened here last month at the Club Bohemia in the deep Village, and closed five days later after spotty business.

Principal difficulty was the lack of publicity given the trio's opening and the spilt crowd drawn. The established trade at the spot was utterly bewildered by Tristano, while the musicians attracted by his rep were intensely annoyed by the slightly square antics of the audience.

The trio will remain in New York for the present, is dickering with several clubs for a January opening.

Two Theaters Get Scale Hike

New York—Local 802 has ordered drama-with-music classifications for Katherine Cornell's *Antony and Cleopatra* and Tennessee Williams' *A Streetcar Named Desire*, which increases each house band to eight men besides raising the individual salary tabs from \$77 to \$110.

Kaye To Town Casino

New York—Sammy Kaye and his orchestra open at the Town Casino, Buffalo, for a one-week engagement Monday, January 5. Upon conclusion of his run at the New Yorker Hotel, December 21, Kaye gave his men a Christmas vacation prior to heading for the upstate territory.

McKinley Takes Rest

New York—Playing a string of holiday one-acters following a highly successful run at the Paramount theater, Ray McKinley will give his band a two-week vacation starting tomorrow, New Year's Day. After the fortnight of leisure, the band probably will head south with a tour that eventually will take it to New Orleans through the Mardi Gras.

Ray's vacation is not a forced one. His bookers had a choice of two spots ready for immediate placement, but the grind of four and five shows a day for three weeks, plus the overtime pressure of last minute recording dates, left the personnel in dire need of a brief rest before hitting the grind again.

McKinley's performance at the Paramount was enthusiastically

GAC Concert Dept. Proposed

New York—Bob Weems, Chicago GAC head, has made several trips into the main offices here, with responsible sources saying he will probably take charge of GAC's proposed concert department which will be headed by the music activities of the Stan Kenton band.

Kenton has made it known that he wants to do nothing but build the band and its public to the idea of concerts and records exclusively. GAC's concert plans tie in perfectly for him and other artists the agency handles who are suitable for such presentation.

Warren Back To Basie

New York—After a 30 month stab at leading his own small band, alto man Earl Warren is returning to the lead slot he held for nine years in the Count Basie band. Replacing Preston Love, Warren joined Basie on the coast a week ago after the leader had tried to persuade him to return at intervals during the entire two years. Basie at one point even made a record of reasons why he thought Warren should return and mailed it to him.

Warren made one date with the Basie band for Victor, did several vocals. His *Let Me Dream* (Decca) is a highly-regarded collector's item 10 years after its issue.

Strangely enough, several days after Warren made his decision to return to Basie, he got returns on feelers his managers had sent out about using a Mooney-styled quartet with Warren featured on clarinet. Nine spots wanted him—at more money than he had been getting with his octet.

Doc Cuts 16 Sides For SD

Chicago—Doc Evans, trumpeter who preceded Sidney Bechet at Jazz Ltd. here, managed to squeeze in sixteen sides for the Steiner-Davis SD label during December. Squirrel Ashcraft supervised the dates (acoustically), with Steiner at the controls.

Personnel on the first eight included Evans trumpet; Eddie Tolch, drums; Dick Pendleton, clarinet; Don Thompson, trombone; Mel Grant, piano; Jack Goss, guitar, and Earl Murphy, bass.

No dixie tunes were recorded. The first eight grooved: *Lulu's Back In Town*; *One Sweet Letter*; *Mindustan*; *Dinah*; *Sposin*; *I Can't Believe That You're In Love With Me*; *Pennies From Heaven*, and a Grant-Evans original, *Parker House Roll*. All will be released during 1948.

received throughout the run of the show, in which he appeared with Frankie Laine and Billy de Wolf.

The band had a chance to show off on two good instrumentals and Ray came through with a few vocals that received heavy plaudits despite his following Frankia. Ray's Hoosier vocalist, Marcy Lutes, stopped shows with her two tunes, the second of which, a novelty, she shared with McKinley.

Lift To Lilter



Hollywood—It's the new look for Martha Tilton who has a new radio program as well as a new hardto to celebrate. She joined Dick Haymes' Thursday CBS show on December 11. The liltin' lady will act as well as sing on the stanza.

Jimmy Dorsey Folds

New York—For the second time in less than a year Jimmy Dorsey has disbanded his organization and returned to the peace and quiet of his Toluca Lake, California, home.

Jimmy, suffering from nervous exhaustion after a strenuous cross country tour, parted company with his band, following a one-night stand at the University of Pittsburgh, December 20. He continued west to be with his family in the Hollywood suburb for the Christmas holidays. The band scattered.

During the last fortnight of the

McCall Joins Woody In L. A.

Hollywood—Mary Ann McCall joined Woody Herman's band here on December 22, to record with the Herd during its final, frantic ten-day Columbia grind. Mary Ann replaced former vocalist Jerri Ney.

La McCall, who was with Woody through 1940-41, and again in 1946, will open with the Herman crew when it hits the Palladium during February. She's married and has been in temporary retirement in San Diego, where her husband jobs as tenorman with various local orks.

Among tunes selected for waxing by Mary Ann and the Herd were *P. S. I Love You*, *I've Changed*, *Judy*, *Four Brothers* (definitely not a vocal), and three new "head" arrangements dreamed up by the band during its St. Louis stay in early December.

Marleau, and Don Reid, vocalists; Nicholas Matthey, Freddy Phillips, Don Alfonso and Ted Zarkevich, orchestras; Dallas Bartley, Warren Evans and Grace Smith, singers.

National Grabs Dozen Artists

New York — National records, working with pen in one hand, needle in the other in an effort to beat the Petrillo ban, has inked Una Mae Carlisle to a contract along with 12 others.

Besides the pianist-singer, the company tapped Alan Login, ex-Spivak pianist; Alan Gerard, Ann

Group Stalks Petrillo

Washington—The sub-committee report on the AFL written by chairman Representative Carroll D. Kearns was adopted two weeks ago by the House Labor Committee, headed by Representative Hartley of New Jersey. The report

stated that the Lee and Taft-Hartley acts were not strong enough to curb Petrillo's "acts in restraint of trade," went on to point out that he was seriously curbing the development of television. The report added that there have been charges made that witnesses were intimidated by fear of reprisals and added a five section legislative program:

- a. To forbid monopolistic practices by labor unions.
- b. To make it a misdemeanor for any union to license an employer to do business.
- c. To grant any person or firm placed upon an unfair list the right to appeal to a federal court.
- d. To forbid any work stoppage such as that threatened by Petrillo until after an NLRB election and majority vote of the workers concerned.
- e. To prevent a union and an employer from conspiring to circumvent any provisions of the Taft-Hartley act.

Trade sources regarded the last point with interest since it has been an open secret that various record companies were trying to reach an agreement with the union as to how to pay a royalty to the AFM without coming into conflict with the Taft-Hartley act.

Ella Is Bride

New York—Ella Fitzgerald, famed jazz singer, was married December 10 to Ray Brown, star bassman recently with Norman Granz and formerly in the Dizzy Gillespie band.

Grim Humor

New York—Stan Kenton's February 14 concert here at Carnegie Hall is being billed as "The Valentine's Day Massacre."

Jeffries Concert

New York—Herb Jeffries makes his first concert appearance here Saturday January 3 at Town Hall in a midnight concert.

band's tour, it came here for a two-day session of recordings M-G-M.

Recalls Last Split
The termination of the JD band activities is slightly reminiscent of the bust-up last May when following his run at the Paramount Theater here, Jimmy journeyed to the coast after paying off his sidemen. It appears that that vacation was for the purpose of reorganization rather than health, however, for it was only a short time later that Jimmy was on the road again, many of his old reliables back in their regular chairs, but with some noticeable changes throughout the bandstand.

If this split was for economic reasons it merely runs a parallel to the bands of many other top ranking leaders which were discarded for a temporary period to bring payrolls down to match income figures.

Dorsey Will Rest
Reliable sources have it Jimmy will spend a good week on a "rest kick," sopping up California sunshine and doctor's bills and then will reconvene. Plans for that distant future are rather vague at this writing, however, and it is not known which, if any of his former managers will recall to the roster name, what direction the band will take when it is rebuilt.

Trade tattle has JD returning to the fold of his first booking office, General Artists Corporation, upon his recovery. At the present time Jimmy is free to contract with GAC having terminated. Mus-Art, a comparative new booking office, made up the most part of MCA alumni, has been handling the one-time Harry Romm's office, the then Drummers Changed.

A short time before disbanding Jimmy changed drummers and departure time, December 20, Barrett Deems, a Chicago leader, the skins, drawing raves from boss.

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by THE SQUARE

Vivian Stewart, Russ Facchine's secretary, won't be answering phones soon, has a stork date... Andy Russell underwent a successful tonsillectomy at the Santa Monica hospital December 15. Should be up and around this week... How about this: latest in the Riff series Stan Kenton has been doing is *Bongo Riff*, a bit of piffle arranger Rugolo tossed off for bongoist Jack Costanzo. Stan's piano part is a completely blank piece of manuscript, with the notation "bongo solo" scrawled across it. Bob Gioga's frau, Dorothy, is back with the Kenton Krew after an appendectomy in Hollywood... Myrl Alderman, leader, and the long-unheard-of Ruth

Etting (Mrs. Alderman) cut for MGM before B-Day... tenorman Eddie Barefield is conducting the pit band for Tennessee Williams' great play *A Streetcar Named Desire*.

Henry Jerome (Child's Child) debuts on wax with two sides to be released today on Pleasant's label... Jerry Bowne, ex-Horace Heidt comic, has front-rowed his way into producer's spot for Heidt's new wireless series... Sherry Sherwood, ex-TD chirp, now singing in D.C. at the Hamilton Rainbow Room, also has local video spot.

Smith-Durrell, (NYC pubbery) is peddling a half made-up book of jazz photos. Them high costs prohibited production... Sponsor is dickering for an airer to feature Thelma Carpenter, Rose Murphy, and Sy Oliver's ork... It's no dice for the Deane Kincaides. She's in Reno for a mariagectomy.

Rumors have it that Herbie Fields was requested to enter N.Y.'s Strand with an all-white band... Vic Damone's manager, Lou Capona, seemed to think The Voice wanted Vic's contract. Frank told him "silly idea" at a recent N.Y. broadcast, only in dif-



"Didn't you say you wanted the key of 'C'?"

ferent words, and louder...

Arthur Godfrey thought he was witty: "Now that we know who Miss Hush is, we ought to have a contest to find out who Martha Graham is."... Against a wintry tomorrow, Perry Como has just renewed his membership in the barber's union. More than one way to get at the longhairs... Now they're buzzing about Tony

Martin and Evelyn Knight.

Same thing's being said about Kay Thompson and Peter Stuyvesant of New York... Dave Garroway's (Chicago jock) Christmas card was very funny (an official looking summons from Cook County) if you lived long enough to break the seal and discover you were being summoned to a Merry Yule... Men's room

at the Blue Note (Chicago) hits you between the picas with front page of your own sheet. More important stories are underlined, with comments in red pencil. A clever combination of city desk and lavatory. No doubt the two have been associated before.

Ruby Foo's and Sardi's were both singing during recent pyrotechnics on the Street... Mildred Bailey ill for several weeks this month... It was a boy, December 8, for the Eddie Julians. He's the V. Monroe tubster.

Jack Leonard and Edna Ryan are cloying... The Clarence Hutchenriders have friends worried (he's the former Casa Loma clarinetist)... Virginia de Luce, Spike Jones' ex-advancer, wed a phone lineman; now resides in Ogdensburg, N.Y.

Thief Cleans Out Barnet Sidemen

New York—A sneak thief using a heretofore untried system, reaped himself a harvest during Charlie Barnet's Strand theater engagement when he scored 100 per cent in collecting the belongings of two sidemen.

According to the victims, Dick Shanahan, the drummer, and Jimmy Campbell, lead trumpeter, the thief managed to sneak past an army of stage door guards and into the quick-change room backstage at the theater while the band was performing. Shanahan and Campbell were in the habit of leaving their civvie coats there to save themselves the trip up several flights of stairs to the band dressing room, thus effecting a quick exit after each performance. When the thief left, he carried the two coats with him.

Two coats isn't much of a haul but when one of the coats contains the key to the Piccadilly hotel room of the two men, he's got something there.

When Dick and Jimmy returned to the hotel they found the room completely ransacked of all their belongings including clothing, bags, toilet articles and golf clubs. Not that they'd planned on any golf games in the immediate future out—well, after all!

Block's Gibes Net Time Clip

Hollywood—Station KHJ and the Don Lee Web here have clipped disc jockey Martin Block of his sustaining time over both outlets, the result of Block panning artists on wax when spokesmen felt that Block was "unqualified to pass judgement on the professional work of the artists."

Block, who recently lost his three-hour KFWB local outlet, will maintain his one-hour sponsored Mutual show.

Freddie Slack's Band Set For College Inn

Hollywood—Pianist Freddie Slack at press time was grooming a 7-piece combo which, according to plans, would open tonight (New Year's Eve) at the Hotel Sherman's College Inn in Chicago for a six-week run.

Former disc jockey Ted Lenz will manage the unit in addition to handling mike chores for the band while airing. Lenz did a similar job for Lionel Hampton during the latter's stay at the Meadowbrook here.

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ON THE SUNSET VINE

Flacks' Fluffs Flagrant In Yule Press Items

By EDDIE RONAN

Hollywood—Band, radio and movie flacks must have been in a dizzy, pre-season spin judging from the giddy, confused releases and stories that came pouring into the Coast office just before Christmas.

One from the press office of Arrowhead Hot Springs, a resort just out of San Bernardino, read: "So-and-So (name withheld) and wife to Arrowhead Hot Springs."

Gag is that So-and-So, a local disc jockey, ISNT married!

Another, quoted in full: "Patty Andrews takes inordinate pride in the fact that she is gradually learning the fine art of type-writing. The blonde member of the famous Andrews (Club 15) sisters wants all of her associates to know that she now has mastered the word-machine to the point that she can type out all the lyrics to the songs which she and her sisters sing on the CBS broadcast."

Gradually learning that certainly is something in which to take inordinate pride!

Collect Invitations

And then there was the story of the press agent, who, having sent invitations to an opening by wire, found that many had arrived "collected."

Flack Bobby Weiss, on two separate pages of the same release, revealed the following: First: "Margaret Whiting will reign as the queen of the water regatta now being planned for next June in Detroit. . . ." Second: "Margaret Whiting has already made reservations at the Royal Hawaiian Hotel in Honolulu where she will spend the entire month of June. . . ."

Sky Jockeys Added

Topper was when skywriters were working on an aerial bouquet to KFWB's disc jockey Bill Anson, and after writing his name in the wild blue yonder, began spelling out the station's call letters.

After completing the first two letters of KECA, the sky boys had to go back, smoke it out and correct the error with the correct KFWB!

These are strange days—these pre-holiday days. To be sure!

That Hollywood Air Station KPAC has renewed the contract of disc jockey Irv Cook for his nightly 10 p.m. to midnight slot, cooking into a knocked hat all the talk that the outlet was going classical. . . . Hoagy Carmichael is asking bandleaders to name their favorite tunes, excluding their own, for him to play and sing on his CBS show. Leaders already contacted include Stan Kenton, Woody Herman, Rudy Vallee, Freddy Martin and Vaughn Monroe.

Vocalist-actress Alice Faye, who suffered a broken wrist while house guest at a friend's dinner party, appeared with hubby Phil Harris in the Santa Claus parade as well as on their NBC Pitch Bandwagon show in spite of her disability.

Items In Brief

Pianist-vocalist Hadda Brooks begins a six-month theater and club tour, January 2, opening in Oakland, according to her manager, Phil Bloom. . . . Rudy

Vallee, it's said, is set to sink some suds money in a brewery. . . . Zutty Singleton is back at the Swanee Inn with a trio. . . . Patty Peters and her Texas Sweethearts have been signed to a three-year thing with the Reg Marshall office. . . . Oscar Levant and his wife, June Gale, recently kissed and made up just three days after a separate maintenance suit had been filed. . . . Elliot Lawrence opened Christmas day at the Edgewater, San Francisco, following his Palladium date here.

Bud Gately here from New York now heading the Criterion pubbery's coast diggin's. . . . Peer-International is pubbing Poor Little Bar Fly (H-m-m-m). . . . Joan Barton reports that My Heart Won't Settle For Anything Less Than The Best is doing good in Texas. Tune is written by Danny Thomas and brother Ray Jacobs.

Peggy, Dave Hit Road for Dimes

Hollywood — Blonde vocalist Peggy Lee and guitarist Dave (Blast) Barbour hit the highways January 10 when the Jimmie Durante show treks east on its March Of Dimes tour. This will be the couple's first tour in more than a year. Dave at press time was picking a small combo to back Miss Lee's chanting.

Dates thus far set include: Chicago, January 14; Kansas City, 15; Milwaukee, 21; St. Louis, 23; Indianapolis, 24; Louisville, 25; New York, 28; Atlanta, 30, and back to New York, February 4.

Manager Carlos Gastel is filling in the open dates and is also eyeing a club engagement for the unit while in New York.

Gal Jock, Former Flack, Gets Shows On KWIK

Hollywood — After an absence of three years, Adeline Hanson, gal disc jockey, returned to the air in mid-December with a Monday through Friday 20-minute show, and a half-hour Sunday shot over KWIK.

Miss Hanson, heard formerly on KFWB, left the ether to flack for such bandleaders as Floyd Raeburn, Jack Teagarden, Red Nichols, Benny Carter, and Phil Moore.

Show, featuring music news as well as platters, is titled On And Off The Record. Miss Hanson also pens a disc review pillar for the Valley Journal.

Goose Eyes Bigger Geese

Hollywood — Pianist-singer Chuck Miller is currently in Abe Goose's Vagabond Isle. Spot is eyeing a bigger-name policy.

Fish Story



Balboa Beach, Cal.—Alvino Rey caught this 109½ lb. marlin with heavy tackle in one hour and ten minutes. Even to regular marlin stalkers, this may be an impressive catch. Fisherman Rey had congenial company as he was shipped on the expedition by a former musician.

Capitol Staff Refurbished

Hollywood — Capitol records lists a number of switches in its sales force for 1949, including the appointment of Robert Stabler to the newly created position of assistant national sales manager—a position of liaison between the firm's home office here and its distributing organization servicing dealers.

Stabler, who will work under vice prexy and general sales manager Floyd Bittaker, was formerly eastern regional manager, and will be replaced by William Hill, who goes east from the mid-west section.

Merger Indefinite

Recent word that the company would be absorbed by the American Broadcasting Company was denied by officials, although, they admitted, there had been informal discussions with ABC on the subject as to the advantages "of an affiliation."

"However," Glenn E. Wallicks, president, said, "there has been no definite program worked out in the near future," he added. "executives of both companies expect to discuss it further."

Makes Money

Meanwhile, a financial statement from Capitol showed that the company increased its net

income for the three-month period ending last September over the same period for 1948. The climb was tabbed at more than \$100,000.

Company insiders reveal that the ABC-Capitol merger scare was highly misrepresentative in fact. That since talks were only of an affiliation move rather than any complete buy-out, the first circulated stories were injurious to the firm. Higher-ups stated there would be no major change in Cap personnel or operational procedure even if the affiliation goes through.

New York — The ABC-Capitol stock switch deal still hadn't clicked at press-time and didn't look as likely as it did a fortnight ago. Reasons advanced were that ABC felt Capitol's long run prospects were not high enough to justify the stock transfer asked.

Johnny Otis In Meadowbrook With New Ork

Hollywood — Drummer Johnny Otis brought an 18-piece band into the Meadowbrook here December 23, following the three-week stint of Count Basie.

Otis, who recently had been heard locally with a smaller band at the Club Alabama, will be given a big band buildup during his Meadowbrook date, according to Harry Schooler, club op. "It works out," Schooler said, "we'll keep Otis for an indefinite run."

Otis follows such names at the dancery as Basie, Lionel Hampton, and Duke Ellington.

Personnel at press time included: Sax: Buddy Colella, William Green, Van Strasser, Phil Quinneschette, and Lem Tally, who also handles blues vocals; Trumpets: Billy Jones, Kenneth Medlock, Art Walker, Tony Morett; Trombones: John Pettigrew, Herb Mullins, George Washington; Rhythm: Red Callender, bass; Burnay Cobb, guitar; Cake Wichard, drums; Lee Wesley, piano, and Otis, front and solo drums. Beatrice Anderson handles vocals.

Jordan Illness Kills Bookings

Hollywood—Louis Jordan cancelled out of Billy Berg's December 8, two weeks before completion of his contract, the result of doctors' orders.

His work at the club and a heavy recording schedule brought on severe pains in his side and breathing difficulties believed to be a recurrence of internal injuries resulting from a stabbing last January 24.

Can Last Year

Jordan was slashed with a knife by his wife, Floesia, after an early morning quarrel early this year which was described by Louis in the February 12 issue of Down Beat as "the next thing I knew I felt the knife going into my chest."

Berg filled the two open weeks before the Christmas eve arrival of Louis Armstrong with the Loumel Morgan trio, the Teddy Bunn quartet, and the pianoing of Calvin Jackson.

Dates Cancelled

Jordan is expected to be out of action for three months and, after a short business trip to Chicago, will return to the coast to recuperate. The band is expected to break up for the period. The payoff necessitated the cancellation of Jordan's late December date at the Lincoln theater and his February 3 week at the Million Dollar.—con.

Stone Combo Held Over At L. A.'s Red Feather

Hollywood — Saxist-vocalist Butch Stone and his combo had their option picked up two weeks ago by the Red Feather nightspot where Butch set a house record with a 13-week run last spring.

Singer Artie Wayne, the hit who made the platter using his heart beat of Rita Hayworth, has been using the same gimmick at the Feather, picking a gal from the house for the "thump," a chick with a trick boiler stepped up one night and broke up to set as well as the guys in Stone's band.

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Warnow Loses Damage Suit

Hollywood—The \$25,000 suit brought by bandleader Mark Warnow against the Nordyke publishing company claiming that the firm had used his name and photo on advertising sheets without his consent was decided two weeks ago in favor of the pubbery.

Superior Judge A. K. Wylie, hearing the case, decided that the bandleader had suffered no damage as a result of the exploitation.

Warnow felt that the use of his name and photo on ads plugging the firm's tune *Throw A Saddle On A Star* had been injurious. Oater was penned by Andy Parker and Hank Cadwell.

Nordyke was represented by Attorney Robert Butts.

Decca Mulls 'Park' Album

Hollywood—Dick Haymes, Deanna Durbin, and Decca records' Jack Kapp huddled at press time with Universal-International for production of an album from the score of *Up In Central Park*, in which Haymes and Deanna are currently starred.

Cavanaugh Replacement

Hollywood—Allan Burns stepped into the opening left when Lloyd Pratt dropped from the Page Cavanaugh trio shortly before the unit left for the east. Other member is Al Viola.

The Lions Would Rather Eat



San Francisco—Remember the ad in the Baltimore paper for a piano player who would open oysters on the side? Well, it wasn't in their contract, but that's the Dick Johnson quartet in the photo above acting as chefs at the Shalimar here. Crowd brought by the Lions Club convention was so terrific that there was no room even on the bandstand, so boys pitched in to help in the kitchen. They are, left to right: Wally Pettit, piano; Walt Ullmer, guitar; Johnson, trumpet; Bob Bates, bass. Vocalist Helen Lynne was in the dining room helping with the service.

Maxey Soles At Maxie's

Hollywood—Virginia Maxey, blonde thrush who filled with the Modernaires during Paula Kelly's absence, made her local nitery debut two weeks ago at Slapsy Maxie's.

'Just Jazz' To New Halls

Hollywood—Press-time plans called for disc jockey Gene Norman to take his *Just Jazz* concerts out of the lucrative and lush Pasadena civic, where they have been held during the last year, to try two new locations—the Long Beach civic and the Shrine auditorium in downtown Los Angeles.

Dates for the bashes were December 26 at Long Beach and the following night at the Shrine. Few of the artists set two weeks ago were Benny Goodman, Red Norvo, Mel Powell, Kay Starr, Joe Turner and Pete Johnson. Others were being rounded up.

Norman recently was signed to a television stint over KTLA Friday nights featuring guest stars and musical fills.

Cross Replaces Fio Rito At New Breneman Eatery

Hollywood—The Dale Cross band at press time came into Tom Breneman's new plush restaurant and nitery replacing Ted Fio Rito's ork, which opened the spot early in December. The new Breneman's is just a few doors from its former location on Vine street.

Fio Rito, who recently signed Carol Temple as vocalist, took his band one-niting following the closing.

Child Chirp On Net Show

Hollywood—Little Toni Harper, eight-year-old girl singing find, has been signed to 13 weeks on the Eddie Cantor show. The little gal debuted on the Cantor coast-to-coaster Christmas night. She was packed at press time to a Columbia record contract.

Should 'Happen' To T-Bone, He's Ready

San Francisco—Every once in a while you run into an artist who has been plugging away making good money in some music center for several years, right under the noses of all the agents and talent scouts in the world, yet for some inexplicable reason he's not on page one of the music business where he belongs.

San Francisco Hits Slump Too

San Francisco—Six months ago the music business was as dead as yesterday's newspaper in San Francisco. After New Year's it's going to be like that again.

The Metro, new dine and dance spot on Mason street has gone bankrupt and is awaiting a court decision as to whether or not it can keep operating. Oakland's Swing Club has shuttered again, and, in spite of rumors that the French Quarter may try it again, nothing has happened.

Tip-off to the coming situation was given when Frankie Laine failed to draw as well as he and the management expected at the Paramount last November. Final touch was the failure of Louis Armstrong's group to do the capacity biz their price made necessary. (Harry Greenbach's Burma Club was not filled nitely, which, stacked against a weekly \$4,000 nut for Louis, plus \$2,500 ad money expended, didn't spell happiness.)

Some idealistic ops are proceeding, danger signals notwithstanding. Johnny Ross is renovating his Oakland spot, Leon and Eddie's, Louis Landry's New Orleans Swing Club on Post street in the Fillmore district, opened December 20 with Kid Ory. Other names will follow. Folk dances, old time tunes, and oaters are clicking at the El Patio and Avalon ballrooms in San Francisco, and at Linna and the Ali Baba in Oakland.

—Ralph J. Gleason

Felice, Gross, Dennis Click As Coast Package

Hollywood—The most encouraging bit of business trending to occur here in many months puts pianist Walter Gross, singer Clark Dennis, and the Ernie Felice combo into the newly-opened Cezar's supper club on restaurant row.

The club unshuttered recently with the package, and biz right from the start swung upward causing Dennis' backers to cancel out an eastern theater tour. The singer will continue in the club until mid-January when he must cut out for a commitment at the 400 club, St. Louis.

The Felice quartet and Gross are set, according to press-time plans, until mid-February.

Harold Jovien, GAC rep who has an exclusive booking deal at the spot, is eyeing the prospect of incorporating vocalist Kay Starr into the package to replace Dennis.

Patrons found the pianoings of Gross captivating in his first western appearance. Gross was last seen at the Little club, New York.

T-Bone Walker is such an artist. How in the name of heaven has he worked in and around Los Angeles these past several years without somebody signing him for pictures, stage appearances or top rank night clubs? He put on one of the best shows I have ever seen anywhere, sings fine, and plays the devil out of a guitar. He jumps. He swings. He rocks. He does tricks. He makes the audience cry when he's sad and laugh when he's happy. He creates an informal atmosphere in a minute that New York night clubs spend thousands of dollars to approach. He SINGS a song but even more important, from the point of view of the entertainment business, he BELLS a song.

Possessed of remarkable stage presence, he paces his show superbly, building up to a terrific climax, at all times doing exactly what he wants, when he wants to. He is exceptionally adept in his use of the mike, puts out a lot of action on the stage but always has it so well planned that he never runs into one of those awkward pauses getting over to the mike which louse up so many performers. His records give only a hint of how good he really is.

Warms Cold House

When this reporter heard him he was singing at Blackshear's in San Francisco with the Hunter Gray Trio. He took a cold house the first show on a Monday night, but in ten seconds had the place jumping like mad. That takes some doing. He stresses blues tunes almost to the exclusion of all else, due possibly to the general nature of his audience, but he did sing a ballad that night, his own composition, *I'm Still In Love With You*, which showed him to be in the top ranks in that department also.

The tune, incidentally, is one of the prettiest blues ballads I've run into in a long long time. The Hunter Gray Trio complements T-Bone perfectly. Leona Gray, the sprightly lass who plays the piano and sings with the trio, adds just the right touch to T-Bone's act.

'Electric' Appeal

In 15 years of listening to music in night clubs and on the stage, I have seldom seen a performer with more finesse, more electric appeal, and more stage presence. I can think of few whom I have seen put on as good a show as T-Bone and none a better. It's impossible to see him without immediately thinking of him in a featured spot in a smart night club or a Broadway revue.

T-Bone Walker is one of the great entertainers of our day. I don't know how to put it any stronger.

Ralph J. Gleason

Winter Winters With Hal

Hollywood—Maurie Winter, former first trombonist with the Jan Garber band, recently joined the Hal Derwin crew.

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How Fabulous Can You Get?

When the boss (the one that signs the checks) got back from Hollywood last month, he confirmed the report that the New Word in Hollywood is "fabulous". Hollywood always has a Word, you know, to apply to everything under any circumstances. It started out with one-syllable terms, worked up through bigger words like "peachy" and "ducky" and, if the I.Q. of the community continues to develop, may come out with a FOUR syllable job next year.

As a matter of fact, "fabulous" also is the word FOR Hollywood, because if anything normal ever happened there, seven writers, five directors, three producers and two studio execs would drop dead, not that this wouldn't improve the quality of the films being turned out. The only normal thing that ever happened in Hollywood was Ingrid Bergman and she is so absolutely normal that she is figured to be an eccentric anyhow.

But Hollywood still isn't the only fabulous thing in the country. Take the music business, for example. Take Hot Pants Harrison, a sax player of our acquaintance, and give heed to his tragic saga, if you want something really fabulous.

Hot Pants played the tenor horn and he would toss it around for all the world like a hungry terrier worrying a big bone, even wore an elastic neck cord to give him more room for action. He would gnaw it, torment it, snap at it and even growl to get those low throaty tones which delighted his fans. He did everything but wrap it around his neck, to the disappointment of certain music critics, who would have cheered this gesture to the echo.

Another edifying and identifying feature of Hot Pants' performance on the stand was his jiggle, a physical contortion discovered and developed by Herbie Fields when he was taking setting up exercises in the army at Fort Dix. If you have seen Herbie squirming in front of his combo, you know what we mean, but Hot Pants parlayed the stunt into the most consecutive action ever seen in one spot since Slim Gaillard's cement mixer gave out with its final puttee puttes.

You go into a semi-crouch, then start bending your knees in tempo with the rhythm—no, not like that, Jack, give it the double snap, back and forth, like THIS. Murder, isn't it, man? Hot Pants would work himself into such a frenzy that the friction of his knees would make his trouser

CHORDS AND DISCORDS

Somebody Loves Him

Hasbrouck Heights, N. J.
To The Editors:

It is my belief that Harry James has been underplayed in many writeups and reviews in music magazines, including yours. James is one of the finest trumpet technicians in the business and overshadowed many of the trumpet player leaders in the business today. Harry James breaks box offices wherever he goes and is always in demand. You review other bands, but not James as you can see, I am a James fan. Yes Sir, I don't know just what it is, but James is sure under-rated. When James had a one-night stand in New York at the Manhattan Center six months ago Dizzy Gillespie was there in the front row to watch James and when asked about James he said "fine trumpet technique." Your record reviewer calls him a "waiter." Ha!

George Eiff Jr.

Listen to Dizzy

Japan

To The Editors:

After perusing innumerable incoherent and off-the-point criticisms of be-bop in the Chords column, I have a bestial desire to ram each and every head of the whole coterie into a clarinet bell—and they would probably make for perfect fits.

To the "million bad notes a minute" cliches that pour from their addled mouths, I reply "Stop raving a minute and catch Dizzy on Slam Slam Blues, or Melan-

legs smoko, and that's how he got his nickname.

One evening at dinner time, Hot Pants fell into the pad on Rush street owned by Needle-nose McRafferty, who writes those record reviews for the Be-Bop Bugle. Gigs had been no-where lately, and Hot Pants was hoping to latch on to some groceries for free. Needle-nose wasn't home, but the door never was locked and there happened to be some fine, fresh pig's feet in the icebox.

After gorging himself on the pork trotters, Hot Pants gave a gander at the stack of platters by the player and ran across a copy of PERDIDO, with Dave Lambert and Buddy Stewart scatting with Red Rodney's Be-Boppers. He put it on the machine, went into his crouch and promptly out of this world.

Hot Pants had forgotten that Needle-nose had a gadget on his player which repeated the same biscuit over and over, while the critic was checking the counterpoint in some reed section. There was no way in which he could know that this was the evening Needle-nose had decided to sit up all night with a sick friend named Gladys, who had a 32 inch waist and wore size 7 stadium boots.

So Needle-nose didn't get home until after breakfast, and when he did get there Hot Pants was still rocking! Luckily the record wasn't damaged because it was a good Keynote platter and the player had a cobra arm besides.

He phoned for Those Men and they took Hot Pants away, still jiggling. They tried tying him to the bed, but he rocked right out of the ropes. Then they packed him in ice, but he fried the ice. He was hot as a pistol.

Hot Pants is still rocking in a sanitarium on Route 80 just 3 1/2 miles outside of Peoria.

We were going to write an inspirational piece about the bright New Year, but the heck with it. Happy New Year, anyhow!

choly Baby with Jess Marsala." These narrow people have obviously conducted no research whatsoever and they pronounce their deaf judgments with no basis other than a demented love for the jazz of by-gone days. But why bother? Their angry buzzing will have no more effect than that of a house fly on the wonderful not-so-new movement.

William Dement

Neglecting His Boy

Brockton, Mass.

To The Editor:

Last issue your record reviewer said that Slam Stewart sounded out of place on the Lester Young quartet album. Every time you mention Slam, you seem to throw him down. Every time my issue of Down Beat arrives, I skip through the pages, looking for an article about Slam. When I come to the last page I wind up very disappointed. How about it? James Derito

Sack Succumbs To Pneumonia

Hollywood—Musical director Al Sack, 36, died here December 8 after being hospitalized three days with pneumonia. Funeral services were held in the chapel at Hollywood cemetery with interment there following.

Sack, who was music director of ABC's Take It or Leave It show at the time of his death, came west seven years ago, having been appointed coast music director of ABC by Paul Whiteman, for whom he previously had been arranger and associate conductor. Later, he became a freelancer, and worked on such shows as Beulah, the Tony Martin show, Maisie and others.

He accompanied Frances Langford and Dinah Shore on records

and had his own album of Velvet Moods released.

Sack leaves a widow and daughter, Stars.

Gypsy Markoff Sues Spouse

New York — Gypsy Markoff, one of the better known solo accordionists around Broadway musical comedy and supper club circles, has filed for separation from her former army captain husband, David L. Harter.

Gypsy, who survived the February, 1943, crash of a clipper plane-load of performers at Lisbon, claims her spouse of two years abandoned her last December; screamed and yelled at her, and preferred "living on my proceeds" to getting a job himself.

Met Conductor Dies

New York—Caesare Sodero, 61, conductor with the Metropolitan Opera, died December 16 after an illness of several months. Sodero came to this country from Italy in 1906.

RAGTIME MARCHES ON

NEW NUMBERS

BROWN — A daughter to Mr. and Mrs. Bert Brown, November 28 in Chicago. Dad is contact man for Wilmark music.

FRITZ — A son to Mr. and Mrs. Johnny Fritz, December 8 in Pittsburgh. Dad is with Billy Catton's band.

HEINDORF — A daughter (7 lbs.) to Mr. and Mrs. Ray Heindorf, December 18 in Hollywood. Dad is composer-conductor at Warner Brothers.

KNIGHT — A daughter to Mr. and Mrs. Fred Knight, December 18 in Philadelphia. Dad is announcer on WJLB.

LAWRENCE — A son, Todd, to Mr. and Mrs. Ted Lawrence, December 16 in New York. Dad is announcer on WHN.

WINLOW — A son, Bruce Russell (16 lbs.), to Mr. and Mrs. George Winslow, November 16 in Chicago. Dad is bandleader and former Blue Heron and Art Kessel arranger.

TIED NOTES

BLAKE-SUPOVE — James Blake and Lily Supove, publicity director at WNYC, December 12 in New York.

BROWN-FITZGERALD — Ray Brown, bassist, and Ella Fitzgerald, singer, December 10 in New York.

HOLAHAN-FORREY — Paul Holahan and Helea Forrest, singer, December 7 in Hollywood.

WELLSTOOD-COIZON — Richard Wellstood, pianist with Bob Wilbur's Wildcats, and Florence Coizon, September 18 in Greenwich, Conn.

WHITEMAN-DURRENCE — Robert Whiteman, violinist and radio musical director, and Betty Durrence, dancer, November 30 in Miami Beach, Fla.

FINAL BAR

BECK — Benjamin B. Beck, 61, violinist and editor of the Cleveland AFM monthly magazine, December 14 in Bay Village, Ohio.

CALLIOUX — Red Callioux, oldtime New Orleans piano player who had worked around San Francisco-Oakland for many years, August 21 in Vallejo, Calif.

HOLDEN — Sidney Holden, 47, composer, lyricist, ASCAP member; More Than Words Can Tell, Yankee Book, December 12 in San Francisco.

MOSS — Harry Moss, 45, band leader once with MCA and most recently as his own, December 18 in New York.

SACK — Al Sack, 36, radio musical conductor, December 8 in Hollywood.

WYLIE — Austin J. Wylie, 64, Cleveland violinist and orchestra leader whose band once sold Jack Jessy Artie Shaw, Vaughn Monroe and Claude Thornhill, December 8 in Cleveland. Peak of his career was during the nine years, in the 20's and early 30's, when his band made the Golden Pheasant Restaurant a civic institution.

REEDS GILBERT

by Eddie Ronan



THE HOT BOX

Buys 'Kammermusik', Gets Unissued Jazz

By GEORGE HOEFER

Unusual things are apt to happen to those who collect records. For instance, recently Les Zechels of Cedar Rapids, Iowa purchased a Columbia album of Hindemith's EIN KLEINE KAMMERMUSIK. Playing the records, Les finds

rather poor quality and fuzzy-toned. A search of other copies of this particular album has only revealed the correct third Hindemith side. Matt Masters Made Sam Meltzer of Century Records has stashed away masters from two live recording dates. The group, Mutt Carey and His New Yorkers, and the tunes, Shumme-Sha-Wabble, Slow Drivin' (six minute blues), Ostrich Walk and Cake Walking Babies. Personnel: Mutt Carey—trumpet, Al Nicholas—clarinet, Jimmy Archey—trombone, Pops Foster—bass, Baby Dodds—drums, Danny Barker—guitar, and Hank Duncan—piano.

On a second session, using Ed Hall in place of Nicholas, and Cliff Jackson replacing Duncan, the New Yorkers cut Sensation. The

As regards the Ellington rendition, Les says that Barney Bigard is prominently featured toward the close of the record, but as a whole the side seems to be of



RUSS PRIESTLEY

"Same principle as the toaster—put the record in here and it pops out here when finished."

Chrysanthemum (Joplin rag), The Entertainer (Joplin rag), Fidgety Feet and Indiana.

Will Record Punch

For a third date, Meltzer is planning on recording Punch Miller and Omer Simeon, with the same rhythm section as above. Possibly Ralph Sutton will be in on piano.

JAZZ ON THE RADIO: A new program by Nick and Jean Carter with jazz records called Let's Listen To Jazz, script by George Ryder, over WFTW, Fort Wayne, Ind. on Saturdays from 1 to 1:30 p.m. CST.

Bessie Concert

JAZZ CONCERT: The New York Jazz Club is sponsoring a Blues For Bessie concert at Town Hall on the evening of January 1. Participants will be James P. Johnson, Mme. Ernestine Washington, Bertha "Chippie" Hill, Eva Taylor, Coot Grant and Sox Wilson, Cousin Joe Pleasants, the late Bessie's niece Ruby Smith, and the famous Bessie Smith movie short St. Louis Blues. The accompanying band will include Albert Nicholas, Pops Foster, Baby Dodds, Jimmy Archey, Max Kaminsky and James P. Johnson.

Correspondents Sought

COLLECTOR'S CATALOGUE: Miss Carole Werner of 2718 N. Booth St., Milwaukee, 12, Wis. is organizing a correspondence club of American jazz fans to write to various European fans including a similar club organized in England by Ralph Meakin. Those interested can get in touch with Miss Werner at the above address.

F. Cutts of 3 Rosebery Terrace, Old Windsor, Berkshire, England will trade a subscription to the Melody Maker for a Stan Kenton album and a copy of Kenton's Southern Scandal. The Melody Maker is a weekly.

R. Jackson of 8 Coleshill Road, Fordington, Middlesex, England, has written in behalf of his college swing club for an American jazz fan with whom they can exchange British releases for Stan Kenton and King Cole records.

Frank Andersen, 13, Hovedgaden, Hedeirsene, Denmark is looking for an American collector to exchange records with. His favorites are Bechet, Spanier, Kenton, Ellington and others.

Mrs. Alexander Konova, 228 East Huron St., Chicago, has back issues of Down Beat, and will give them to anyone interested enough to come and get them.

B. S. Victor, 53 Hamilton Park, Highbury, London, England, wishes to trade records and catalogues with American collectors.

Tucker Back in Biz

New York—Tommy Tucker, who broke up his band and retired to his New Jersey home and large retail appliance store, returned to the band business last week for some one-ners and private parties, may keep going if bookings continue.

802 Honors War Dead

New York—A memorial plaque honoring the 41 members of Local 802, AFM, who died while serving in the armed forces during World War II was unveiled at the union headquarters opposite Redie City on the sixth anniversary of Pearl Harbor.

British Unlikely To Halt Export Of Discs To U. S.

London—Though the situation here is not yet clear, it looks strongly as though the British musicians union will not take action to prevent shipment of English wax to the American market during the record ban. In a series of meetings at the London branch last month, motions were raised condemning and endorsing support of the AFM. Sir Thomas Beecham, world-famous conductor, in a 30 minute speech, strongly hinted he blamed the pre-eminence of canned music in the world today on the Americans because of movies, pointed out that they had taken no action in 1938 to check such reproduction, even though warned.

(This is not strictly true since in 1938 the AFM appropriated several millions of dollars into a Fight Canned Music Fund and made a national effort to arouse public interest in the fight.—Ed. note)

Other resolutions, finally passed, stated sympathy with the AFM's position, but added that in the face of Britain's present dollar crisis, the musicians' union could not be expected to take hasty action in denying export credits to the country by stopping foreign record sales.

While British pressing and shipping facilities are limited, the lack of an export ban such as existed during the 1942 record fight in this country would cause serious trouble for the union here. With a heavy back-log of standard masters piled up, even the limited British production on pops could be a heavy factor in any long disc fight.

Billy Kyle Heads Unit

New York—Billy Kyle, formerly of the John Kirby band, has opened with his own combination at the 845 Club in Harlem. Kyle, playing piano, has Bill Coleman on trumpet; Charlie Holmes, alto sax; Fred Williams, tenor sax; Wallace Bishop, drums, and George Duviolier, bass. Band plays three shows and for dancing.

Carroll 3 Out; She'll Solo

New York—Barbara Carroll, who led her own trio at the Downbeat Club not too long ago, has turned single and is doing solo work at Joe Wells' Music Room in Harlem.

No Room For Pianistics So Heywood Junked Ork

New York—It wasn't exactly an interview, more of a discussion, but in the course of it we did learn just why Eddie Heywood gave up his fine band.

"There just wasn't enough music to go around," Eddie explained. "I'm a cat who likes to give the boys plenty to play when they have the ability to play it. My boys had that."

"As a result, I'd put all my ideas into the material for the musicians and when time would come for me to play the piano solo, there'd be nothing left. Man, you can't do that."

Inasmuch as Eddie was well established as Heywood the piano star long before he became known as Heywood the bandleader, his audiences were paying their greenbacks into the till to hear him tickle the keys, not to hear another band play.

Eddie A Happy Soloist

One might point out that the leader could play his solo instrument and still feature the boys in the band, apparently, but it just didn't work out that way. So, much as he enjoyed being a success as a bandleader, Heywood is much happier now as a piano soloist again, sans headaches.

Eddie, accompanied by Billy Taylor, Jr., on bass and Keg Funnell on drums, finishes a three-week run at Toot's Mayfair Club in Kansas City this week. Before leaving New York, he cut his first sides for Victor under a new pact, waxing The Continental and The Moon Was Yellow and on original, Heywood in Scotland, all with his rhythm accompanists.

Jazz, Girlies Fair On Street

New York—Business along Fifty Second Street continues spotty, with Sarah Vaughan packing the Onyx Club every night and slated to continue until January 15, along with British pianist George Shearing. Other spots are not doing as well, with Illinois Jacquet's Three Deuces stay not as good as had been expected. Neither the Deuces nor the Downbeat had their attractions set at press-time, the latter waiting for definite word on Billie Holiday's availability.

The Art Hodes Trio and Basil Spears continue at Ryans while Joe Marsala sticks at the Hickory House. Mabel Mercer is still to be heard at Tony's, with the Nocturne and the Famous Door trying to make a go of it with girlie shows.

Helen O'Connell Cuts Records

New York — Helen O'Connell, the dimpled darling of the dance world, has been signed to record for Coast Records. The former Jimmy Dorsey thrush signed a managerial contract with Gabba, Lutz & Heller and cut several sides before the beginning of the ban. For the present no personal appearance engagements are planned for the singer.

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Table listing names and vote counts for the 'SMALL COMBO (Vocal)' category.

SMALL COMBO (Vocal)

Table listing names and vote counts for the 'MALE SINGER (Not With Band)' category.

MALE SINGER (Not With Band)

Table listing names and vote counts for the 'GIRL SINGER (Not With Band)' category.

GIRL SINGER (Not With Band)

Table listing names and vote counts for the 'KING OF CORN' category.

KING OF CORN

Table listing names and vote counts for the 'FAVORITE SOLOIST' category.

FAVORITE SOLOIST

Table listing names and vote counts for the 'TROMBONE' category.

Table listing names and vote counts for the 'TRUMPET' category.

TRUMPET

Table listing names and vote counts for the 'BARITONE SAX' category.

BARITONE SAX

Table listing names and vote counts for the 'CLARINET' category.

CLARINET

Table listing names and vote counts for the 'PIANO' category.

PIANO

Table listing names and vote counts for the 'ALTO SAX' category.

ALTO SAX

Table listing names and vote counts for the 'TENOR SAX' category.

TENOR SAX

Table listing names and vote counts for the 'DRUMS' category.

DRUMS

Table listing names and vote counts for the 'BASS' category.

BASS

Table listing names and vote counts for the 'GUITAR' category.

GUITAR

Table listing names and vote counts for the 'MALE SINGER (With Band)' category.

MALE SINGER (With Band)

Table listing names and vote counts for the 'GIRL SINGER (With Band)' category.

GIRL SINGER (With Band)

Table listing names and vote counts for the 'CLARINET' category.

CLARINET

Table listing names and vote counts for the 'PIANO' category.

PIANO

Table listing names and vote counts for the 'GUITAR' category.

GUITAR

Table listing names and vote counts for the 'ARRANGER' category.

ARRANGER

Table listing names and vote counts for the 'GUITAR' category.

GUITAR

Table listing names and vote counts for the 'GUITAR' category.

GUITAR

Key To Photos

Following is the key to the photos of 1947 Down Beat band poll winners which appear on the opposite page. Each one is numbered for convenient identification.

- 1—Stan Kenton
2—Duke Ellington
3—Lionel Hampton
4—Sarah Vaughan
5—Frank Sinatra
6—Buddy Stewart
7—June Christy
8—Pied Piper
9—Spike Jones
10—King Cole Trio
11—Ziggy Elman
12—Charlie Shavers
13—Howard McGhee
14—Bill Harris
15—Earl Winding
16—Jack Teagarden
17—Johnny Hodges
18—Charlie Parker
19—Vic Mannoia
20—Phil Phillips
21—Harry Carmon
22—Buddy DeFranco
23—Mal Powell
24—Shelly Manne
25—Eddie Condon
26—Oscar Moore
27—Pete Rugolo
28—Sunny Goodman



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PROFILING THE PLAYERS

'Sweetest Trumpet' Was Child Violinist

By DOROTHY BROWN

Charlie Spivak, whose aggregation just closed at New York's Hotel Pennsylvania, was originally a violin student who switched to cornet when he was about nine years old and ended up playing what is described as "The Sweetest Trumpet in the World."

Born February 17, 1912 in New Haven, Conn., he attended Hill House High school. Although his family had planned a medical course for him, he decided to be a musician and started studying trumpet with George Hyer, a member of the New Haven Symphony. His first professional job was with Paul Specht's orchestra, then one of the outstanding bands in the country. He worked for Paul for five years before moving to Ben Pollack's crew as first trumpeter.

Noble Sideeman

Next stop for Charlie was the Dorsey Brothers orchestra, where he played alongside Glenn Miller, Ray McKinley and Skeets Herfurt. About that time, Ray Noble came to America and Glenn Miller was assigned to pick the men for his band; Charlie was one of the first selected. After the Noble job, he became a free-lance artist in radio, appearing on the Ford Symphony Hour, the Al Pearce, Kate Smith, and Fred Allen Shows. Finally, with Miller's encouragement, he organized his own band and played his first engagement at the Glen Island Casino.

Band Clicks

Since then he's appeared at all the outstanding hotels, theaters, and ballrooms throughout the country. He appeared in 20th-Century's Pin Up Girl and Universal's, Follow the Girls. He recently completed a musical short for Universal; due for release this spring. William Morris Agency books the band and it records for RCA Victor. Charlie plays baseball for relaxation and has organized a team within the band.

Members Of Band

Present members of the band are profiled below:

VINCENT DI VITTORIO, Alto Sax and Clarinet: Age 19. Single. Calls Mt. Vernon his home. Started playing clarinet when he was eight and three years later switched to alto. Played with Shorty Sherock and Johnny Bothwell. Went with Spivak's band Nov. '47. Football is his favorite sport and he enjoys the clarinet of Buddy De Franco.

JOE RICKEY, Baritone Sax and Clarinet: Age 23. Joe is married and is the brother of Bobby Rickey, drummer with the band. Played with Joe Marsala before going in the service where he spent three years. Joined Charlie in '47. His hobby is model trains and his favorite musician is Charlie Parker.

JOHN PLACCA, Tenor Sax: Age 22. Single. Hails from Roosevelt Park, New Jersey. First studied clarinet and later tenor. Played with bands around New Jersey before enlisting in the Coast Guard. After three years in service, he was discharged and joined Charlie's band in the Spring of '47. Football and baseball are his favorite sports. Listening to the records of his favorite musician, Charlie Ventura, is his hobby.

ALEX MASSEY, Tenor Sax and Clarinet: Age 24. Married. Born in Lorain, Ohio. Greatest thrill

was winning the Midwest National Contest playing tenor sax during high school. Has been with Will Osborne, Jan Savitt, and Bobby Sherwood. With Charlie Spivak since October '46. Hunting and baseball are his sports. Collecting records, especially those of his favorite, Lucky Thompson, is his hobby.

PAUL FREDRICKS, Trumpet: Age 29. Married. Comes from Salem, N. J. Played with Alvino Rey and Tony Pastor. Spent four years in service. Was discharged and joined Charlie Spivak in January '46. Has an amateur radio license and is also interested in photography. Louis Armstrong is his favorite musician.

RUSS MONTCALM, Trumpet: Age 29. Married and has two children. Was born in Holyoke, Mass. First studied violin and later switched to trumpet. Has played with Frankie Carle, Bobby Byrne, Jack Jenny, and Will Osborne. In '43 he joined the Spivak aggregation. Favorite sports are baseball and football.

BUDDY YANNON, Trumpet: Age 23. Single. Home is Orange, New Jersey where he had his own band. Spent 3 1/2 years in the Army before joining Spivak. His hobby is horses, and favorite musician is Lester Young. He plays center field on the Spivak team.

DANNY VANNELLI, Trumpet: Age 30. Was born in Vineland, New Jersey. Started to play trumpet in grade school and later was featured in his high school band. His first job was with Alvino Rey with whom he played for three years. Later when Chuck Peterson left the Tommy Dorsey band, Danny took his place. In '42 he joined Les Brown and later in the same year he switched to Spivak. Danny is married and has a daughter, Donna Sue. His spare time is divided between writing a novel, making home movies and collecting trumpet records.

FRANK D'ANNOLFO, Trombone, Age 34. Married and has two sons. First job was with the house band at WTIC, Hartford. Left there to join Charlie Barnet. Later played with Bunny Berigan, Tommy Dorsey, and Glenn Miller. Appeared with Glenn Miller's band in Sun Valley Serenade and Orchestra Wives. When Miller left for the Army, Frank joined Charlie Spivak. Frank's hobby is building model planes and his favorite sports are golf and baseball. He plays shortstop on the Spivak team.

RUSTY NICHOLS, Trombone and Vocals: Age 30. Was born in Bedford, Virginia. First studied piano but switched to trombone while still attending high school. While attending V.P.I. college, he played with the Bedford Firemen's Band. Late he played with Barry McKinley and John Phillip Sousa, 2nd. Also worked for Dean Hudson and in 1943 he joined Charlie Spivak. Is married to Wanda Huddleston, pianist for a Richmond radio station. Recently he had a son, James Howard. Baseball is his favorite sport. He

Philly Pianist



Philadelphia — Pianist Buddy Greco and his trio, now at Ciro's here, can boast that their first record is a best seller—at least in their home town. Disc, Looks There Ain't She Pretty, is on Musicraft.

plays center field on the band's team.

HARRY DI VITO, Trombone: Age 25. Married. Hails from the Bronx and has been playing trombone for fourteen years. Has played with Tommy Reynolds, Isham Jones, Georgie Auld, Les Brown, Benny Goodman, Harry James, Dick Stabile and Gracie Barrie. Played with the Glenn Miller band in the Army. After his discharge he joined Sam Donahue and later Ziggy Elman. Went with Spivak April '47. Enjoys hunting and listening to Bill Harris.

WALTER SHULTZ, Trombone: Age 24. Single. Born in Warsaw, Poland. Comes from a musical family. His dad plays with the Boston Symphony and he has a trumpet playing brother. Played with Tommy Reynolds before entering the service. After his discharge he went with Ziggy Elman and later Ray Eberle, and May '47 he joined Spivak. His favorite sport is swimming and he would like to be a portrait artist.

TUBBY PHILLIPS, Bass: Age 25. Single. Born in Brooklyn, Tubby has played with Johnny Morris, Freddie Slack, Sonny Dunham, and Buddy Rich. Joined Charlie's band this year. Likes baseball, football, and listening to bebop records. Admires Ray Brown's playing.

BOBBY RICKEY, Drums: Born August 4, 1947 in Roselle Park, New Jersey. Bobby first started to play trumpet but gave it up when he heard Spivak. Drums caught his fancy so he decided to be a percussionist. At 14 he won the Gene Krupa drum contest for New Jersey. His first band job was with Van Alexander; later he joined Vaughn Monroe. Two years ago he joined Charlie's band. His sports are football and baseball; he's third baseman on the band's team. His spare time is spent in listening to drum records.

BOB CARTER, Piano: Age 24. Single. Was born in Baltimore although Millville, N. J. is his home now. Played with local bands around New Jersey before joining Jack Teagarden. Went with Spivak's band in '46. Plays trumpet

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for a hobby. Softball and fishing are his favorite sports. Plays left field on Charlie's team.

IRENE DAYE, Vocalist: Age 25. Blonde, blue-eyed, Irene was born in Lawrence, Mass. where she attended St. Patrick's high school. Her first job was with Dan Murphy; later she switched to Mal Hallett and then Gene Krupa. In 1943 she joined Charlie Spivak and sang with his band until she decided to try her luck as a single. As a single, she worked as the featured singer on the Gloom Dodgers program over WHN in New York. Also was heard with the Three Suns via their transcription commercial. After many requests to try and bring Irene back to Spivak, she rejoined the band a few months ago. She prefers to sing sweet songs and enjoys dancing, bowling, swimming and riding.

TOMMY MERCER, Vocalist: Married. Born November 1, 1923 in Ossining, N. Y. He started singing at the age of 12 in his church choir. Later had all the leading parts in his high school musicals and while still at school had his own sustainer over WFAS in White Plains. Came to New York with a singing scholarship but was more interested in popular music than singing opera. His career was interrupted by the war. He enlisted in the Merchant Marine. After his discharge he sang with Johnny Long's band, leaving Long for a featured singing sustainer over WINS. His next stop was with Joe Reichman, and in October '46 he joined Spivak. Golf, basketball and baseball are his sports. He was a member of the team that won the New York golf tournament.

FRED NORMAN, Arranger: Age 37. Married. Born in Leesburg, Florida. Later moved to Washington, D. C. where he attended Dunbar high school and Howard University. Played with the local bands of Booker Coleman and Elmer Calloway (Cab's brother). Came to New York in 1931. Spent the next seven years playing trombone and arranging for Claude Hopkins. Wasn't happy playing so gave it up to devote his time to arranging. Has arranged for Mal Hallett, Benny Goodman, Teddy Powell, Gene Krupa, Artie Shaw, and Tommy Dorsey. Came to Spivak in 1945. His sports are swimming and football and he enjoys helping young arrangers get started.

Business matters of the Spivak band are capably handled under the personal management of Louis Zito. Road management is handled by Jimmy Williams who is assisted by Abe "Bibs" Mosler (head property man) and Jerry Arleo (assistant property man). Publicity is handled by Paul Brown.

Kenton Concert Tour Booked

New York—The much discussed forthcoming Stan Kenton concert tour will get under way following his Paramount theater engagement with an itinerary which will take him to Worcester, Mass., Feb. 8; Rochester, N.Y., Feb. 9; Syracuse, N.Y., Feb. 11; Utica, N.Y., Feb. 12; Philadelphia, Pa., Feb. 13; Carnegie Hall, New York City, Feb. 14; Symphony Hall, Boston, Feb. 15; Harrisburg, Pa., Feb. 17; Pittsburgh, Feb. 18; Chicago, Feb. 19 through 22.

In his concert, Kenton plans to use Prologue Suite in Four Movements, Lament for Guitar, Elegy for Alto, Fugue for Rhythm, Cuban Carnival, Impressionism, and Monotony. June Christy will do two numbers, This Is My Theme and Benny Carter's Lenny Woman. Pete Rugolo did the arrangements.

Granz and Mili Film New Short

New York—Working to beat the recording ban, Norman Granz and Gjon Mili had started work on a new jazz film short here at press-time as a sequel to their successful 1944 Jammin' The Blues.

Jazzman Granz figured to get the recording stunts done early, allowing cameraman Mili more time in which to handle the lens work for the short. Dickering for RKO distribution, Granz plans to use Buddy Rich, Charlie Parker, Illinois Jacquet, Flip Phillips, Howard McGhee, J. J. Johnson and Helen Humes in the picture.

The JATE head had previously done a midnight record date at Carnegie Hall a fortnight ago using strings on a date conducted by Neal Hefti.

Swede Replaces Smith In Johnny White Group

Hollywood—The Johnny White quartet has replaced clarinetist John Smith with Stan Hasselgard, the Swedish tootler who has been causing much talk recently in jazz circles here.

Unit now has White on vibes; Hasselgard, clarinet; Guy Scalis, guitar, and Rollo Garberg, bass.

White cut a gang of sides for Constellation records recently, including Gotta Have More Money and Hortense.

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RED NICHOLS

When You Wish Upon A Star
Little By Little
Two sides by Dave Dexter's favorite musician. It's pretty post-Beiderbeckian horn, melodic

Symbol Key

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Tasty
Tepid
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NEW SOUNDS IN MODERN MUSIC SUPERVISED BY TEDDY REIG

- For Hecklers Only
Ice Freezes Red
Little Willie Leaps
Chasing The Bird
Gibardine and Serge
Blues In Be Bop
Mr. Dues
Jay Bird

and unpretentious but nothing of tremendous musical weight. (Capitol 40062)

Here are eight sides, each a different combo, the most authentic and sincere effort yet to present a wide cross-section of the young musicians who call themselves bopists. Teddy Reig deserves a lot of credit for conning as commercially-minded a house as Savoy into issuing this album.

Leo Parker, is top notch. The tune by the way sounds like Indiana. Willie has Charlie Parker playing tenor on which he doesn't sound quite as fluent as on alto. Miles Davis' trumpet is less certain in its choice of punctuation than Navarro's. Bird has Parker back on his familiar instrument to good effect supported by Davis. Listeners will notice that the start and conclusion, rather than being the traditional unison effected by bop combos are efforts at two-way, intermeshed improvisation.

The recording on Serge is muddy, though Chaloff's baritone, and Red Rodney's trumpet should be heard. Sitt's side, Bop, shows his alto as being more consistent than usual.

Dues has then-Kentonites Kai Winding (trombone), Eddie Saffrankski (bass), and Shelly Manne (drums). The side gives not only them but tenorman Allan Eager a chance to go. Bird gives J. J. Johnson a chance to vend some of his quite phenomenal trombone technique as well as providing the album with a good concluding side.

None of these sides are perfect, some of them not even good jazz. But producer Teddy Reig has done a thoroughly creditable job, despite these carpings. (Savoy 508)

JAZZ AT THE PHILHARMONIC

After You've Gone
Paris I
Paris II
A single disc of one of Norman Granz' concert bashes, this one starts out with fine Charlie Parker alto, backed by swinging rhythm and is followed by Howard McGhee playing a high-noted but still exciting and well conceived solo with traces of Eldridge all over it. Side II starts with Lester Young making tracks but good. He's followed by Willie Smith who, cut before he starts, manages to keep too much blood from flowing. Al Kilian takes things out playing trumpet in the flute register. The Parker, McGhee and Young solos make this one an excellent jazz disc. (Disc 801)

and not among Gillespie's more distinguished output. (Musicraft 518)

AMBROSE

Swing Low Sweet Clarinet
Dance Of The Potted Puppet
Clarinet is played by Reginald Kell, a clarinetist who Benny Goodman would like to play more like when it comes to classical interpretation. His technique and tone are something to hear here, even muddled up by a chorus singing unusually bad lyrics. Puppet is another clarinet mss., this time played by Carl Barrieteau, an also-excellent musician. British band scoring with a few exceptions leaves much to be desired: though it must be admitted the Boston Pops and Bob McBride got off something just about this bad score-wise about two years ago. (London 108)

IKE CARPENTER

Daydreams
Ickie's Blues
These are scored by Paul Villipigue who did the Bothwell band scores. Day has pretty reeds back of solo trumpet and piano sections, while Blues shows strong Ellington-Hodges influence.

COUNT BASIE

Futile Frustration
Brand New Wagon
Futile, a Jimmy Mundy scribbling, is more actual music than the Basie band has tackled on wax for a long time. As a respite from riffing, even with the Basie rhythm section, it's welcome relief. There's an unresolved dominant seventh scream by the trumpets at the end that will have the drunks begging for someone to finish it or them off. Wagon is badly balanced, with the brasses far over-balancing the reeds. Rushing sings the blues as he has been doing for twenty years. (Victor 20-2529)

GEORGE PAXTON

Sweet And Lovely
Yale Blues
These sides are of Paxton's old band, of more conventional instrumentation than the unit he used on his MGM sides. Neither side is of too much note; Blues has much of the clipped brass effect found on Oliver-scored Dorsey sides. (Musicraft 15115)

ROY ELDRIDGE

Lover Come Back To Me
Body And Soul
These are big band facings with sloppy band execution and a wandering Roy on Lover. Soul, one of his traditional vehicles, fares a little better, but for anyone who remembers Roy's driving exuberance at countless sessions, these confused and sometimes trite performances are no credit to a great jazz man's ability. (Decca 24119)

FRANKIE CARLE

Penguin At The Waldorf
The Glowworm
Easy little instrumentals by the Carle band which at times sound like piano exercises for apt pupils, scored by Larry Clinton. The Glowworm wriggles along in more acceptable fashion. (Columbia 37567)

CHARLIE BARNET

East Side West Side
My Old Flame
East opens with dancer Bunny Briggs singing a parody on the Sammy Kaye band openings, moving into a bop-syllabled scat chorus, while the band sings the lyrics behind him. Comes then a Barnet sax chorus with the band sailing behind him. This record is not a great musical side, but should be a terrific juke hit. High

trumpet over the Ellington-like reed figures is by Joe Graves. How 'bout the way the Mab always comes up with good wax! Flame is sung by Joan Louise, a young lady with a magnificent figure, backed by Charlie's soprano. (Capitol 1084)

BILLY BUTTERFIELD

Bugle Call Rag
Narcissus
Butterfield has some tough competition on this tune, the Goodman band having cut it in its heyday, and the Casa Loma band also doing it when it really had a superb brass section. Billy does it as a medium jump rather than shout tempo and the arranger has tackled Gillespie-like figures all through the arrangement for the brass. It's a successful flagwaver. I have always loathed the Ethelbert Nevin bit of chamber music on the reverse, having indelible memories of its triteness being enhanced by innumerable bad hotel string ensembles. Butterfield takes it in tempo, manages to keep off the kiss of death by means of mercifully resourceful arranging. (Capitol 475)

ALVINO REY

Johnson Rag
Patches
Rag is the old tune which Muller revived some years ago and which Rey brings back here. Nothing special to report, says that it's sprihtlier playing than Rey has done lately. (Capitol 474)

STAN KENTON

Theme To The West
Curiosity
Unison Riff
I Told Ya I Love Ya
West starts with one of the extravagant piano introductions that Victor Young likes to use on everything, moves on to a Louis Alter-like theme, presented in a 19th century bravura fashion for a band which specializes in progressive jazz. If you listen carefully to this record, you will hear Warsaw Concerto and other high-flown piano scores. Arranger Pete Rogulo says it was only intended to be a frankly appealing bit of Hollywood scoring. If so, it missed the point for me, because musically it was unappealing, and there wasn't enough of the pure screen sensationalism in it to carry the side otherwise. Curiosity, vocaled by June Christy, has her singing more in tune than ever before, while the Kenton bongos bobble in the background for proper modified calypso color. Riff gives Art Pepper's good bop-styled alto a wax premiere, along with excellent Saffrankski bass and Chico Alvarez-Ray Wetzel trumpet solos. Jack Costanza's bongos are used as an evidence of what Kenton has done with latin influences. Wait till you hear the Peanut Vendor he cut, with Machito's rhythm section added to give him eight men playing beats. Unison at least is an indication of what the Kenton band is putting out in person these days. Ya, the Soft Winds' novelty tune, is loudly but aptly done. (Capitol 15005, 15018)

DANCE

BENNY GOODMAN
Sweet And Lovely
OOH Look There Ain't She Pretty
Tenor sax first chorus followed by reeds with brass playing echos in the style Goodman has been using for 12 years. You don't have any right to tee off on Lombardo for not changing his sound without including Benny. Both sides are competent dance music however. (Capitol 15020)

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BEBOP SINGLES
Dizzy: Oop A Pa Da 85
Dizzy: Parker-Slim Galliard; Slims Jam 80
Dizzy: Dynamo A 1.05
Dizzy: Emanon 80
Dizzy: Can't Get Started 80
C. Parker & Errol Garner: Bird's Nest 1.05
C. Parker: Koko 1.05
C. Parker: Red Cross 1.05
C. Parker: The Street Beat 80
C. Parker-L. Young-H. McGhee: After You've Gone 1.05
C. Parker: Opus De Bop 1.05
Tad Dameron: Tad's Chase 1.05
Tad Dameron: The Squirrel 1.05
Gene Ammons: Idaho 1.05
Fats Navarro All Stars: Eb-Pop 1.05
3 Bips: Oop A Pa Da 1.05
3 Bips: Weird Lullaby 1.05
Stan Getz: And the Angela Sing 1.05
A. Eager: Messkite 1.05
A. Eager: Booby Hatch 1.05
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SWING

BENNY GOODMAN

Nagasaki
Gonna Get A Gal
With Mel Powell, Louis Bellson and Red Norvo in his sextet, things go a little better than they have on some of Benny's recent records. Solo honors on Saki go to Norvo. Bass and drums shifts on Gal from Shapiro and Bellson to Mondragon and Romers, with Al Hendrickson singing the vocal in polite Red McKenzie fashion. (Capitol 15008)

DIZZY GILLESPIE

Little Peanuts
I Waited For You
Peanuts, a slightly different version than the one to which you are accustomed, includes some excellent bop alto, piano, and Gillespie himself. You, a much later side by the big band, is a ballad,

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(Jumped from page 15)

CLAUDE THORNHILL

Just I Never Loved Anyone
Just Don't Call It Love
The softly rich Thornhill sound backed by that magnificent rhythm section on a ballad with a vocal by Gene Williams...

GEORGE PAXTON

Just The Best Things In Life Are Free
Just I Never Loved Anyone
Two on-top-of-the-beat sides with Free showing the influence of the old Lunceford platter...

NORO MORALES

Just Janglelo
Just Montuno In G
The King himself playing piano with that driving Morales rhythm in back of him...

VICTOR KING

Just Czech Besedas
Eight sides, two Czech and two Moravian besedas, a type of folk dance done on this album licensed by Keynote and pressed by Mercury...

ESY MORALES

Just Jungle Fantasy
Just Easy Does It
A tremendous latin rhythm section playing at a fast clip, plus the weirdly-echo chambered flute tone of Morales make this a distinguished record...

ALAN LOGAN

Just Jungle Rumba
Just Love Me
Jan Augustian playing with more beat and drive backed by a better rhythm section...

VOCAL

LEE WILEY

Just Harold Arlen Songs
Accompanied by the Condon mob, Miss Wiley throatalizes her way through some of best purple pash tunes ever written...

NAT COLE

Just Makin' Whoopie
Just Too Marvelous
Just I'll String Along With You
Just Honeyuckle Rose
Just Rumba Arul
Just This Is My Night To Dream
First three sides are further samples of Nat's ability to make personal the most hackneyed pop tune...

doesn't rank as well commercially or artistically to me as did Nat's first two. (Capitol CC 80)

JO STAFFORD

Just The Best Things In Life Are Free
Just I Never Loved Anyone
Miss Stafford pressing more than usual, losing some of her cool assurance and getting a slightly better beat as a result of the exchange...

BILLIE HOLIDAY

Just Night And Day
Just Gloomy Sunday
Day is another re-issue, with jazz backing up to the usual high level Okeh had on its Holiday dates...

LESLIE SCOTT

Just Blue And Sentimental
Just So Long
Scott singing backed by strings and Budd Johnson playing the famed Herschel Evans tenor sax solo from the old Basie record...

NAT COLE

Just I Feel So Smoochie
Just What'll I Do
Actually this shouldn't be reviewed since it is just another Cole record, good vocals, nothing of much interest otherwise...

JANE RUSSELL

Just Let's Put Out The Lights
An album of slow torchers, chanted by the buxom Mrs. Waterfield. With a sexy cover, a smart title and a few blue innuendos tossed around here and there...

CONCERT

RALPH MARTIRE

Just Adeste Fidelis
Just Sweet And Lovely
Fidelis is arranged in a lushly pretty fashion by Bill McRae, with Lovely underlining string and contra-voiced reed work...

TOOTS CAMARATA

Just Rhumbalero (Parts I And II)
Just Come Back To Sorrento
Just The Haunted Ballroom
Just I Love Thee
Just Gershwin Prelude No. II

This first London album should be enormously successful if for no other reason than the Rhumbalero. A slick job of scoring. Toots has taken all the successful components of movie scoring and put them on wax...

This first London album should be enormously successful if for no other reason than the Rhumbalero. A slick job of scoring. Toots has taken all the successful components of movie scoring and put them on wax...

NOVELTY

SPIKE JONES

Just My Old Flame
Just People Are Funnier Than Anybody
Flame starts out with a straight chorus, moves into a fire siren and an imitation of Peter Lorre. Spike has done better. People, a calypso, also doesn't quite make it...

THE PHILHARMONICA TRIO

Just Lullaby Of Broadway
Just Charmaine
More harmonica fare with added rhythm which helps immeasurably. Except in the hands of an Adler, a mouth organ is still a tough instrument from which to get much varied color...

PEARL BAILEY

Just But What Are Those
Just I Need You Like A Hole In The Head
The deceptively slow-paced, almost-talked comedy vocals of Miss Bailey for sickness are hard to top...

DON HENRY TRIO

Just Sabre Dance
Just Turapike Polka
Purists will probably howl, hearing a harmonica threesome do this dance from Khatchaturian's Gayne Suite. But since it was originally Armenian folk dance music, there can't be too much complaining...

THE SOFTWINDS

Just To Be Continued
Just That's That The Kind Of Girl I Dream Of
Another by the three ex-Dorseyites, given miserable recording by Majestic. So far on wax, they still shape up as secondary Page Cavanaugh Trio...

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Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cathedral; r—restaurant; s—stage; sc—country club; NYC—New York City; Hvd.—Hollywood; LA.—Los Angeles; A.—Atlanta; B.—Boston; C.—Chicago; DC.—Washington, D.C.; E.—Evansville; G.—Grand Rapids; I.—Indianapolis; J.—Jackson; K.—Kansas City; L.—Louisville; M.—Memphis; N.—New Orleans; O.—Oklahoma City; P.—Philadelphia; R.—Richmond; S.—St. Louis; T.—Tulsa; W.—Washington; Y.—Yonkers.

- A**
 Agnew, Charlie (Hank's) Waukegan, Ill. nc
 Albert, Abbey (Cafe Society Downtown) NYC, nc
 Anderson, Wally (Utah) Salt Lake City, h
 Anthony, Ray (Kovakas) Washington, 1/1-15, nc
 Armat, Desi (Golden Gate) San Francisco, 12/21-1/6, t; (Flamingo) Las Vegas, nc
 Arnold, Arnie (Neil House) Columbus, O., h
 Arnold, Murray (Palmer House) Chicago, h
 Asker, Bob (Tantilla) Richmond, Va., Out 1/2, nc
- B**
 Back, Will (Trocadero) Evansville, Ind., Out 1/1, nc; (Music Box) Omaha, 1/13-24, h
 Banks, Dave (The Pit) Jackson, Tenn., nc
 Bardo, Bill (Commodore Perry) Toledo, h
 Barnett, Charlie (On Tour) MCA
 Barron, Blue (Orpheum) Omaha, In 1/18, t
 Bean, Carl (Pla-Mor) Kansas City, 1/7-18, nc
 Beckner, Denny (Sky-uv) Dallas, Out 12/31, nc
 Bell, Curt (Stuyvesant) Buffalo, h
 Benedict, Gardner (Netherland Plaza) Cincinnati, h
 Benke, Tex (Palladium) Hwd., Out 3/2, b
 Bennett, Larry (Willard) Toledo, h
 Berkley, Bob (Washington - Youres) Shreveport, La., Out 1/28, h
 Bicknell, Max (On Tour) FB
 Bishop, Billy (Trocadero) Evansville, Ind., 1/2-18, nc
 Bobick, Baron (Legion) Perth Amboy, N.J., b
 Borr, Mischa (Waldorf-Astoria) NYC, h
 Brandon, Henry (Last Frontier) Las Vegas, Out 1/15, nc
 Brandt, Mel (Schroeder) Milwaukee, Out 1/19, h
 Brandwynne, Nat (Waldorf-Astoria) NYC, Out 1/19, h
 Bredice, Freddy (Ferdinando) Hartford, Conn., nc
 Brennan, Moray (Post & Paddock) Louisville, nc
 Brooks, Randy (On Tour) GAC
 Brooks, Buddy (Dave's) Brooklyn, N.Y., nc
 Buss, Henry (Colonial Inn) Hollendale, Fla., nc
 Byrne, Bobby (Club 86) Geneva, N. Y., Out 1/1, nc
- C**
 Calloway, Cab (New Kenmore) Albany, N.Y., 12/21-1/10, h; (Town Casino) Buffalo, 1/13-18, nc
 Campo, Pupi (Colonial Inn) Hollendale, Fla., Out 1/20, nc
 Carle, Frankie (Pennsylvania) NYC, 12/29-1/24, h
 Carlyle, Rum (Claridge) Memphis, Out 1/1, h
 Cassel, Allyn (Paris Inn) San Diego, nc
 Cavallaro, Carmen (Ciro's) Hwd., Out 1/25, nc
 Claridge, Gay (Edison) NYC, h
 Clarke, Buddy (El Morocco) Montreal, nc
 Clinton, Larry (New Yorker) NYC, Out 1/18, h
 Cobb, Arnett (Howard) Washington, Out 1/1, t; (Savoy) Pittsburgh, 1/3-8, b; (Apollo) NYC, 1/9-15, b
 Coleman, Emil (Beverly) New Orleans, Out 1/5, cc
 Collins, Jimmie (Shadow Lake) Noel, Mo., h
 Cool Harry (Prom) St. Paul, Out 1/10, b
 Courtney, Del (Palace) San Francisco, Out 2/4, h
 Cummins, Bernie (Madrid) Louisville, Ky., 12/31-1/4, nc; (Deshler-Wallick) Columbus, O., 1/6-31, h
- D**
 Davis, Eddie (Larus) NYC, nc
 DeFoy, Sal (Pine Point) Newburgh, N.Y., b
 Dee, Johnny (Palladium) NYC, b
 Derwin, Hal (Tranon) South Gate, Cal., weekends, b
 DeVito, Pat (Alamac) NYC, weekends, h
 Devine, Gene (Army) Lansing, Mich., h
 Dinofor, Dinny (Ball) NYC, nc
 DiPardo, Tony (Bismarck) Chicago, h
 Dildine, Dick (El Rancho) Sacramento, Cal., h
 Dolan, Bernie (Larus) NYC, nc
 Donahue, Al (Totem Pole) Auburndale, Mass., b
 Donahue, Sam (Adams) Newark, 1/1-7, t
 Dorsey, Tommy (Capitol) NYC, Out 1/31, t
 Drake, Charles (Plantation) Greensboro, N.C., nc
 Duntman, Sonny (Commodore) NYC, Out 1/11, h
- E**
 Eberle, Ray (State) Hartford, 12/31-1/4, t
 Elgart, Les (Palladium) NYC, b
 Ellington, Duke (Palace) Columbus, O., 1/12-14, t
 Ely, Jimmy (Paramount) Centralia, Ill., Out 1/2, nc
 Everette, Jack (On Tour) McC
- F**
 Fador, Jerry (Start's) Detroit, nc
 Featherstone, Jimmy (Plantation) Nashville, 12/29-1/11, nc
 Fields, Herbie (Strand) NYC, Out 1/13, t
 Flo Rio, Ted (Tom Breneman's) Hwd., h
 Foster, Chuck (Plantation) Houston, Out 1/3, h
- G**
 Garber, Jan (Billmore) L.A., h
 Garcia, Kiki (Palladium) NYC, b
 Garcia, Louis (Oetjens) Brooklyn
 Gillespie, Dizzy (On Tour) McC
 Glidden, Jerry (Congress) Chicago, h
 Golly, Cecil (On Tour) FB
 Guld, Shelly (Turf) Ozone Park, N.Y., h
 Gomez (Netherland Plaza) Cincinnati, h

- Noble, Lighton (Aragon) Chicago, Out 1/18, b
- Ochart, Kiki (Congress) Chicago, h
 Oliver, Eddie (Ciro's) Hwd., nc
 Olsen, Jack (Rainbow) Denver, Out 1/1, b
 Olson, George (Edgewater Beach) Chicago, Out 1/8, h
 Overend, Al (Skyline) Billings, Mont., nc
- P**
 Palmer, Jimmy (Martinique) Chicago, r
 Pancho (Versailles) NYC, r
 Parker, Tony (Ansley) Atlanta, Ga., 1/7-20, h
 Pastore, George (Arcadia) NYC, In 1/8, b
 Pett, Emile (Statler) Buffalo, h
 Phillips, Teddy (Indiana Road) Indianapolis, 12/31-1/11, b
 Piiper, Leo (Claridge) Memphis, 1/3-18, b; (Blue Moon) Wichita, Kan., 1/17-20, h
 Pollock, Jacques (Continental) Cleveland, r
 Ponds, Ray (On Tour) FB
 Postal, Al (Hi Ho) NYC, nc
 Proctor, Ralph (Flame) Duluth, Minn., 1/7-20, h
 Pruden, Hal (El Rancho Vegas) Las Vegas, 1/7-2/2, h
- R**
 Rafael (Patio) Brooklyn, nc
 Ragon, Don (Rainbow) Denver, 1/13-25, b
 Reader, Charles (Pierre) NYC, h
 Reed, Tommy (Edison) NYC, h
 Reichman, Joe (Mapes) Reno, Nev., In 12/31, h
 Reid, Don (Peabody) Memphis, Out 1/2, h
 Rich, Buddy (Riveland) NYC, Out 1/7, b; (Famous) Baltimore, 1/8-21, b
 Robbins, Ray (Peabody) Memphis, 12/31-1/27, h
 Rogers, Eddy (On Tour) Mus-Art
 Rose, David (Kovakas) Washington, 1/22-31, nc
 Ruhl, Barney (Cleveland) Cleveland, h
 Ryan, Tommy (Dubonnet) Newark, 1/1-14, t
 Russell, Luis (Apollo) NYC, 1/9-18, t
- S**
 Sanders, Joe (Lake Club) Springfield, Ill., 1/14-27, nc
 Sandus, Carl (Oriental) Chicago, t
 Savage, Johnny (Rainbow) York, Pa., Out 1/4, r
 Savitt, Jan (Imig Manor) San Diego, Cal., h
 Scott, Raymond (Ankara) Pittsburgh, Out 1/4, h
 Sherock, Shorty (Tantilla) Richmond, Va., h
 Sherwood, Bobby (Adams) Newark, N.J., Out 12/31, t
 Stry, Larry (Ambassador) NYC, h
 Slack, Freddie (Sherman) Chicago, In 12/31, h
 Slade, Ralph (On Tour) FB
 Spivak, Charlie (Civic Center) Miami, Fla., 1/14-16, h
 Stalup, Jack (Bpur Inn) Karnak, Ill., Out 1/1, nc; (Tune Town) St. Louis, 1/6-12, b
 Stone, Eddie (Belmont Plaza) NYC, h
 Straeter, Ted (St. Regis) NYC, h
 Strack, Frank (Alpine Village) Cleveland, h
 Strick, Benny (Mark Hopkins) San Francisco, Out 1/26, h
 Stuart, Nick (Schroeder) Milwaukee, 1/27-2/15, h
- T**
 Towne, George (Deshler-Wallick) Columbus, O., Out 1/3, h
 Thornhill, Claude (Rajah) Reading, Pa., 1/1-3, t; (Hippodrome) Baltimore, 1/15-21, t; (Click) Philadelphia, 1/22-31, t
 Tucker, Orrin (Stevens) Chicago, Out 1/1, h
 Tucker, Tommy (On Tour) MCA
- V**
 Valdes, Miguelito (Martinique) NYC, Out 1/8, nc; (Chase) St. Louis, 1/23-1/28, h
 Vee, Garwood (Statler) Boston, h
 Ventura, Charlie (Regal) Chicago, 1/9-15, t
 Vines, Henry (Terrace) Newark, b
- W**
 Wald, Jerry (On Tour) GAC
 Waples, Buddy (Robert Driscoll) Corpus Christi, Tex., Out 1/1, h
 Wasson, Hal (Dragon Grill) Corpus Christi, nc
 Wayne, Phil (Carlton) Washington, h
 Weiss, Ted (Click) Philadelphia, 1/8-14, nc
 Weldon, Sonny (Biltmore) NYC, h
 Welk, Lawrence (Tranon) Chicago, Out 1/18, h
 Whitman, Paul Jr. (Blue Mirror) Newark, N.J., Out 1/1, nc
 Wilde, Ran (St. Anthony) San Antonio, Tex., Out 2/4, h
 Williams, Grif (Mark Hopkins) San Francisco, In 1/27, h
 Williams, Lee (Pla-Mor) Kansas City, Out 1/4, b
 Wilson, George (Melody Hill) Chicago, h
 Wright, Charlie (Victoria) NYC, h
- Y**
 Young, Marshall (Meadowbrook) Cedar Grove, N. J., b

Combos

- A**
 Abbey Trio, Leon (Harry's) Chicago, cl
 Aclm, Red (Savoy) Boston, 12/28-1/24, nc
 Armstrong, Louis (Billy Berg's) Hwd., nc
 Arduhn Trio, Art (Holiday Inn) Seattle, nc
 Bechet, Sidney (Jazz Ltd.) Chicago, nc
 Bellis Quartet, Hal (Havana) Seattle, Out 1/1, nc
 Blocker, Bill (Pioneer Village) San Leandro, Cal., Out 1/16, nc
 Boone, Lee (The Place) NYC, nc
 Broome, Drex (Blue Spruce) Colorado Springs, Colo., r
 Brown, Scooby (Hillman's) White Plains, N.Y., nc
 Buckwalter Trio, Junior (Nard's) Chicago, cl
- C**
 Caceres, Emilio (Ciro's) L.A., nc
 Cavanaugh Trio, Page (Warwick) NYC, Out 1/30, h
 Morton, Ray (Blackstone) Chicago, h
- H**
 Nagel, Freddy (Chase) St. Louis, Out 12/31, h
 Healey, Cole (Coronado) Shreveport, La., Out 12/31, nc

Pastor Sick; Ork Gives Up Temporarily

New York—Tony Pastor, plagued by the same siege of illness and road difficulties which best Jimmy Dorsey and Glen Gray, broke up December 21 and returned to Hartford, Conn., for a rest and medical checkup. His band will reorganize probably around the middle of January.

GAC, Pastor's agency, insisted that the band would definitely re-form, to meet commitments slated for late January and February.

- Colley, Speed (Talk Of Town) Fairbanks, Alaska, nc
 Coluccio, Rocky (Latin Quarter) Washington, nc
 Condon, Eddie (Condon's) NYC, nc
 Coty, Red (Rosebowl) Chicago, cl
- D**
 Dally, Pete (Hanger) Hwd. ng
 Davis, Johnny "Scat" (Kentucky Club) Chicago, Out 1/3, nc
 Debutones (Playland) Chattanooga, Tenn., Out 1/12, nc
 Dell Trio (Click) Philadelphia, r
 Dain Quartet, Constance (Equire) Indianapolis, cl
- E**
 Ellington, Mercer (Ebony) NYC, nc
 Evans, Doc (Bee Hive) Chicago, nc
- F**
 Four Top Hatters (For Hills) Newark, N.J., Out 1/16, nc
 Ford, Rocky (Palladium) East St. Louis, Ill., nc
 Four Jills of Jive (Crown Propeller) Chicago, cl
 Four Naturals (Androy) Hibbing, Minn., nc
 Franks, Joe (Kilbourn) Milwaukee, In 1/1, h
- G**
 Gaillard, Slim (Starlit) Hwd. nc
 George, Mike (Pelican) Shreveport, La., Out 12/31, nc
 Gonzalez, Leon (Town Casino) Chicago, h
 Guarnieri, Johnny (St Regis) NYC, h
- H**
 Harmonicats (Oriental) Chicago, Out 1/7, t; (State) Hartford, Conn., 1/9-11, t; (Adams) Newark, N. J., 1/15-22, t
 Hi Hatters Trio (Guffy's) Bowling Green, Ky., nc
 Hodas, Art (Jimmy Ryan's) NYC, nc
- J**
 Johns, Al (Behler) Dallas, nc
 Jettus, Duke (Ron Roy) Canton, O., Out 2/29, nc
 Jenney, Bob (Castle) Riverside, N.J., nc
 Jones, Jimmy (Onyx) NYC, nc
- K**
 Kaethe Trio, Mary (Orchid) Springfield, Ill., cl
 Kaye, Johnny (Sandy's) Paterson, N.J., nc
 Keyes, "B" (Club 345) Bronx, N.Y., nc
 Knapp Trio, Johnny (The Barn) Kingston, N.Y., nc
 Kyle, Billy (Club 845) Bronx, N.Y., nc
- L**
 Larkin Trio, Ellis (Blue Angel) NYC, h
 Larson, Skip (Edgewater) Capitola, Cal., nc
 Lawson, Four, Jimmie (Rock) Lansing, Mich., h
 Lecuna Cuban Boys (Concord) Monticello, N.Y., Out 12/31, h; (Havana-Madrid) NYC, In 1/1, nc
 Lee Quartet, Lila (P.N.A. Club) Sioux City, Iowa
- M**
 Marsala, Joe (Hickory House) NYC, nc
 McCarthy, Fran (Mary's) Kansas City, nc
 McGuire, Betty (Oaks) Winona, Minn., nc
 McFaire, Allen (Warwick) NYC, h
 McPartland, Jimmy (Brass Rail) Chicago, cl
 McPherson, Adams Phoenix, Ariz., h
 Mooney, Joe (Suttniller's) Dayton, O., Out 1/8, nc
 Morgan, Duke (Pleasure) Lake Charles, La., nc
- N**
 Novelties (Chicago's), Los Angeles, nc
- O**
 O'Brien & Evans (Leland) Loganport, Ind., Out 1/3, h
 Otis, Hal (Kilbourn) Milwaukee, Out 1/1, h; (Park Plaza) St. Louis, In 1/8, h
- P**
 Paris, Jackie (Onyx) NYC, nc
 Paris, Norman (Dugan's) Sunnyside, L.I. N.Y., nc
 Parker, Charlie (El Sino) Detroit, Out 1/1, nc
 Pedro, Don (Nob Hill) Chicago, cl
- R**
 Ranch, Harry (Village Barn) NYC, nc
 Reese Quartet, Billy (Adams) Phoenix, Ariz., h
 Riley, Mike (Swing Club) Hwd. nc
 Rinaldo, Nino (Little Jack's) Joliet, Ill., h
 Rollini, Adrian (Piccadilly) NYC, h
 Roth Trio, Don (Lakeshore) Lake Arthur, La., nc
 Rubenstein (Hwd Stage Bar) Rochester, Minn., Out 1/2, nc
- S**
 Sage, Frank (Bell Gardens) Bell Gardens, Cal., nc
 Sally's Swingers (Crescent) Hobart, Ind., nc
 Scott Trio, Gall (Cave) Livingston, Mont., nc
 Smith, Tony (Ada's) Chicago, cl
 Spanier, Muggsy (Blue Note) Chicago, nc
 Stewart, Slam (Bengal) Washington, 1/9-22, nc
- T**
 Three Flames (Blue Angel) NYC, nc
 Three Jays (Illiana) Whiting, Ind., Out 1/18, nc
 Three Notes (Charlie Tye's) Oakland, Out 1/20, nc
 Three Tones (Idle Hour) Chicago, cl
 Thedy, Rudy (Old Barn) East Aurora, N.Y., nc
 Top Hat (Elk) Quincy, Ill., h
 Townsman (Jump Town) Chicago, nc

Ella, Jacquet Concert Tour

New York — Ella Fitzgerald will team up with Illinois Jacquet and his band for a concert tour of Eastern cities under the sponsorship of Ernie Anderson beginning January 16 at Turner's Arena in Washington, D. C.

Following the debut of the attraction at the capital, the unit will play Town Hall, Philadelphia, for a matinee, and Carnegie Hall, New York City, for a midnight performance on Saturday, January 17.

The next day, Sunday, it plays a matinee at Rhodes-on-the-Pawtuxet, Providence, and a night show at Symphony Hall, Boston.

Then follows a week of one-nighters with the Auditorium, Worcester, Jan. 19; New Haven, 20; Bushnell Auditorium, Hartford, 21; the Academy of Music, 22; Mosque Auditorium, Newark, N. J., 23; a matinee at the Masonic Auditorium, Rochester, and evening performance at Kleinhans Auditorium, Buffalo, on the 24.

Sunday, Jan. 25, there'll be a matinee at I.M.A. Auditorium, Flint, Mich., and a night show at the Masonic Temple, Detroit, then, Cincinnati, Jan. 26; Cleveland, 27; Pittsburgh, 28; Louisville, 29; St. Louis, 31; Milwaukee matinee and Chicago evening on February 1; Minneapolis, Feb. 2.

- Townsman Trio (Castle Club) Vancouver, Wash., Out 1/2, nc
 Triano, Lennie (Bohemia) NYC, nc
 Tune Mixers (Bozo's) Oakland, Cal., nc
 Turner, Bill (Mickey's) Chicago, Out 1/4, cl; (Kentucky Club) Chicago, In 1/5, cl
 Two Jack And A Jill (Parrot) Shohar, N.Y., h
- V**
 Victor, Frank (Boro Club) New Gardens, N.Y., nc
 Vera, Joe (Sheraton) Chicago, h
- W**
 Walters, Charlie (Anchor Cafe) NYC, nc
 Worland, Gene (Kastens Gardens) Indianapolis, nc
- Y**
 Yaged, Sol (Swing Rmdstrom) NYC, nc
 Young, Lester (Washington Social Club) Seattle, 1/1-2/17, nc
- Z**
 Zany-Acbs (Club 87) Muncie, Ind., nc

Hotel Relief Outfit Really Comes On

New York—Hippest hotel band in town is the relief outfit spelling Sonny Dunham at the Hotel Commodore. Included are Nick Perito, leader-accordionist; Mundell Lowe, guitar; Sid Jekowaky, clarinet and Don Russo, bass. The group, spotlighting Lowe's guitar, uses voicings made familiar by the Ernie Felice quartet.

- Walters, Charlie (Anchor Cafe) NYC, nc
 Worland, Gene (Kastens Gardens) Indianapolis, nc
- Y**
 Yaged, Sol (Swing Rmdstrom) NYC, nc
 Young, Lester (Washington Social Club) Seattle, 1/1-2/17, nc
- Z**
 Zany-Acbs (Club 87) Muncie, Ind., nc

Singles

- Allen, Melba (Town House) Albany, 1/7, t
 Bailey, Pearl (Oriental) Chicago, Out 1/7, t
 Bryant, Marie (Elk Caroon) Las Vegas, Nev., h
 Butterfield, Billy (Nick's) NYC, nc
 Carpenter, Thelma (Spivy's Roof) NYC, nc
 Churchhill, Savannah (Howard) Washington, Out 1/1, t; (Apollo) NYC, 1/24, t
 Davis, Martha (Sardi's) Hwd. nc
 Dillard, Bill (Ruban Bleu) NYC, nc
 Faye, Frances (Harem) NYC, nc
 Fitzgerald, Ella (Royal) Baltimore, Out 12/31, t
 Gayle, Rozelle (Argyle) Chicago, nc
 Gayle, Bill (Balinese Room) Galveston, Tex., nc
 George, Betty (Larus) NYC, nc
 Hardiman, Johnny (Ardens) Chicago, cl
 Hill, Ruby (La Martinique) NYC, nc
 Horace, Johnny (Charley Foy's) Sherman Oaks, Cal., Out 1/28, nc
 Jackson, Cliff (Cafe Society Downtown) NYC, nc
 Jeffries, Herb (Blue Angel) NYC, nc
 Johnson, Pete (Ambassador) Santa Monica, Cal., Out 1/3, h
 Knight, Evelyn (Ciro's) Hwd. nc
 Lane, Frankie (Adams) Newark, 1/1-7, t
 Lewis, Meade Lux (Tommy Joy's) Utica, N.Y., Out 12/31, nc
 Liberace (Statler) Buffalo, h
 Luther, Nellie (Sherman) Chicago, Out 1/15, h
 Murphy, Rose (Cafe Society Downtown) NYC, Out 1/8, nc
 Ramirez, Roger (Hillman's) White Plains, N.Y., nc
 Randall, Christine (Tia Pan Alley) Chicago, cl
 Raye, Martha (Harem) NYC, nc
 Shearing, George (Onyx) NYC, nc
 Stevens, Naomi (Famous Door) Miami Beach, Fla., nc
 Torne, Mel (Commodore) NYC, h
 Tucker, Sophie (Beverly Hills) New Orleans, Out 1/12, nc
 Tyler, Ann (Tropicana) Detroit, cl
 Vaughan, Sarah (Onyx) NYC, Out 1/7, t
 Waters, Ethel (Bengal) Washington, Out 1/2, nc
 White, Ellen (Helwig's) Chicago, cl

Ban Won't Hurt Hudson, His Music Won't Melt

Houston—How about this! A LIVE disc jockey show yet. Various flackeries could take a lesson from Dean Hudson. Reported "dead" by certain band traders, this leader is pulling more up-to-date chestnuts out of his promotion-wise mind than you can count.

Biggest stunt is his hour-long telephone request show (over KTHT), broadcast direct from The Plantation's Bandstand. Three phones on the stand, with Hudson, his femme chirp, Betty Willoughby, and the local remote announcer, Gene Lewis, receiving requests. In other words, the band plays whatever tunes (with-in reason) that are asked for. No war involved. . . nor silly patter either. Songs are dedicated, mail is read, etc. Show averages 200 calls a nite.

Requests have been received from Texas' governor, Houston's mayor and so on down. Ops are happy because patrons are beginning to show in person to hear their faves. . . which means a clanging till. In addition to regular arrangements, Hudson features mile-long medleys of oldies, plays novelties, emcee's a "guess the tune's name" thing, gives away autographed photos and passes.

Battle of Hudsons

The leader exploited an unusual angle one nite. Transcribed an hour-long interview, interspersed with his own records, for the Rival station. Show was played back the following nite, opposite Hudson's live Plantation airtel. Local radio eds cocked a wary ear. . . wondered if the bat-

teries in their hearing aids were worn out.

In addition to his radio work, Hudson has managed to appear at prominent football games, thereby snagging a few prominent proms; makes rounds of all tables in the club nite (Plantation seats 2,500), handing out pics, taking requests personally, chatting. As a result, the band has set a new high of 2,105 admissions at the spot. Previous high was 1,650 for a "battle of bands" between Hal McIntyre and Charlie Fisk.

Booked Solid

Handled by William Morris, the Hudson crew is now booked almost solid, through April 10, 1948, with dates in a new territory for Hudson, the middle west, being lined up. Band vacations for two weeks starting January 1; rejoins on January 15 for the 3-day Mardi Gras in Biloxi, Miss. One-nites follow until February 1 when The Plantation repeats. On February 19 the band flies to Harrisburg, Va., for Madison College, followed by a U. of Georgia date. Hudson enters the Prom in St. Paul starting March 28. Will run there to April 10.

Instrumentation is as unique as the band's promotion ideas: one trumpet, four trombones, five saxes, three rhythm, gal vocalist, and Hudson.

Hudson Has A Trying Twist



Houston—No, it's not a gag photo. Unless, of course, you consider a "live disc jockey show" a stunt, Dean Hudson, while playing at The Plantation here, had a one-hour airshow on KTHT during which listeners would phone in requests for the band to play. Lenny Love is at the piano, Betty Willoughby is Hudson's singer, Frankie Mayne plays the tenor sax while Hudson manipulates the telephone.

Egan Speakin'

Louis Armstrong fans who missed his article, "Storyville," in the November issue of True Magazine, would do well to hustle to their nearest old-magazine-and-love-secrets-book-store and ask the man to save the first copy some "square" customer offers him.

In an introductory note to the article, Bill Williams, the editor, explains that Louis was asked to write about that district of New Orleans in which he spent his early boyhood. He points out that Satchmo was a poor boy without the advantage of formal education and, "although his manuscript has many minor mistakes in spelling and punctuation, we believe it contains some of the finest writing ever seen. It is Louis Armstrong, himself, and as such could not be improved upon by academic spelling or punctuation rules."

Egan Agrees

This column concurs, thus the rave about Louis' masterpiece, "Storyville."

If you've ever talked with Armstrong, as we have on many occasions, you can feel his presence throughout this amazing yarn, as though he were reciting the story to you personally.

Louis gives a colorful autobiographical accounting of his early days, bringing in all the characters who populated the fabulous district, the shady ones who made the money, the musicians who made the jazz.

Louis Discusses Oliver

The people who depended on the crimson mazda receive ample attention, then Louis swings to the jazz scene, telling all in a style that is as inimitable and typically Armstrong in the field of letters as is his playing and singing in the music domain.

His admiration for King Oliver, whom he admits to be his idol from early childhood, is frequently expressed. A typical piece of the Armstrong style of writing is well illustrated in this amusing anecdote on Oliver, reprinted from True:

Oliver Happy

"King Oliver was full of jokes in those days. . . Also the days before he passed away (bless his heart) he played a good one on his piano player Buddy Christian. . . On night Buddy came to work all dressed up in a beautiful white suite he had just bought. And at that time King Oliver used to chew tobacco even while he played his cornet. . . Ha. Ha. Of course, I tried to adapt every little trait, etc. that King Oliver had. Alongside trying to do what he did on his horn—but honest—I just couldn't go for that tobacco chewing. Oh Yes, I tried it. And it dam near killed me. At least I thought I was dying it

made me so sick.

Oliver Gay

"Anyway, Buddy came to work looking all pretty 'n everything. And King Oliver waited until Buddy got ready to sit down at the piano and just before he sat—the King reached up and gotten this big wad of chewed tobacco out of his mouth and sat it in Buddy's chair—and Buddy (all smiles greeting everybody) sat right down on this wet tobacco—MOP. . . Ump. . . Of course it was over a half hour before he began to feel something penetrating through his pants and when he turned around and looked—the whole Caberet laughed real heartily over it. But Buddy was such a good natured guy—he laughed it off. And King had his suit cleaned. King Oliver said as he apologized—he said that white suite of his was so attempt- ing until he just couldn't resist it. You see—?"

Sidemen Not Sensitive

As for sidemen, Armstrong writes:

"In those days—musicians weren't so sensitive, and didn't carry chips on their shoulders like you might find among these present day musicians. Nowadays, if you tell a youngster the right way pertaining to playing your music the way you want it—or ask him not to break certain rules you should have as far the routine of your orchestra, etc. huh—you're liable to get sapped

Gastel Clique Tunes To B&VH

Hollywood—The Carlos Gastel office announced completion two weeks ago of negotiations with the Burke & Van Heusen publishing company to form a publishing holding company for Gastel artists.

First arrangements were made for Stan Kenton and King Cole, with later deals being set-up for Peggy Lee and others. Those mentioned were or are currently pacted with Criterion music.

Singer Mel Torme was already with B&VH.

Singer's ABC Shot Reinstated Sundays

Chicago—"Patti Page Presents," the warbler's new ABC shot, released to the west coast web only, began December 14, to be heard Sundays, 12:15 p.m. (CST). Patti is accompanied by the George Barnes Trio. Arranger-pianist Paul Jordan, who has recorded with Patti, was brought in for the show. Seems Barnes didn't trust a studio man to cut the parts.

La Page will have chalked up 20 unreleased Mercury sides as of B-Day, January 1 sees the release of two Page cuttings, There's A Man In My Life (the Waller tune), and First Time I Kissed You.

Airer will run through the middle of January.

New San Jose Ballroom Will Use Names, Localities

San Jose—Charles Silvia, local promoter, has opened his Palomar Ballroom after months of preparation and hang-ups due to construction difficulties. A completely modern spot, the Palomar is currently open week-ends with Jack Harcourt's ork booked for six weeks which started Dec. 5.

Silvia will open the hall week nights for name band one nites. Elliot Lawrence is due there for a Christmas night dance.

The Palomar has a wire Friday nights over KEEN, new San Jose station.

up—or take them."

Then he gives a final salute to "those great men" like King Oliver, Big Eye Louis, Frankie Dawson, Bunk Johnson, Sidney Bechet, Picou, Sidney Vighn, Henry Zeno, Zoo Robinson, Fate Marable and Joe Howard.

Kenton Kats Go Crazy

New York—The Kenton band still shivers when you mention Christmas. It worked through the holiday week here to one of the most brutal schedules ever handed a dance band. December 21 the band worked a double recording session for Capitol, eight straight hours of waxing, closed the Commodore hotel at 2 a.m. December 22, December 23 the band did another double recording session, trokked out to the Meadowbrook in Cedar Grove, N. J. and opened there.

December 23 the unit rehearsed for its Paramount theater (NYC) date all day, and then worked the Meadowbrook. December 24 they reported for work at 7 a.m. at the Paramount for a lighting rehearsal, worked the theater all day and loaded into a bus at 11:30 p.m. to finish out the night at the Meadowbrook. This went on for another two days.

December 25 the unit rehearsed for its Paramount theater (NYC) date all day, and then worked the Meadowbrook. December 26 they reported for work at 7 a.m. at the Paramount for a lighting rehearsal, worked the theater all day and loaded into a bus at 11:30 p.m. to finish out the night at the Meadowbrook. This went on for another two days.

December 27 the unit rehearsed for its Paramount theater (NYC) date all day, and then worked the Meadowbrook. December 28 they reported for work at 7 a.m. at the Paramount for a lighting rehearsal, worked the theater all day and loaded into a bus at 11:30 p.m. to finish out the night at the Meadowbrook. This went on for another two days.

December 29 the unit rehearsed for its Paramount theater (NYC) date all day, and then worked the Meadowbrook. December 30 they reported for work at 7 a.m. at the Paramount for a lighting rehearsal, worked the theater all day and loaded into a bus at 11:30 p.m. to finish out the night at the Meadowbrook. This went on for another two days.

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Songster Gets Airshot

Jackson, Tenn.—Christine Chatman, Decca pianist-singer, has returned to her home town for a sponsored broadcast series over WTJS, local ABC outlet, five times weekly. Program is one of the few in the South featuring a colored artist regularly.

Page At Warwick

New York—The Page Cavanaugh Trio opened here last week at the Hotel Warwick's Raleigh Room, west side smarmery first mapped by Jan August and the Joe Mooney Quartet.

Miller Opens Show

New York—Flournoy Miller, composer, opened his all-colored show, Meet Miss Jones, at the Experimental theater, 126th Street, in Harlem. The comic opera has music by the pianist, James P. Johnson.

Gets Bonus



New York—It must be true, what they say about some people and luck. Frankie Carle bought his new auto, at ceiling from the gentleman on the right, Ralph Horgan. The dealer, who feels so bad about making his customers wait about a year for delivery, gives them an ASR cigaret lighter to make the burden easier. Watching the presentation is Carle's pianist.

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1947

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Hamp. Win**

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**Woody's Back
With Killer**

(See Page 2)

**Gray, J. Dorsey
Bands Fold**

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