

Jazz Is Neurotic—Stan

Poll Winner Says Jazz Orks Can't Play Dance Jive

By MICHAEL LEVIN

(Following are a series of direct questions put by this staff reporter to Stan Kenton, winner of the 1947 DOWN BEAT band poll, with his just as direct and candid replies to each query. This is the first time in many years that a top band leader has so frankly assessed his own position and that of the industry for press publication.)

Q. What does jazz mean to you?
 Jazz means my very life. Jazz can be arranged, can be out of tempo, can be written in any time, arranged in any fashion, use any type of solo or coloration. The prime thing is that it must have the communicative feeling of warmth from the individual musicians. People cannot believe that jazz can get away from a steady unchanging beat. Jazz is primarily a sound rather than an essential rhythm. Jazz should move you more quickly than symphonic music; it is of course a less subtle music. Everything in symphonic music is interpretation. The musician plays for the conductor, is indeed his puppet—the reverse is true in jazz. I guide the band—we create music for the musicians directly concerned—we don't merely score notes. This, to some extent like Ellington, is a strongly personalized conception of music. Don't misunderstand—the integrated composition is the thing, not the solo heroics of the men concerned. We picked our men by the type of music that we wanted to create, not merely for their individual ability. Our music is not like, say Hindemith's, because ours doesn't have that cold symphonic sound. We have developed in this country's jazz not only a specialized technique of using instruments, with respect to sectional blends attacks and voicings, but also a completely different attitude toward the employment and sound of solo instruments. There is more freedom in jazz, more regard for individual emotion. Jazz is a new way of expressing emotion. I think the human race today may be going through things it never experienced before, types of nervous frustration and thwarted emotional development which traditional music is entirely incapable of not only satisfying, but representing. That's why I believe jazz is the new music that came along just in time.

Q. Do you think therefore that jazz as a tradition in this country is slowly merging with what we have always called classical music?
 Jazz will dominate and swallow up classical as we know it at present in this country. By that I

Gals Getting Lost In A Fog



New York—How that little-boy pout does get 'em! Mel Torme mugging again, this time at the Century Room of the Commodore hotel here. Girls are MGM star Marilyn Maxwell, Powers model Evelyn Peterson and singer Eileen Barton, star of the Broadway show Angel in The Wings. Occasion was Mel's recent opening at the Commodore.

mean, that there will definitely be a merger of the elements found in our music and that scored by such men as Stravinsky, Milhaud, Prokofieff and Hindemith. Both schools use some of the same sounds and rhythmical devices, but we still are the only ones to rely on the emotional projection of the freely individual musician.

Q. Do you have a swing band?
 No, because swing is dead, gone, finished. It was useful as a transitory form, but what we are doing now not only out-dates it, but makes it sound playfully elementary.

Q. Do you think that jazz bands are getting too big?
 I disagree with those people who think that only small bands can play jazz. The trouble is that the big bands have had too many cold musicians. The Herman band was the greatest white band ever organized. The band had a constant pulsation. It did however stress too many little phrases, wasn't elaborate enough harmonically. Ralph Burns is great, but the band played too many head arrangements, and with head arrangements you get enthusiasm but no progress. Our band is the size it is because we need the men for the color effects we want. It couldn't be done in the same way with a smaller unit.

Q. Is your band good for dancing?
 Definitely not—only the jitterbugs can dance well to us because they dance to the rhythm of the motion pattern of the instrumental phrase rather than whatever beat is being played in the rhythm. The greatest dance band in the country is Lombardo. He's studied tempos, knows them cold. I myself can dance like a demon to Lombardo.

Q. Do you think a good jazz band should play dance music?
 The business now is headed one way: specialization. It used to be so that Harry James could play Sleepy Lagoon and One O'Clock (Modulate to Page 18)

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Sorry

The photograph which appeared at the top of page two in the December 8 issue of the Beat was incorrectly identified. The photo was of Percy Faith, not of Morton Gould. Apologies to both gentlemen.

Thornhill Theme Cuts N. Y. Biz For Week

New York—The music business, along with everything else in this town, took it on the chin from Old Man Winter when the heaviest blizzard in our known history fell with a hush, December 28. Snow always falls that way.

Night club, ballroom, and grill room operators used up all available ice packs and aspirins in an effort to ease their sufferings from losing what usually is one of their most profitable nights of the year. The Friday night of the holiday week usually is the record breaker (New Year's Eve excepted, of course), particularly in rooms featuring bands that are college favorites. It's THE big night in the hotel circuit for the kids home from the institutions of higher learning.

The blizzard, which started at 3:30 a. m. Friday, had the town paralyzed by nightfall. A lot of suburbanites, stranded in Manhattan with nothing to do, also were paralyzed.

Kenton Shift Mixed

Stan Kenton, working the Paramount theater, and scheduled to double to the Meadowbrook in New Jersey, had to cancel out when all transportation to Jersey was stopped. The Dizzy Gillespie concert at Town Hall the next night, also figured to be a sell-out, was held down to a bare black profit when loyal bopites

simply couldn't get to the hall, or were afraid that 2 a. m. Sunday transportation was too risky a proposition even for Dizzy.

Perry Como, due to work the Chesterfield Supper Club, stymied by the storm, was replaced on short notice by Mel Torme, who was carried to the studios on the back of his loyal representative of the fourth and a half estate. Milton Karle. Final touch came Saturday for the Metropolitan Opera Quiz air show when Jimmy Melton arrived fifteen minutes late from his Connecticut estate, brought in by chartered helicopter.

Ellington Concert Suffers

Duke Ellington suffered a tough setback at the opening of his two-night Carnegie Hall stand. The huge citadel appeared barely a quarter full, if that. People who attended were surprised that even that many braved the elements, for the snow still was falling, even after the conclusion of the concert. It delayed curtain time an hour and necessitated the Duke and his boys appearing in gray suits, the truck never being able to get through with the wardrobe trunks carrying tuxedos. Twice Duke apologized for this, though it was hardly necessary, his music more than making up for any informality in dress.

Speaking of informality, it was odd to see patrons of the staid Carnegie entering in sweaters, galoshes, storm coats, etc.

Radio Carries On

Lena Horne was among those who braved the elements. Another was Vicki Vola, who plays Miss Miller, the secretary on the Mr. District Attorney program. No word from the D. A., though.

Many other musical shows and record dates were similarly affected when suburbanite horn tooters found it impossible to make town. Those who had come in early, stayed over, some on the speculation of snagging extra work on Saturday, others because it was impossible to find transportation to their homes.

Bands Rehearse

The supper rooms were practically deserted, and what bands remained on the stands found this an excellent opportunity to run over new tunes. Loss in business to spots running name bands on this night which should have been (Modulate to Page 19)

Ansley Cancels Names

Atlanta—Just as it was set to launch a regular policy of name bands for the coming season, the management of the Hotel Ansley, Georgia's foremost show case of orchestral attractions, did an about face and cancelled out all the big timers scheduled beyond February 4.

First affected is Shep Fields, slated to open on that date. Jimmy Dorsey originally was picked for that opening date, but Shep was substituted when JD disbanded.

Charlie Spivak, who opens January 21, will not be affected by the change in policy. But Frankie Carle, due in for a March engagement, will be.

Talk is split on why the Ansley is chopping. Some say bad business. Some contend it is because of the Georgia liquor laws which forbid the serving of individual drinks which, it seems, have been ignored, thus bringing in enough shekels to pay off; name attractions. With elections coming up, laws must be adhered to and so, no more drinks. Thus, no more heavy cash register figures.

Liberia Honors Duke Ellington

New York—Prior to the start of his two-day concert stand at Carnegie Hall, December 28, Duke Ellington was tendered a testimonial luncheon on that day at the Savoy Plaza Hotel by the National Committee of the One Hundredth Anniversary of Liberia.

The event was prompted by Duke's having composed The Liberian Suite, a musical score in tribute to the centenary of that republic, introduced as a highlight of his concert.

Diz To Bop Swedes First

New York—Dixie Gillespie opens his European tour January 26 at Gothenberg, Sweden.

Pastor's Band Back On Stand

New York—Tony Pastor, after a three-week layoff because of illness, reorganized his band, many of his old setup remaining, and opened at the Ansley Hotel, Atlanta, last week for a two-week engagement.

Tony and crew will open at the Meadowbrook, Cedar Grove, New Jersey, Tuesday night, January 27.

Bothwell Hits Road Again

Chicago — Johnny Bothwell, marital and union hassels settled respectively, will hit the road January 15 for a series of location dates in the midwest, using either a 12 or 6 piece unit, size not set at press time.

One of the most frantically-recording orks here, Bothwell creased 12 sides for Vitacoustic, with 14 men working until midnight December 31. Howard McGhee was featured as guest soloist on several items waxed.

Teddy Leaves Gene Again

New York—For what is said to be the fifth time, Teddy Napoleon, pianist, gave his notice to Gene Krupa. Unless somebody changed somebody's mind, he will now be on his own, the notice having taken effect at the conclusion of the Click, Philadelphia, engagement last week. Teddy plans to form his own trio for night clubs.

Chas. Ventura On The Cover

It's tenorman Charlie Ventura on the cover: chords and all (in his neck, that is). Ventura's augmented band closes Thursday site at Chicago's Regal theater, whereupon Charles moves to Manhattan via Calumet City. In New York, the leader may build another large ork around his old book, adding his three brothers Ernie, Bonnie (tenor sax), and Pete (trumpet). Sextet members Winding, Stein, Stewart, Kenney, and Lombardi will remain. Rumors have Eddie Getz another possible for Charles's new ork.

Misnomers

Scene: New York editorial office of a music magazine.

Phone rings, reporter answers to hear the voice of a familiar press agent.

Voice: "I've got Claude opening at the Click."

Reporter: "Hopkins?"

Voice: "Woooo, Thornhill."

Reporter: "Okay."

Voice: "I've got Mooney going into Meadowbrook."

Reporter: "Joe?"

Voice: "Woooo, Art."

Reporter: "Anything else?"

Voice: "A few dates on Ellington."

Reporter: "Duke?"

Voice: "Woooo, Marco."

(This goes on until press time and everybody goes home.)

Mad Mab Heads for Coast Ted Straeter Sidemen

New York—While many bandleaders are hurrying eastward to "make a buck" in this business, Charlie Barnet packs up again and heads for "that wonderful place," Hollywood, to settle down. Before deserting the hurly burly of Broadway for the peace and quiet of San Fernando Valley, Charlie passed along a few endorsements for the land of sunshine as ideal not only for relaxation but for work as well.

Talk filters east that things are really tough in the music business out Hollywood way. Of course, they aren't exactly at a 1945 peak any place, but neither are conditions in any other field.

Gets Loot, Gets Out
Despite the stories about several of the larger dance emporiums on the coast slicing their schedules, Charlie says he's going back to stay. He built a band several months ago and took the advice of his mentors to go east and make some "loot." Having done all this, he's now returning, certain that in the long run he can fare much better just staying in San Fernando V.

"It's the same old story," explains Charlie. "High cost of living. Prices are high all over, but they hit fellows particularly hard when you're on tour.

"Sidemen don't want to travel for just that reason," he continues. "If they do go out, they want exorbitant salaries which, under present circumstances, are not in the books. Of course, I'm speaking of using top caliber men.

Top Men on Coast
"However, if you stay in Hollywood, you pick up enough jobs to keep things going along—and they are available if you aren't too choosy—and get top men to play them for scale."

It's a known fact that Vine Street is jammed with some of the best men in the business, all ready for work, but none willing to travel. They had their eyes on this spot for several long war years and, with the return of peace, made a bee-line for Hollywood, parked there and refuse to budge. Sunshine is a wonderful thing, even in the rain. —jog

Dowell Under Wax Wire

Chicago—Saxie Dowell last-minute six sides for Vitacoustic here, including his own tune *Playmates*. *Oo-Goo*, and *Three Little Fishies*.

Strawfoot Shay At Stevens



Chicago—The Park Avenue Hillbilly is now doing her stuff from Michigan Avenue, an equally spiffy street. Dorothy Shay, above, has taken her touch of satire to the Boulevard Room of the Stevens hotel here. She can also be heard on the Spike Jones airshow, for which Jones will return to town every Friday while his unit is on tour.

Hair May Help, But Ear Counts

New York—One of the regular promotion tie-ins used by most bandleaders on the climb up the ladder is one with a nation-wide scalp institute, inferring, but not stating, that this organization can make your topside growth as healthy as that of the pictured luminary of the music world. It will be noted, however, that a few leaders managed to reach the upper rungs without the aid of this particular advantage, among them Ted Weems, Axel Stordahl, Lloyd Shaffer, Ferde Groff, Jimmy Grier, Meyer Davis and, of course, a few others with store bought jobs.

Shep Ripples For GAC Now

New York—Shep Fields and his new band will go out under the General Artists Corporation banner, having signed a term contract with that office a few weeks ago. The band was in New York recording for Musicraft when the deal was consummated.

Fields and his crew open tomorrow, January 15, at the Adams Theatre, Newark, for a week.

Tyro 'Moon, Spooners' Club Amazes Skeptics

Pittsburgh — Amateur songwriters, the pariahs of the music business, may have at last found themselves a champion and created their own deliverance. The thoughtful estimate has been made that

Louis May Fly To France

San Francisco—If present plans are okayed, Louis Armstrong will take his small band to France early this year for the one-week festival gallic critic Hughes Pan-assie is promoting. The boys will fly over and back.

Louis also recorded 12 sides for Victor in Los Angeles before the first of the year with the same band.

Eckstine To L.A. For Flick

Baltimore—Billy Eckstine, having wound up a series of Eastern engagements with a week at the Club Astoria here, heads for Hollywood where he is to report at the Metro-Goldwyn-Mayer Studios for a spot in a forthcoming musical. Upon completion of his flicker assignment the "Bronze Balladier with the Golden Voice" (and we quote his press agent) will do a series of theater and nitery dates on the coast.

Como Offspring Starts Young

New York—It must be in the blood.

Ronnie, seven-year-old son of Perry Como, made his public debut as a singer, in the choir loft of the Church of St. Peter of Elcantara, Port Washington, at midnight mass Christmas Eve. He's now a full fledged choir boy.

Nothing has been said by Ronnie's pop as to whether or not he'll insist the youngster learns hair cutting before proceeding as a singer.

Thornhill Got In The Act Too: Cut 4 Sides By B-Day

New York—On his last platter date before the ban, Claude Thornhill, in town especially for this purpose, cut four sides for Columbia.

Claude's pre-war arrangement of Let's Call It A Day, and Gil Evans' score of Charlie Parker's *Yardbird*, were the instrumentals. Other pair featured chirper Fran Warren on *I Remember Mama* and *Tell Me Why*. Latter duo arranged by John Hertz, brother of Neal.

Ted Straeter Sidemen Could Tear One Down

Reviewed at Hotel St. Regis, New York City.

Personnel: Trumpets: Joseph Aquanno, Mario Librizzi, William Dubas; Reeds: Walter Wegner, Pat De Rosa, Sy Schatzberg, Otto Schmidt; Violins: Marty Salyk, Hugh Brown, Selden Pinero; Viola: Myron Kahn; Rhythm: Mike Storma, bass; Jack Miller, drums; Vocalist: Kitty Crawford.

If Ted Straeter ever finds himself in a spot where he has to desert the soup-and-fish set for a style of music usually heard around the ballroom circuits, he shouldn't be too concerned. Judging from the backgrounds of the men he has engaged to fill the chairs in his recently revamped band, they wouldn't have too much trouble cutting a book of what the more hip element among music lovers might call "good" music.

However, for the present, and as long as these class spots continue to pay handsome salaries to music makers who'll play what is commonly referred to as "society style," Ted has no thought in mind of making any drastic changes in the unexciting style with which he is identified.

We use the word "unexciting" not as a means of deflating Mr. Straeter and his company. It's just that exciting music has come to mean a performance that screams at you. Be-bop, Dixieland and Stan Kenton might best illustrate the point.

Straeter's men may have done some screaming in their day. We don't know, but at the present they're perfectly content to use a variety of mutes and various forms of sub-tone while their leader builds himself a following that is fast making him the top musical drawing power in such institutions as the Statler in Washington, the St. Regis in New York and one or two similar society haunts in other cosmopolitan hamlets.

Has Own Following

In his own element, Straeter rates as strong a favorite as does Stan Kenton with the followers of progressive music; Vaughn Monroe with the New England ballroom patrons, and D. Gillespie with the 52nd Streeters. And, in that element, it's doubtful if you'll find anyone even remotely familiar with the works of the other artists mentioned. They go to places such as the Iridium Room to eat, drink, enjoy a show and dance to a tempo that is comfortable against a background that is pleasant and undisturbing to those who want to indulge in a bit of chit chat on the side.

As for the show, the Straeter forces turn in a fine performance as their contribution, with a particularly impressive piece of glee club work on *The Whiffenpoof Song*, entire company at attention—or was it parade rest? Instrumentally, it offered a medley of Vincent Youmans show hits arranged overture style.

Kitty Crawford, slim, brown haired and durn purty, does a spot in the intimate revue and handles the regular solo vocal chores. Radio listeners may remember her as the femme in-

terest in the old CBS *Boy, Girl and a Band* series, co-starred with Jack Leonard and Ray Block.

Plenty of Solos

Straeter directs from the piano a la Carle and Cavallaro, turning in solo spots on almost every tune. As for the sidemen we mentioned, they do have an impressive collection of alma maters in the band business. Johnny Agunno, first trumpet, is a grad of the Berigan, Thornhill orks. Mario Librizzi, second, worked with Herbie Fields, Georgie Auld, Tommy Reynolds and Jerry Wald. Walt Wegner, lead sax, played with Ray McKinley, Ina Ray Hutton and George Paxton. Second reed man, De Rosa, is a Ray Scott, Bob Chester alumnus. Fourth man Schmidt, is another Wald man. The fiddles worked under slightly more long haired conditions, tho' their collective pedigree includes Ray Scott, Barlow, Whiteman, Clinton, Cugat, Walters and Stravinsky.

So, as we were saying in the first paragraph, the boys probably are capable of playing much more than their present chores, but who wants to hear them do it? Not in the Iridium Room, anyway.

Down Beat's Decision:

The band plays nice music in a nice way, as well as, if not just a shade better, than most of its contemporaries. Its commercial stuff, glee club work and such, show the results of much rehearsing. It is doubtful, however, if it would find a very appreciative audience beyond the confines of its usual haunts—the Statlers, St. Regis and the like. —jog

Pop Music All The Day

Seattle—One of the heaviest, if not the heaviest, continuous programs of pop music on a radio station, has been instituted on KING, here, by Program Director Martin Wickett. Session starts at 10 a. m. and continues, unbroken, through 5 p. m. The popularity of this form of entertainment is attested by the rise in Hooper rating from 2.3 to 9.9 in three months time.

Mimi Chandler New Disc Jock

Louisville—The disc jockey field snagged one of its prettier recruits within the last fortnight when Mimi Chandler, former screen starlet daughter of Happy Chandler, the baseball commissioner, began a series of platter programs on WVLK. Mutual outlet in nearby Versailles.

Andre, Bea Hold Open House



New York—Mr. and Mrs. Music, Andre Baruch and wife Bea Wain, receive congratulations from former oak pilot Eddy Duchin during the celebration of their first anniversary as WMCA disc jockeys. Scores of luminaries of the music world turned up on their show to wish them well.

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Ellington Pleases Concert Crowd

By MICHAEL LEVIN

New York—In a sold-out house with only half the audience there, Duke Ellington presented his annual Carnegie Hall concert here three weeks ago. As a postlude to the two-foot fall of snow that had crippled the city, Ellington didn't walk on-stage until 8:55 p. m., apologized to the audience for the band's tardiness and lack of formal dress, explained that non-delivery of their luggage had made it impossible to dress.

In the three hours and 25 pieces of music that followed, the Ellington organization showed itself competent as always, brilliant in a few places, but sadly lacking in fire and technical execution at others.

Principal reason for any of the concert's defects probably lies with Duke himself. One work, *The Tortoise and The Hare*, listed on the program, was not performed. Ellington intimates say because he didn't finish scoring it in time. The band re-learned *Bakiff* from a transcription which was hurriedly dubbed, since the original manuscript had been misplaced. A great deal of the original music heard was not finished until the last minute, abandoning the band to virtual sight-reading in several cases.

Liberian Suite Scores

No jazz admirer denies Ellington's greatness. But no Ellington fan will likewise deny that his concerts would go far better if the yearly last minute scuffles could be avoided, the music planned, written and rehearsed in time to give the band a decent opportunity to live up to its reputation.

Surprisingly enough, the stand-out music at the concert was the long work, *The Liberian Suite*. Written as five separate dances, it opens with Al Hibbler singing, followed by a group of single voice passages much like the *Blues in Black, Brown and Beige*. The second is much faster with Jimmy Hamilton's clarinet and tympani by Elaine Jones, one of the Ellington Juilliard scholarship winners, both well used. The third section uses some beguine passages behind Killian trumpet while part four is the old familiar Ellington "train blues" which he has in almost everything he writes. The closing dance is punctuated by bits of Tyree Glenn trombone, rubber-muted a la Nanton.

The *Suite* is not great writing, but it isn't pretentious, got moving in several parts and sported some of the best solo playing of the evening. In this, as in some of the other pieces on the program, the scoring sounded hurried. When is Ellington going to do himself the justice of sitting down and taking time to write some serious, connected scores that aren't tossed together in twenty minute intervals just at deadline?

Kay Davis Amazing

By and large, the new works introduced were more conservative than they have been in pre-

vious years. On a *Turquoise Cloud* drew one of the biggest hands, utilized the wordless "singing" of Kay Davis. Her ability to vocalize absolutely in tune with some of the intervals thrown at her is amazing.

The usual medleys of piano works, Hodge-podge, Al Hibbler and the band's themes were heard as well as the more famed of the band's record numbers. Both Junior Raglin and Oscar Pettiford, playing bass with the band, were used on *Basso Mo Thundo*, while Duke himself wandered through *New York City Blues*, a vague bit listed as being dedicated to the city of his many triumphs.

Delores Parker, the band's new female vocalist, came on, looked stunning and was barely heard for half her song, *When He Makes Me Believe He's Mine*, due to the usual Carnegie Hall public address system. Evidently the hall's managers feel electronics is not here to stay, won't spend any money for upkeep and repairs.

The band's playing on the first numbers was definitely sloppy and lackluster, improved slowly towards the end of the evening, when behind Hibbler and Duke's piano selections they were starting to move as a unit. Best solos were by Harold Baker, Lawrence Brown and Harry Carney.

Judged by the standards applied to an ordinary band, this was a pleasant concert. But since when is Ellington supposed to be an ordinary band?

Strand Not On Burly Kick

New York—With four of the nation's top flesh presentation theaters shutting their doors to in-person entertainment, it's nice to know that one, the Strand, has no such idea in mind. The Warner Brothers' New York house has announced its list of coming band attractions, with those of Lionel Hampton, Vaughn Monroe, Claude Thornhill, Bob Crosby, Cab Calloway, and Freddy Martin slated for 1948 appearances.

Eddie Schini, Wife, Killed

Miami—Eddie Schini, former saxophonist with Ted Straeter's orchestra, his wife and younger son were killed when the jeep in which they were riding was struck by a train near here recently. Another son, who was attending school at the time, survives. Schini retired from the music business suffering from arthritis and left New York for Florida to manage his orange grove.

But Far From The Casbah



Hollywood—Taffy-haired, honey-voiced Peggy Lee stopped to exchange notes with actor Charles Boyer just before a recent Jimmy Durante broadcast. Peggy and hubby Dave Barbour are now with the Durante troupe on its cross-country March of Dimes tour.

A Bop Yule

New York—Charles Delaunay's Christmas cards arrived here with "Jazz—1948" inscribed on them, and, in Delaunay's handwriting: "and a be-bop Christmas." A far cry indeed from the days when Sidney Bechet was the only only.

Columbia Exec Shift

New York—Edward Wallerstein, veteran recording executive, has been moved up to chairman of the board of Columbia Records, with his slot as president filled by Frank White, now a veepee at CBS.

McGhee Replaces Two; Does Terrific Chi. Biz

Chicago—Howard McGhee has been held over at the Argyle Lounge here, doing Friday nite biz on Mondays, etc. The trumpeter-leader recorded 12 sides for Vitacoustic before B-Day. Slated to leave town January 15, McGhee may have his option picked up again, stay an additional half month.

Tenorman Willie Smith has been replaced by Jimmy Heath, alto and baritone, with Jimmy's brother Percy taking over the bass spot in Howard's combo from Vic McMillan. Both replacements are Philadelphia musicians.

Rex Wows Parisians

Paris—Rex Stewart's new six-piece combo which left New York October 17 to play Sweden's circuit of "Folksparks" arrived in Paris on December 5 after 36 hours without food and drink on the Nord Express from Aarhus, Denmark.

With the railway strike in Paris at its peak, the band barely managed to make the deadline for its first date at the Salle Pleyel, Friday, December 5, at 9 p. m. A little ragged and under the weather at curtain rise, the group soon picked up confidence from audience applause, and half way through the first part of the concert it began to sound better than any band that has hit Paris in eight years.

Maybe the fine French cuisine and the undiminished quality of the potables had something to do with it, after a month in semi-dry Sweden, or maybe it was the obvious delight of the jazz-starved Paris audience, but the fact remained that every man in the band sounded better than ever before, and a check of the play-back made at the concert confirmed the impression that Rex has now succeeded in molding three youngsters and three old-timers into one of the best balanced small units in the business.

Bob & Leonard

The band has two brass (the leader and Sandy Williams), two reeds (Vernon Story, tenor; Johnny Harris, alto and clarinet), two rhythm (Don Gais, piano; Ted Curry—a boy to watch—on drums), and Honey Johnson as blues singer and general decorative asset. For the insiders the concert had a certain ulterior piquancy due to the fact that Rex, in all innocence, kept using be-bop numbers and Feather lyrics which must have been agony to promoter Hugues Panassie's ears.

The concert opened with a Rex arrangement of *The Jeep is Jumping* and continued with a Bill Bates arrangement of *Mobile Bay* featuring Rex in the solo he used to play with Duke. Then came a pretty awful Sandole arrangement of *Daisy Fingers* showcasing Johnny Harris' fine clarinet technique and a lot of bad taste in wasting it on a piece of that caliber, a Sandy Williams solo on *Basin Street Blues*, and a be-bop number with the neatly self-contradictory title *Be-bop Boogie* featuring Vernon Story on tenor and Don Gais on piano. Don followed this with a solo on *Sophisticated Lady*, and the band came back again with a somewhat dated George Kelly arrangement of *Cherokee* that made you think of Smack in the reeds-against-brass writing. The curtain closed on the first half with, inevitably, Rex' *Boy Meets Horn*, which hasn't gained much since he first played it with Duke.

Django Dedication

The second and much better half of the program broke the ice with a George Kelly arrangement of *I Cover the Waterfront* followed by an excellent version of the Duke's *Mooche*, featuring Rex at his muted best, and with a still better version of *Ring dem Bells*. Don Gais took over after that with *Hines' Boogie on St. Louis Blues*, playing without a stool in the Rocco manner and demonstrating, to nobody's surprise, that he'd rather play Chopin than blues or

boogie.

Rex then came to the mike and dedicated the next one, *I Can't Get Started*, "to my friend, the great, the eminent French guitar player, Django Reinhardt," who was in the house and looked embarrassed. After this it was back to tenor and bop with a Vernon Story solo on *Cotton Tail*, and back to the Duke with a fine small-band adaptation of *Mood Indigo*—first chorus transcribed for clarinet and two brass, second one for clarinet and hummed background trio, some jammed blues choruses and a last one for all four horns. Then, with a change of tempo, to a jump version of *The Man I Love*, and to two vocals by Honey Johnson—*Evil Gal Blues* and *Somebody Loves Me*—the latter one gently embroidered by Sandy in one of his Ted Lewis moods ("Hello, hello...").

Honey Sells

Honey, good-looking, well-groomed, well-gowned and self-assured, went over big with an audience that had heard Lena Horne only a few nights before. Like Lena's voice, though, hers is neither big nor rough enough to put the blues over in the classic manner, and she might well take a leaf out of Lena's book by developing a repertoire more adequate to her personality.

The curtain came down on a George Kelly arrangement of *Sweet Georgia Brown*, played up-tempo to frantic audience demands for more. Curtain, however, stayed down, and for those who wanted to get another earful of the band there was nothing to do

British Decca Hassel Settled

New York—Confusion here about who was selling what English records was resolved last week when Harry Kruse, Decca vice president in charge of sales, sent a note to the trade, stating that Decca was the sole distributor of English Decca records under a contract running until 1956.

Translated this means that Decca will continue to distribute English Decca classical records made under the FFRR trade mark (Full Frequency Range Recording) while the London Gramophone Company, incorporated in New York state, but controlled by English Decca, will peddle their semi-classical and pop issues deemed suitable for issue in this country.

Both labels are made and pressed in England rather than having masters shipped and processed here.

Tradesters noted with some amusement that London was coming close to no man's land with its new Tools Camarata album which includes some semi-classic music played by the Kingsway Symphony (actually a good chunk of the London Philharmonic) and using "Full Range Recording"—actually the same process as FFRR.

Decca, while handling the English Decca label, is also bringing Parlophone selections, including complete versions of Italian operas unavailable on U.S. labels.

except go over to Barclay's Club the next afternoon (Saturday, December 6) to hear some of the best French musicians sitting in with the band.

Records Made

The three-niter came to an end with a Sunday evening session at Barclay's which really had the place jumping—all the better dancers in town lured in by word of mouth to do their stuff on the penny-postcard floor: Monday, Tuesday, Wednesday (December 8, 9, 10) were recording dates for BLUE STAR under Panassie's supervision. Eighteen sides were cut, bringing the number of the bands' European records to eleven—nine in Paris, two in Sweden. The sides released in Sweden on CUPOLE were *Run to the Corner, Basin Street Blues, Waiting for the Train* and, inevitably, of course, *Boy Meets Horn*.

On Thursday, December 11, the band moved on to Toulouse and Spain, leaving Paris the poorer. If it weren't for Panassie's promise to try and get Louis to come over to Europe, the situation in Paris would be sadder still. As it is, we've got something to look forward to in bleak winter full of coal shortages, power cuts and political shenanigans.—Ernest Borneman

Kay Gladdens Cezar Greeters



Hollywood—Lighting up the debut of Clark Dennis and Walter Gross at Cezar's, new nightspot, was singer Kay Starr. Bearded Red Norvo, sitting with Dennis, was just a visitor too. Norvo and Gross recently joined Dennis in the Capitol record stable.

CHICAGO BAND BRIEFS

Jimmy Outblows Gale At Windy City Bistro

By TED HALLOCK

Chicago—The context of Dr. Russell H. Conwell's oft-quoted address "Acres of Diamonds" is that one's back yard houses all the goodness, light, and loot one needs, if only one will bother to scavenge the area rear of one's house.

In a city where operators are trying to out-saccharine each other for the mob's scratch, where most joints are beginning to look like better mouse traps, the personification of why jazz music will never die can be found by taking a left oblique from this office and entering the low-ceilinged doorway at State Street's Capitol Lounge.

Jimmy McPartland is the main reason for not letting hope perish, accompanied by four satellite reasons, wife Marian on piano; Chick Evans, drums; Jack Golly, clarinet and alto, and Ben Carlton, bass.

Combines Styles

Their dixie-bop (Jimmy's title) has carefully sorted out the good in both fields, has tastefully eliminated the more unpalatable New Orleans-Gillespie excrement, and has resulted in the proffering of truly great small combo music.

Sometime ago it was said that Joe Mooney could duplicate big band sounds with four instruments . . . that Ellington-Raeburn voicings interpreted by those bands were a waste of sidemen. Ditto double for McPartland's five.

Horn's The Same

A priceless McPartland quantity is that figs cannot rebel at hearing what Jimmy is playing. Those whose memories are irrevocably tied to his work in Decca's CHICAGO JAZZ ALBUM or who worshipped his Beiderbeckian big band work with Teagarden aren't able even to emit the first syllable of "horror" when Jimmy's horn emits note one, in an unchanged style forever identifiable with him.

The quintet blows limitless thrills. Marian's arrangements and performances on Moonlight in Vermont (which should be a standard, indeed, Jimmy) and We'll Be Together Again (two choruses; two key changes) are unforgettable. Never has anyone, male or female, consciously or otherwise, more closely approximated the piano ideas of Bix Beiderbecke. No imitative style here either. She has never heard Bix' recorded pianistics on In The Dark, Flashes, etc.

Anecdotal Homage

It is unfortunate that Jack Golly is leaving to join Spike Jones. His alto is best comparable to that of Johnny Bothwell, whom he cuts with facility. His clarinet is unlike anyone's. Though nothing more can be said about him, as a departing member, an anecdote concerning him also illustrates Jimmy's professional generosity, and humility: recently Lou Ranier (clarinetist) was to leave Tay Voyer, after over a year's rehearsal and work, to join Jimmy, replacing Golly. It was obvious to everyone that Tay, who was without a job at the time, would be hit hard by the move (his book is intricate, to say the least). Both Jimmy and Lou realized it. Result: a voiced contention from McPartland that Lou not join his band. Ranier remained with Voyer.

Moral: Jimmy had eased himself out of possessing one excellent clarinetist, which was very funny indeed, because the McPartland crew is now cutting as involved a book as that of the Voyer four.

Ad infinitum is the only true limit for any descriptive piece concerned with McPartland. He's that exciting. Suffice: SWEET LORRAINE, HOW ELEVATED IS THE THIRD PLANET'S ONLY SATELLITE (discussed at length in an Australian jazz publication), plus an evening-full of others, are to be heard.

Jimmy managed to record six sides for Vitacoustic before B-Day Discophile or not, if you're bound this way, no matter what your preferences, the Capitol is your spot. You can match McPartland, in the mind's ear, with an imaginary Tesch or a likewise Bird Parker . . . he plays all the horn anyone can and keep his hair.

Kenton Returns

Gusts: Stan Kenton returns to the Civic Opera for a concert here February 22. Kitty Kallen, ex-James thrush, warbling mightily nightly at the Chez Paree. Patti Page, accompanied by personal manager Jack Rael, drove to NYC last week . . . no definite plans in Manhattan. Patti may break with ABC. Rumors have Blue Note ops here dickering for Billie Holiday, if and when she's ready to work. Josh White appears in benefit, for the Parkway Community House, Saturday, January 31, at Orchestra Hall.

It's Strictly A Matter of Opinion Dept.: A BEAT fan in Fayetteville, Arkansawrites (evidently his wireless picks up Chicago stations) that ". . . it's a real pleasure to be able to squeeze Garroway's scholarly jockeying out from between a couple of harmonicas, half dozen corn fiddles, two or three Smoky Mountain Boys outfits and the general run of local nasal humor." Depends on how good the harmonicas were.

Snyder Records

Bill Snyder, local pianist, has done an acceptable album (eight sides) for Universal, which includes his original Chicago Concerto, Big news: George Olson smashed

Madness!

New York—During the last stage of several hectic days and nights of recording prior to his Capitol theater opening Christmas day, Tommy Dorsey called an intermission and provided the boys, vocalists, technicians, and onlookers with sandwiches, Cokes, scotch, and rye. The sidemen grabbed the sandwiches and Cokes, but all turned up their noses at the hard stuff!

Hildegarde's Gems Snagged By Thieves

New York—Just when everybody else was up in arms about the blizzard, Hildegarde (Loretta Sell) who, except when cops are called in, uses only her front name, threw her arms up and announced she'd been robbed of \$25,000 worth of raiment.

The loot, snagged from her Plaza Hotel apartment, consisted of a jewel box containing \$7,500 in trinkets, a gold spray dress pin with diamonds, a Russian stone marten coat worth ten grand (according to Miss Sell), plus a diamond-set platinum wrist watch, diamond-set band, two gold wrist watches, three diamond dress pins, and a pendant pin (according to Anna Sosenko, her manager).

The cache was caught by unknown parties who apparently used a pass key to gain entrance while she was absent between midnight and 1:30 a. m., since New York's finest could find no trace of forced entry.

MCA's Barnet Ill

New York—Larry Barnet, in charge of the band department for Music Corporation of America, was hospitalized at Flower Hospital here with pneumonia and now is on a six-month leave of absence. Johnny Dugan, head of the theater department, will take over for Barnet during his absence.

Rare Capitol Sides Out

New York—Capitol records will release a Collectors' Items album this week. Included are sides by Kenton, with Anita O'Day singing, Red Nichols, the Hollywood Hucksters (Goodman-Kenton), Sonny Greer, Peggy Lee-Dave Barbour, Rex Stewart, Benny Carter, and Eddie Miller.

Wayne King's attendance record to smithereens at Edgewater Beach . . . it's something like his twelfth week there. How about this 100-piece symphony organized by the Youth Orchestra of Greater Chicago?

Alvino Rey Eyes East

New York—Alvino Rey's plans of three months ago whereby he'd remain in Hollywood permanently, have been slightly altered and the guitarist will bring his band into eastern territory within the next few weeks, if his present tour jells successfully.

Elliott Lawrence Set For Colleges

New York—Elliott Lawrence has been booked for a string of college dates including Purdue University, January 16; University of Illinois, 17; Ball State College, Indiana, 24; Washington and Lee, three days beginning 29; Cornell, February 6; Vermont, 19; Bucknell, 20, and Syracuse, 21.

See, kiddies, it does pay to go to school!

Even Winchell Makes 'Em

New York—Walter Winchell recently ran an item in his column that Rose Murphy was drawing a three and three quarter cent royalty on every record she made, said that she would get a royalty of over \$300,000 on the first pressing of her Majestic I Can't Give You Anything But Love. This would make the initial press run just under ten million copies—a shade high. What Winchell actually meant is that the initial pressing was 300,000 copies, which would make her return slightly over \$10,000.

Kilgallen Picks 'Near You'

New York—Dorothy Kilgallen, Broadway columnist here, picked Francis Craig's Near You as the best record of 1947.

Rey foresook the road, except for occasional jaunts up the Pacific coast, last spring. His reasons were said to be because of the usual headaches involved with road work, though it is known Alvino was a mighty sick man with more aches than those suffered from booking hassels. He kept his band intact while in the land of sunshine (several months out of the year) by playing ball-room locations around Hollywood, making shorts at Universal and doing a tremendous amount of recording work. With the ban on the latter taking effect, it is quite evident that if the band is to survive, it must hit itself eastward. No eastern locations have been set for Rey as yet, though it's known his ultimate goal is the New York area where he hopes someday to have his own place, a la Frank Dailey.

Ziggy Chalks Up 8 Sides

New York—Ziggy Elman borrowed several men from his boss, Tommy Dorsey, to cut eight sides for the MGM label latter part of last month. Tunes are My Reverie, The Night Is Young and Take Me in Your Arms; a Ray Cooper original, Mup-Ja-De-Bea, You're Mine You Always, Bublitchka, and Bad Mir Bist Du Schoen.

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LIONEL HAMPTON

NOTES between NOTES

By Michael Levin

New York—For some time now, there have been jazz concerts in this town. By and large the customer who pays up to \$3.60 for his ticket is being cheated. Cheated because he gets sloppy production, bad programming and quite often, inferior music.

This is a serious thing. With both theaters and dance halls suffering from diminished grosses, there are many musicians who have turned longing eyes to the apparent velvet to be had for the asking at Town Hall, Carnegie Hall and their counterparts all over the land.

This is to some extent true. Not as much money is made as people imagine, partially because promotion and operation costs are high, equally so because one bad concert can wipe out the profits of five good ones.

Lately everyone and his brother has been giving concerts. There aren't enough open halls and time in the day for the people who promise you a musical fiesta unparalleled in the history of the world, too often bore you for 100 minutes with a hasty, ill-thought-out program.

Patience Wears Thin

The defects run all the way from bad public address systems,

boozing masters-of-ceremonies and missing guest stars to ill-rehearsed bands, blaring music and interminable stage waits.

The jazz concert has been a very hopeful sign. It has offered serious musicians a chance to present material not suitable for dance hall or theater presentation. Producers with a real interest in music as well as making money have been able to afford musical groups that no hotel or club could possibly pay.

But the patience of even the most slavish of audiences is wearing thin. I have walked out at the end of many concerts lately, heard departing ticket-holders grumble, "At these prices, this is sheer robbery."

And too often it is. Dizzy Gillespie gave a concert last month at Town Hall. Gillespie is one of the shining lights of modern music. His program for this concert was badly put together, showed no balance nor any contrast in the music presented, was constantly too loud and in general miserably played. The *Toccata For Trumpet*, stand-out of his Carnegie Hall concert, was so badly rendered that it garnered almost no applause from an audience that had braved the after-effects of the worst storm in New York history to hear the band.

Hurts All Business

This is bad—not only for Gillespie, but for the business in general. If Dizzy himself recognizes no responsibility to the trade which gives him a living, then the men associated with him must. No man is too great an artist to make a genuine effort to make his art palatable and understandable to the greatest number of

people. This many of the bands and soloists here have failed to do.

You do not give a concert by assembling a band and a singer on the stage, and running through a few of the group's more famous records. A concert is not a performance in a club or a dance hall. It should have careful planning for contrast, change of pace, color and display of every musical facet possible.

A man who pays \$3.60 for a ticket is entitled to that much music and entertainment. He doesn't get this when a famous singer is presented in concert backed by a group of jazz musicians from a completely different tradition who have never worked with the singer, possibly never have heard him work and certainly can't lend him the sympathetic backing any artist has the right to expect in concert, both for himself and the audience.

Pace Should Change

A symphony orchestra doesn't walk into the hall, sit down and play a whole evening of one composer, save under rare conditions. Just so, a jazz unit shouldn't walk in and play a group of selections of the same style, scoring and solo work, then pack up, satisfied that it has done a good job.

I have never seen a jazz concert where the music, the production and the presentation were all of high caliber. That in spite of this, audiences come and keep coming is a tribute to the music and the pitch of interest it arouses in its supporters.

But if the promoters and leaders want to keep on making money over a long period of time, they will take steps to remedy

the faults now before too many people leave the halls grumbling, not to come back.

The *Beat* screamed about this for years with bands playing heaters and clubs during the war, warned that the sloppiness and indifference displayed to public likes and dislikes then would result in lowered attendance figures now.

The same thing can happen with concerts. It is the responsibility of everyone in the business to see that it doesn't.

Finished file department: Some time ago this department printed a furious piece on Charlie Chaplin's *Monsieur Verdoux*, and the panning it took from New York amusement critics. It was pointed out that his personality aside, Chaplin had created a great picture, which was being slaughtered for ulterior reasons by the same group of critics who murder the music business regularly.

Several weeks ago, the Chaplin pic was listed as one of the best of the year by the National Board of Review. Now how do you stop them on music?

AFM Committee Meets

New York—The new AFM public relations committee, headed by Chairman Herman Kenin, convened here January 12 for a two-day meet. Its reports and recommendations to the federation will be released today.

Manners-Clark Tune Out

Hollywood—Whimsy, a tune written by singer Johnny Clark and Dian Manners, former *Down Beat* writer, has been published here.



Nan Wynn, the canary, and Anatole Litvak, the movie producer, are dating . . . Bob Dublin, forced out of his Merchandise Mart spot in Chicago, found a new location for his platter place in the Engineering building at 203 North Wacker . . . Mary Jane Dodd, once Del Courtney's chirp, but a single for two or three years, became the bride of Bernard C. Reuter of Buffalo on January 10.

The Ray Browns (Ella Fitzgerald) will live in Elmhurst, swank Long Island community, when they aren't touring . . . Stan Kenton played piano. June Christy and Mel Torme sang and Tommy Dorsey kibitzed at the opening of Duke Ellington's mid-

night disc jockey show over WMCA in Manhattan . . . Peggy Lee will head east in February for a club engagement.

Rose Murphy recorded the Campbells soup jingle as a pop tune, with Margaret Whiting and the Andrew Sisters chiming in . . . Al Cohn left Buddy Rich to replace tenorman Herbie Steward with Woody Herman . . . Nan Wright, formerly singing with Eddie Stone, took Lynne Stevens' spot with the Frankie Carle band . . . Elliot Lawrence goes into the NYC Pennsy hotel in March.

The national association of disc jockeys will toss a big shindig in New York on January 25 and use the proceeds to launch a scholarship foundation for young vocalists and instrumentalists from all parts of the country . . . Neal Hefti arranged and conducted an all woodwind with rhythm combo to back Ginie Powell in her December waxings . . . Carol Joyce, who played the camp show circuit, has her own band at the Moulin Rouge in Waterville, Maine.

Hellen Presley, Seattle thrush who sang with the SPARS, will be watching for That Bird in July . . . Jimmy Blake, former TD trumpeter, and his spouse have lost harmony . . . CBS is planning a television outlet in Boston . . . George Handy, Charlie Leeds and Eddie Kane all stepped out of the Buddy Rich band.

Adrian Rollini, returning to the Piccadilly Circus Bar in Gotham on January 22, is replacing Freddy Sharp, guitar, and George Kinda, bass . . . Tubby Phillips, who played bass with Spivak, went into the Brooklyn hospital with a virus infection of the brain . . . Dottie Dotson Kramer's baby was due about January 3 in Victoria, Texas.

Bailey-Sinatra Duet Cut

New York—Pearl Bailey and Frank Sinatra, paired off for a Columbia recording of Sy Oliver's *A Little Learning Is a Dangerous Thing*. Accompanying the duo were Red Solomon, trumpet; Johnny Mince, clarinet; Artie Drelinger, tenor sax; Billy Kyle, piano; Jimmy Crawford, drums; Trigger Alpert, bass, and Carmen Mastren, guitar. Oliver did the arrangement.

Pearl sings straight vocal with Sinatra heckling on one side, with opposite procedure on the reverse.

Twist

New York—After seeing the Broadway hit, *Harvey*, in which an alcoholic imagines he sees a rabbit, one bright lad approached a record company with a new twist on that popular story. He suggested they do a kiddie album—about a rabbit who gets inebriated and imagines he sees people!



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PROFILING THE PLAYERS

New Herd Sidemen Adept, Young, Solid

WOODROW WILSON HERMAN, Leader, alto, clarinet, and vocals. Born May 16, 1913, in Milwaukee, Wisconsin. Only child of Mr. & Mrs. Otto C. Herman. Though Woody's immediate family (wife Charlotte and 7-year-old daughter Ingrid) resides in Los Angeles, the maestro's home-away-from-home is at 4012 N. Oakland Ave., Milwaukee, his parent's apartment. Been in the name band field since 1936 when he broke away from Isham Jones. Has tried it with at least four completely different bands until things happened in 1945. Likes good Polish food, the elder Hermans, the frau and child, and the new Herd. Has been associated with music since adolescence, when Otto "put me down every night for not singing loud enough." At the time Woody was doing a father-and-son routine with his dad. Isn't mad about singing. Would rather do lots of things well, than any one thing terrifically. Admits he's not the world's greatest instrumentalist, but insists he's an able jack-of-all-trades. Studied clarinet in Milwaukee; attended Marquette a while. Was dubbed an honorary Sig Ep in the middle west a while ago. His fraternity brothers have been "great" to him on the current tour. The admiration for his experience and ability which exists among Herdsmen has no bounds. But Woody has been profiled too often already. It's not the past that counts, it's what's up for the Herd tomorrow. The kid has talent.

SAM MAROWITZ, Alto sax and clarinet; born in Middletown, N.Y., February 17, 1920. Can be reached at 455 Schenectady Ave., Brooklyn. Plays lead with Woody. Formerly with James Krupa, and Butterfield, to name a few. Yeclt "clothes horse" by fellow bandsmen. Was referred to as a "quiet guy who didn't say too much about himself," when profiled in the Nov. 15, 1942 Beat. Ditto this time. Will marry a girl named Shelly soon. His favorite altoist is Benny Carter. Sam has played 15 years. His home local: 802.

HERBIE STEWARD, Alto sax and clarinet; born in Los Angeles an even 21 years ago. First blew in the Venice (Cal.) high school band. Has played with Barney Bigard, Bob Chester, Alvino Rey, and Shaw. Takes "go" solos with Woody's band. In case of emergency people usually notify the tenants at 1620 S. Carmona Ave.,

Los Angeles. Been a member of Local 47 since 1939. His ambition is to "make money".

STAN GETZ, Tenor sax, clarinet and bassoon, 20. Blows solos alternately with Zoot, but won't talk. Wife's name is Beverly. Calls no place home. Has played seven years and been a member of Local 802 since 1943. Experience includes time with Teagarden (1943), Kenton (1944), and Goodman (1945).

JACK (ZOOT) SIMS, Tenor sax, 22. Has played 12 years with such names as Sherwood (1942), Dunham (1943), Teddy Powell (1943), Bob Astor, Goodman (1943), and Big Sid Catlett (1944). Pres cops Jack's vote on tenor. Has been a Local 47 man since 1941. Is single. His brother, Jimmy, plays trombone with Les Brown. Rumored to have an affection, with other Herdsmen, for air guns which shoot lead pellets, and for a modified "hotel room" touch football.

SERGE CHALOFF, Baritone sax. Calls 120 Riverway, Boston, his home. Has played 15 years, with Jimmy Dorsey, Raeburn, Auld, and Ina Ray Hutton. For popular response to his playing, check Down Beat's poll results. Pronounces his name as in "blue serge suit". Has recorded for Dial, Savoy, and Keynote. Has a secret ambition to make money. Is reputed to record in stocking feet. Wore shoes the nite band was caught. Likes Al Cohn on tenor.

STAN FISHELSON, Trumpet; 22 years along. Shares lead duties with Bernie Glow. When in NYC, Stan frequents 510 W. 136th St. He's played 12 years. Been a member of 802 since 1942. Fellow section-man Irv Markey is Stan's fave on trumpet. He's played with a few groups you might have heard of: Ina Ray Hutton, Raeburn, Goodman, Shaw, Alvino Rey, Herbie Fields, Charlie Ventura, Buddy Rich, and Freddie Slack. He'd like to get into radio or movie studio work.

BERNIE GLOW, Trumpet, 24. Bernie's single, and hangs his hat at 3182 Rochambeau Ave., Bronx, N.Y. Has played for ten years. Been an 802 member since 1942. His background with big bands is

varied to say the least, including time with Louis Prima, Richard Himber, Raymond Scott, Cugat, Shaw, Herbie Fields, Dick Stabile, Tommy Dorsey, Barnet, and Raeburn. Likes to compose, and would "like to play golf in the low 70's".

IRV MARKEY, Trumpet, 23: Real name's Irvin Markowitz. His home: 911-4th St., S.W. Washington, D.C. Irv's single; has played nine years and been a member of Local 161 since 1940. He'd like to be "a good musician." For our dough he can select another ambition, he's attained this goal. Favors Dizzy's horn. Has played with Charlie Spivak, Jimmy Dorsey, Raeburn, and Buddy Rich.

ERNIE ROYAL, Trumpet; Ernest Andrew, that is. Born: June 2, 1921. Home: 154 E. 47th St., Los Angeles. When not engaged in re-shuffling the entire conception of "how high you can play", Ernie enjoys his family: wife Flo and one child. Got his real start in 1940 with Lionel Hampton, playing alongside brother Marshall (alto). At that time he raved about Roy, has now shifted affections to Dizzy. A member of Local 767 since 1937, he's been blowing 15 years, which time included stints with Les Hite and Cee Pee Johnson, west coast orks. Bass notes in his take-off register usually stop at D above high C. Has double C vocal range. His Golden Wedding duet with Lamond is a thing to hear. Ambition: "to play good". Ernie is obviously a wit too.

SHORTY ROGERS (Milton Rovensky), Trumpet, 23. During the ten professional years preceding his joining the Herd, Shorty played with Will Bradley and Red Norvo among others. A member of Local 47, and the original reticent Roger. Divulged practically nothing about himself, save that his wife's name is Marjorie and that he was with the fabulous 1945 Herd.

ROBERT GEORGE SWIFT, Trombone; also 23. Home: 1805 Arlington Ave., Flint, Michigan. Bob's single and has played tram eleven years. Home Local: 542, since 1940. His favorite soloist is Herdsman Earl Swope, who occupies an adjoining section chair. With Barnet (1942-43), Raeburn

(1944), Georgie Auld, Shaw (1945), Alvino Rey (1946), and Freddie Slack (1947).

EARL BOWMAN SWOPE, Trombone; born in Hagerstown, Maryland, August 4, 1922, attending Eastern High School there. Still single. Calls home 916-10th St., N.E., Washington, D.C. First name job was with Sonny Dunham in 1943, when he played with the late Sonny Berman, Don Lamond, and Fred Otis, the latter two current fellow Herdsmen. Ten years' experience, with name band time in Raeburn, Auld, and Buddy Rich orks. A Local 802er since 1946.

OLIVER CALVIN WILSON, (Ollie), Trombone, 27. The third horseman. Nominates Swope as top trombonist. He's married. Wife Joan Lethel Wilson is expecting. Will house the offspring at 1129 N. Gardner St., Hollywood, Calif. Holds cards in Locals 161 and 47, and has played for approximately ten years, during which time he's seen service with Ina Ray Hutton (1943), Raeburn, and Auld (1944), and Artie Shaw (1945). Freelanced in Hollywood during 1946-47, before joining Woody.

Hopes someday to "sell some corny tunes I wrote", and "get a little band".

WALTER E. YODER, Bass, 32. An original Herman sideman, having pulled out of Isham Jones' ork with Woody. Born in Hutchinson, Kansas. Resides now at 342 S. Columbia Ave., Los Angeles. Susan's his wife's name. Plays golf, talks not even a little bit, plucks impressively a solid bass.

DONALD DOUGLAS LAMOND, JR., Drums, 26. Born in Oklahoma City, August 18, 1920. Attended the Peabody Institute of Music in Washington, D. C. for two years. Is married and has one child. Martha Lamond sweats out the Herd's road trips at 1714 Ocean Ave., Santa Monica, Calif. Don has a "Who's Who" background, having spent time with Dunham, Raeburn, Red Norvo, Goodman, and Alvino Rey. Was with the 1945 Herd. Can be heard on the Columbia Woodchoppers album. With Local # since last January. Don's fave is Buddy Rich. His only aim is to "play good jazz." Which he does.

FRED OTIS, Piano, 26. Born September 28, 1919, in New York. Went into Jack Jenny's band,

following five study in NYC. Little Jack Little, nolds, Sonny Du and Raeburn been with Boyd Rialto Ave., San Says he's play which means he a precocious pro in Locals 802, 4 sensibly enough of money." Not cenary. He adm thing. It's just anything else.

HERBERT EU (Gene), Guitar, bass, though ne Home: 615 Wes Wash. His wife, Their one child currently. Gen years. Sings, to range. Played w fore joining Woo Stayed with th until December, member since Gene's honors a Ravel his choic Gene would lik write for studi corded with W Basie's Baseme Sleep A Wind Christian as "it

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following five years of musical study in NYC. Spent time with Little Jack Little, Tommy Reynolds, Sonny Dunham, Red Norvo, and Raeburn (seems everyone's been with Boyd). Home's at 2351 Rialto Ave., San Bernardino, Calif. Says he's played for 20 years, which means he must have been a precocious prodigy. Holds cards in Locals 802, 47, and 107. Wants, sensibly enough, "to make a lot of money." Not that Fred's mercenary. He admits loot isn't everything. It's just hard to think of anything else.

HERBERT EUGENE SARGENT. (Gene), Guitar, 31. Doubles on bass, though not with the Herd. Home: 615 Western Ave., Seattle, Wash. His wife, Arna, plays piano. Their one child is not jobbing currently. Gene's played eight years. Sings, too. Has a C to F range. Played with Les Brown before joining Woody in March, 1943. Stayed with that particular Herd until December, 1944. A Local 47 member since 1945. Duke cops Gene's honors as fave band, with Ravel his choice as top composer. Gene would like to compose, or write for studio orks. He's recorded with Woody (Dec., 1944): *Basie's Basement* and *Couldn't Sleep A Wink*. Picks Charlie Christian as "it" on guitar.

WAT WEXLER. Bandboy, age (?). Plays alto sax "a little." Lives at 263 Sutter Ave., Brooklyn. Has toted instrument cases for such stellars as Charlie Barnet (March, 1942), Georgie Auld (September, 1942). Was with Woody in April, 1945, re-joining the band in Los Angeles when it got together again two-months ago. Levels his sights on personal management or music publishing eventually. A wonderful guy, who's constant "aim to please" attitude should net him beaucoup friends in the business.

MARY ANN McCALL. Vocalist, age—nobody's biz but her own. Was with Woody in 1940-41, and re-joined in September, 1946. Been in retirement in San Diego, occupied with housewifely duties. Husband jobs on tenor with San Diego outfits. She's originally from Philadelphia. You'll remember her showings on *Wrap Your Troubles* and *Romance In The Dark*. Her current cuttings with Woody (made during the latter days of last month) will be released throughout 1946.

ABE TURCHEN. Road Manager and partner in Continental, Woody's agency. The original "laughing boy." A good-natured, two-fisted, mathematically-minded salesman. With Abe on your side you can't miss. Joined Woody

Decca Demands Melody Too



Hollywood—"Where's the melody," the Indian maid pleads (see artwork on wall) as the Andrews Sisters and Carmen Miranda get together in the Decca studios. Left to right: LaVerne, Patti, Maxine and Carmen, who seems to be back to brunette standing again.

after discharge from the Marines. Picked up some shrapnel plus a touch of malaria on Guadalcanal. Is married, with a son. Family in Los Angeles. Hails from Sioux City, Iowa. Maintains at least three other businesses: a jewelry store, a bar and grill and a real estate office. Whether setting a

coin machine territory or flipping four bits at "26," his investments return two-fold. Drives a 40-foot station wagon which he's about to trade in for a Cadillac. The windshield wiper doesn't work. A fabulous character who perhaps best personifies the "new look" which haloes the Herd.

Benny's Clary 'Too Polite'

New York—Benny Goodman played a concert here last month with the Little Orchestra Society at Town Hall, doing the Busoni *Concertino For Clarinet* and the Mozart *A Major Clarinet Concerto*. Though unheralded in the press, Goodman drew mild reviews, the critics generally saying that he did a competent job.

One reviewer, Harriet Johnson of the Post, recalling the famed "boy in a Sunday suit collar" which Time magazine handed him ten years ago, said, "Mr. Goodman was a model of musical decorum throughout the concert and behaved like the schooled 'long-hair.' His phrasing was in excellent taste and it was obvious that he was making every effort to interpret the works from the composers' standpoint, not Goodman's."

"He used music for both compositions and appeared to be perusing the notes with a professor's fervor. The performance therefore lacked spontaneity and was along monochrome lines dynamically. Mr. Goodman played for the most part at a tame mezzoforte. He was too self-effacing for the good of the music and unbelievably so for the 'King Of Swing.' He gave the impression of a rich musical talent and superb technical equipment but of timid personality. Mr. Goodman is not subdued at the Paramount. Why give less vitality to performances at Town Hall?"

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Krupa Moves South

Philadelphia—Gene Krupa shoved off from here, following the completion of his engagement at the Click, on a tour of the South. Originally scheduled for a stay at the Ansley in Atlanta, this engagement was cancelled because of local complications, and, in its stead, he'll play college and ball-room dates. Band will go as far south as Florida, which is as far as any band can go without getting wet.

Pros At Seattle Club

Seattle—Lester Young brought in a small combination for a six weeks run at the Washington Social Club here last week after a fast across country trip from the East. Unit led by Young consists of Shots McConnell, trumpet; Freddie Lacy, guitar; Tex Briscoe, bass, and Roy Haynes, drums. Upon completion of its date here, the combo will play at the Black-shears in San Francisco.

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MOVIE MUSIC

'Song Of Love' Rated Year's Best Flicker

By CHARLES EMGE

Hollywood—Like most reporters, I am inclined at the close of a year to offer my selection of the "year's best" in my own field of work. As I am concerned chiefly with the use of music in the making of movies, I want to offer my nomination for "best use of music in conjunction with a screen play"—MGM's SONG OF LOVE. The picture itself was not the best of the 1947 offerings, nor was the music it contained necessarily the best heard in a picture (I liked Franz Waxman's adaptation of Wagner in HUMORESQUE) but it was, in my opinion, the outstanding achievement of any year in skillful combination of music with a screen story.

Those of you who have seen Song of Love may have noticed that in the entire picture there is not one note of music that is not completely functional. This approach prevails from the very beginning of the picture, which starts, not with the usual main title, but with a sequence that is part of the actual continuity. Clara Schumann in a concert playing the Liszt Piano Concerto. The main title and list of credits follow, and the music from the concert scene, to which the camera returns, serves as main title music.

Music, Action Knit

The consistency with which the music is integral to the visual action is maintained right down to final frame, where Clara Schumann closes her farewell concert with the simple rendition of Traumerel. I can imagine the shrieks that must have gone up in MGM's front office—Look, we have a symphony orchestra under contract here and the man ends his picture with ONE PIANO!

The trick in which a motion picture performer is taught to simulate the actual fingering of a musical instrument has been accomplished before, but the skill with which Katherine Hepburn follows the sound tracks recorded by Artur Schnabel is still something to marvel at. She does not, to use the old expression, know one note from another. She started on the picture with just three weeks of coaching under Laura Dubman (whose own recordings were heard in MGM's The Secret Heart). Says Miss Dubman of the hours of tedious work by both herself and the actress: "It was a nightmare for both of us—but worth it."

Oldies Featured

There are some good old chestnuts in the score in such familiar things as the Brahms Waltz, the Lullaby, etc., but there is also a good sampling of music by Schumann, Brahms and Liszt that is not over-played today. And for dramatic effect, music has never

3-Minute Thug

New York—Lloyd Shaffer, Perry Como conductor known to the trade as The Hairless But Hip One, is movie-debuting in RKO's THE WINDOW, now being filmed here. Shaffer makes the screen for three minutes as a mysterious thug-type awaiting a Third Avenue elevated train. This is what is known as perfect casting.

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before been used as well in a picture as in the sequence in which Schumann breaks down during the performance of his Faust Cantata.

Many reviewers have made much of the minor historical and chronological discrepancies. This is just the cavilling of writers who like to show off knowledge available to anyone in the public library. The Schumanns, Brahms, and their relationship are highly idealized but the story is by no means a distortion.

Song of Love probably will not win an Academy award because Hollywood has no "Oscar" to award for its outstanding quality—good taste.

Lee-Barbour Pen For Flick

Hollywood—Vocalist Peggy Lee and guitarist Dave Barbour, fastly coming into their own as name songwriters, have penned five tunes for the new George Pal full-length color cartoon Tom Thumb.

Numbers are Could You Love Somebody Like Me, Take A Little Time To Smile, Confush-on Says, Lullaby To A Wee One, and It's Nice To Be Small.

Film, which will feature Woody Herman among others, goes into production early in 1948 and is expected to be released in the fall, which will bring the Lee-Barbour numbers onto the market possibly late in the summer. Tunes will be pubbed by one of the Buddy Morris firms.

Herman, who has been erroneously credited with writing the score for the film, will pen an instrumental for the toy scene with his arranger, Ralph Burns.

Starr's Daughter Hurt; Doesn't Stop Discing

Hollywood—In the midst of a recording date two weeks ago, brunette vocalist Kay Starr was interrupted by a phone call from her home revealing that her baby daughter had caught her hand in

In On The Kill At Monogram



Hollywood—Bobby Sherwood, who made a quick jump to Hollywood recently to play the role of the "heavy" in Monogram's new teen-ager epic Death On The Down Beat, huddles between shots with the picture's star, Freddie Stewart, at right, and visitor Herb Jeffries. Beat reporter Charles Emge, left, says he was just shoved into the picture.



Visiting the movie lots we caught Bobby Sherwood working at Monogram as a "Teen-Agers" picture. At the moment he was leading a pit ork for the college kids' annual musical show but he actually has a bigger role than most band leaders draw. Bobby is doing the "heavy"—a jewel thief and murderer—in an opus entitled yah! yah! Death on the Down Beat. The Sherwood band, made up mainly of former Sherwood bandmen who stayed here when Bobby went east, will be heard in the picture doing Sherwood Forest and Elk's Parade. By the time this gets into print Bobby, who came out here for the movie stunt, bringing his drummer, Keith Williams, will have rejoined his current unit.

Indie producers Paul Gordon and George Moskov have taken space at the old Chaplin studios and start work soon on a picture to be known as Delirium, a story about a violinist in which Yehudi Menuhin will play, among other things, the Mendelssohn Concerto (all 23-minutes of it). Hurd Hat-

a door and was being rushed to the hospital.

The disc session was stopped while Miss Starr rushed to the hospital. The child's injury was not too serious although several stitches were taken. Miss Starr returned to the studio, and the musicians—still waiting—resumed the session. But, by then, it was the following morning.

field is a likely choice to enact the violinist. Menuhin will appear only in a concert hall sequence, as Yehudi Menuhin.

New Disney Flick

While your Hollywood scribe was looking the other way, Walt Disney caught and recorded a flock of big musical names and orks for his forthcoming Melody Time, now near completion but not due for release until next August. Melody Time will have the music of Freddy Martin, Fred Waring, Roy Rogers and the Sons of the Pioneers (Helo Karl, remember our brief job at the

"Lighthouse Gardens" together in 1931?), Ethel Smith; and the voices of Dennis Day, Frances Langford, the Andrew Sisters, Dinning Sisters, and Buddy Clark. The picture will be largely animated rather than live action.

Sonny Burke is head music man on George (Puppetoon) Pal's first full length feature, an animated drawing film based on the story of Tom Thumb. With Sonny's arrangements and Peggy Lee's voice on the sound track this should provide some top movie music.

New Star

Another musician breaking into movies in a big way—Marcia Van Dyke, has been spending her winter seasons playing first chair violin with the San Francisco Symphony, and summers singing in a swank Bay City supper room. Marcia drew, for her first movie part, a top role in MGM's A Date with Judy, now in production starring Jane Powell. Look for more on Marcia in coming columns.

Columbia's music chief, Morris Stoloff, signed two of the very few around here! authentic exponents of Flamenco (Spanish equivalent of American jazz) to accompany Rita Hayworth's dances in The Loves of Carmen. The guitarists are Geronimo Villalino and Senorita Antonia Morales. Castinuevo-Tedesco, who did the ballet music in Down to Earth, will do the score for Columbia's Carmen picture, which unlike the foreign-made Carmen picture starring Viviane Romance, will not contain any of the music from the Bizet opera.—Charles Emge



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New

Reviews... Sax: Lou Frisby, alto; D... heritone. Trombones: Fred Lewis, Lionel... Rhythm: Tony Carlson, banjo... Vocals: Pat McKay, Wick D... Jimmy Zito, trumpet... Hollywood ball-team size... many of which do visible desc... some respect... followed this un... mentation. Yet... bigger sound th... curly-haired litt... small voice and... his current bas... rhythms, four sa... bones and his ov... Since he orga... earlier this year... rocco date is th... a chance to disp... fore the critical... jazz set. And, it... great a chance s... shuffle of mana... him in one night... keeping both Jim... in a mental tail... Read So... Another probl... wants a band th... gether. It's co... that a leader car... the greatest bar... here in three d... the word "road"... at the bus door... and a band boy... wood wants to... sult, a great lo... far here—as far... Jimmy realize... band he must... road. So, for t... has ignored th... squatters and... band that was... hinterlands. An... a sound unit... donnas. Newest man in... bonist Fred Lew... he lacks experie... tone and plays... Bill Harris. Ro... dies the jazz tri... and Lionel Sear...

New Zito Band Off To Good Start

Reviewed at the Morocco, Vine street, Hollywood.

Ensemble: Lou Prisyby, alto; Don Pessell, alto; Freddy Greenwell, tenor; Frank Harrell, baritone.
Trombones: Fred Lewis, Lionel Seama, Roger Ingman.
Saxophones: Tony Carlson, bass; Keith Greko, piano; George Everback, drums.
Vocals: Pat McKay, Nick Delano, Jimmy Zito, trumpeter and leader.

Hollywood—Current trends in trimming bands to football-team size have produced a potpourri of musical units many of which defy audible interpretation as much as they do visible description. There seems to be no uniformity. In some respects, Jimmy Zito has followed this unorthodox instrumentation. Yet, he gets a better, bigger sound than most. Zito, a curly-haired little guy with a small voice and a big smile, built his current band around three rhythms, four saxes, three trombones and his own trumpet.

Since he organized the band earlier this year his current Morocco date is the first he's had a chance to display the unit before the critical ears of the local jazz set. And, it hasn't been too great a chance since the constant shuffle of management has had him in one night and out the next, keeping both Jimmy and his men in a mental tangle.

Road Shows 'Em
Another problem is that Zito wants a band that will stick together. It's common talk here that a leader can build just about the greatest band in the world here in three days, but mention the word "road" and he'll end up at the bus door with two copyists and a band boy. No one in Hollywood wants to travel. As a result, a great local band can go far here—as far as the city limits. Jimmy realized that to build a band he must break in on the road. So, for the most part he has ignored the great musical squatters and picked himself a band that wasn't afraid of the hinterlands. And, today, he has a sound unit with no prima donnas.

Newest man in the band is trombonist Fred Lewis, who, although he lacks experience, has a good tone and plays in the pattern of Bill Harris. Roger Ingman handles the jazz tramping and Fred and Lionel Seama split the lead.

Rhythm Is Solid

The rhythm section holds a solid beat although pianist Keith Greko's work is a bit on the feathery side.

Lead altoist Lou Prisyby is the sparkplug of the reed section and the best-rounded musician in the band other than Zito. He has worked with such bands as Tommy Dorsey and Georgie Auld and has excellent conception as well as clean intonation. He and altoist Don Pessell double flute, and baritone Frank Harrell doubles bass clarinet and flute. Jazz tenorman is Freddy Greenwell, who joined the band on sbo in Seattle, and took over tenor chair when the former tenorman became incapacitated and Zito pushed the horn in Greenwell's mouth. The reeds employ a "horn" (hand over bell) effect to good measure.

Arrangements are mostly by Frank Comstock, who wrote Jimmy's theme, *Man With A Horn*, and who formerly worked with Hal McIntyre and more recently with Jimmy Dorsey.

The band has been recording with vocalist Helen O'Connell for Coast records. Male vocalist Nick Delano recently joined the band and gal vocalist Pat McKay, who looks better than she sings, is expected to be out by press time.

Band flew to Albuquerque January 5 for a week which may be followed by dates in the mid-west.

Down Beat's Decisions

The little band has a good potential. Zito needs more experience as a front man, but this should come with time. Slight shuffling in the three sections might iron out most of the kinks.

Battered Zito Carries On



Hollywood—Right hand still in bandage, Jimmy Zito takes off in front of his band at the Morocco here. Jimmy broke three fingers while trying to repair his auto. George Everback is the drummer and trombonists are, left to right, Jack Payne, Lionel Seama and Roger Ingman. Saxophonists are Don Russell, Lou Prisyby (hidden) and Frank Harrell.

Jimmy Zito's Answer:

First, I know I have a young, pretty inexperienced band including myself. But, we're trying hard and I think that will count in the end. Ronan's wrong about my piano man so far as I'm concerned. I like the way he plays. I can't stand those "boom-chick" pianists. I like them to tinkle like Basie. Otherwise, I think we're coming along pretty well.

—FOR

Field-Grode Suit Ready

Las Vegas — Actress Virginia Field has completed the necessary six weeks residence here and now is eligible to file for local divorce from Howard Grode, music composer. She previously had filed suit in Los Angeles, but the California decree, when awarded, takes a year to become final.

In Spanish Now, Maybe?

Hollywood — Lena Horne at press time was signed to a one-week stint at Ciro's in Mexico City starting January 19. The famed singer-movie star was due back late in December from her European tour.

Pete Johnson Held Over

Hollywood — Boogie pianist Pete Johnson has been held over at the Circus Room, Ambassador hotel, Santa Monica.

Pomona's Palmento Open

Hollywood—A short distance from here, in the little town of Pomona—the brunt of all radio jokes—a new ballroom has been opened for the pleasure of local patrons. Spot is called the Palmento ballroom.

Cole Names 10 Most Hip Men

New York—Nat (King) Cole volunteered the information to columnist Ed Sullivan that he had selected what he considers the ten most attractive men. His list includes three members of the music world, Bing Crosby, Duke Ellington, and Stan Kenton. The others are Clark Gable, General MacArthur, General Eisenhower, Paul McNutt, Fredric March, Mayor O'Dwyer and Msgr. Fulton Sheen.

Along the same lines, Columnist Cholly Knickerbocker makes his selection of the world's ten worst dressed men. Only one member of the music profession rated, he finishing in seventh place. That's Leopold Stokowski.

Just thought you'd like to know.

Malneck Ork On Co-Op

Hollywood—Taking advantage of the recent Petrillo edict that net co-op shows can use live musical talent, the ABC Abbott and Costello airer switched to Matty Malneck December 24, dropping the Les Baxter singers.

Trio Buys Oxnard Nitery

Hollywood—Top Notchers, a musical and vocal trio that did so much for biz recently at the Florentine Gardens, are buying into the House of Strosburg, Oxnard, Calif., nitery.

West Coast Jazz Fans Don't Like Cleveland

Hollywood—Local trade observers here, recently complaining about the dirth of good jazz appreciation on the west coast, found solace in a recent report from Cleveland.

Announcement revealed that readers of the Cleveland Plain Dealer's radio page had picked Guy Lombardo for first place among dance bands.

Taylor New Basie Thrush

Hollywood—Count Basie has himself a new singer, name of Jeanne Taylor. She made several sides with the band here before the ban clamped down.



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To The Editors:

People who voted for Kenton haven't heard Raymond Scott's new band. Catch him, or any of his MGM records, and see how danceable and happy a band can be. His new enticing *Powerhouse* is far removed from the combostage, the stage a minority thinks he should turn back to. They haven't heard his new band!

Dave Swanson

Times Tough In Belgium

Antwerp, Belgium

To The Editors:

Although I am no professional musician, I get around with plenty of show people, my father being a musician. I thought it would interest you to know just what Belgians think about jazz, or better, know about it. I asked and asked all sorts of people, young and old. They picked Harry James as favorite soloist. Jack Teagarden and Nat Cole are also tops. Will Hudson is, I believe, the arranger for Stan Kenton. Anyhow, we want him as No. 1 arranger.

You'll probably not know it but jazz is in as bad shape here as it seems over in the States. That is according to the very bad influence jazz critics have on youngsters. Our national radio broadcasting system gives us only once a week a half-hour of what they call jazz, communicated in a very peculiar way by some men called jazz critics. So they spin Guy Lombardo's records under the program title: *This Is Jazz*. It kills me. And so feel hundreds and thousands of young Belgians who know and find their kind of music in the regular programs of AFN.

Sam Kartou

While We Blush

New York

To The Editors:

After reading your editorial of December 3 titled "Rudi No Badman" I can truthfully say that for the first time since reading D.B. I have respect and admiration for your attempt to be fair and print the truth as you see it.

Harold Robbins

To The Editors:

May I express my appreciation of the interesting articles and reviews in *Down Beat*. Coupled with information received and records, we in Australia manage to keep musically up to date. Our own bands as yet have not reached the standards of playing set by those in the U. S.

Ron Wenban

To The Editors:

Many thanks to a swell bunch

Rodman, Canal Zone

Caught In Spin



Boston—One of the busier Bostonians, bandleader Ranny Weeks, left above, interviews onetime bandman Harry Richman on the Weeks Record Rack. Ranny, who leads the band at the Latin Quarter, where Richman is currently appearing, also has two daytime disc jockey shows, Monday through Friday, on WCOP.

RAGTIME MARCHES ON

NEW NUMBERS

CHAPARRO—A son, Robert James (6 lbs. 6 oz.), to Mr. and Mrs. Raymond Chaparras, November 20 in Whittier, Calif. Dad is trumpet player.

JOHNSON—A son, Burchard Leroy (7 lbs. 13 oz.), to Mr. and Mrs. Cecil Johnson, November 9 in Inglewood, Calif. Dad is bassist with Pete Pontrell.

LANDERMAN—Twin boy and girl to Mr. and Mrs. Paul Landerman, December 15 in Hartford, Conn. Dad leads the band at the Hotel Bond there.

ADAMSON-ELY—Douglas Adamson, personal manager of Matt Dennis, and Nancy Ely, January 11 in Manhattan Beach, Calif.

ADAMSON-EMERSON—Harold Adamson, song lyrics writer, and Gretchen Emerson, December 18 in Los Angeles.

JANOFF-NELSON—Charlie Janoff and Anita Nelson, December 22 in New York. Both are with Leeds Music.

MULLIKEN-HAENSCHEN—John R. Mulliken Jr., Dartmouth student, and Roxanne Haenschel, daughter of orchestra leader Gus Haenschel, recently in New York.

REUTER-DODD—Bernard C. Reuter of Buffalo and Mary Jane Dodd, Chicago singer, January 10.

TORIN-HEINZE—Sid Torin, WHOM disc jockey "Symphony Sid", and Lois Heinze, model, recently in New York.

BELLINGER—Ezra D. Bellinger, 88, bandleader, December 23 in Watertown, N. Y.

BROWN—Seymour Brown, 68, composer and an ASCAP founder, December 21 in Philadelphia.

DE NUTRIO—Dan De Nutrio, 48, pianist, November 24 in Los Angeles.

DOTSON—Vincent Dotson, 28, trumpeter, November 19 in Madera, Calif.

HESS—Howard W. Hess, 64, director of the Cincinnati Conservatory of Music and newspaper music critic, December 26 in Ft. Thomas, Ky.

BODERO—Cesare Sodoro, 61, composer and radio and opera conductor, December 18 in New York.

WINTER—August Winter, 81, former musician and teacher, December 14 in St. Louis.

of people who write a fine magazine, one that makes my life bearable down in these jungles. Although they get here a few months late, I enjoy every bit of 'em. And believe me, they're hanging in shreds after being read so much. Not many cats in this outfit, but the ones that are here sure eat the mag up.

R. E. Smith SBY
U.S.S. Orion

'I Don't Want to Lick Anybody!', Petrillo States

In a recent interview, James C. Petrillo is quoted as saying, "You know, a lot of people have me doped out all wrong. I don't want to lick anybody. I just want to live. I want my boys to work and to be happy. I want everybody to get along."

All of which doesn't clarify but certainly does emphasize his attitude on the record ban and the possible future absence of musicians from the radio studios.

His concern, as has often been pointed out, is for the musicians, not a select few, but the hundreds of thousands from coast to coast and their continued success for many years to come.

The aims of the union in the Battle of the Ban are to obtain more job opportunities; make more money for the members, and have a guarantee that musicianship will not be pushed into the background by the centralization and mechanization of music.

It is the union boys' contention that records and transcriptions, as they have been used of late, particularly during the last year, have replaced more and more the live programs and, with them, live musicians.

As for the radio situation, as it concerns live musicians, the argument probably will not be settled until the eleventh hour when, at the end of this month, Petrillo will put on the line just what concessions he will allow the broadcasting industry.

The AFM contract with the radio stations of the nation expires with the beginning of February and, unless the broadcasting industry comes around to Mr. Petrillo's way of thinking, there's more than a strong possibility that all members of the union will henceforth keep themselves away from radio studios.

It is understood that both sides, the union and the combined radio, recording and television industries, are preparing high powered public relations campaigns to influence Joe Listener. It is doubtful, of course, if the opinion of J. Listener will carry any great weight at the conference table. Public indignation is a heavy item, but, because of a lack of good press agency, the Petrillo forces have seldom had the men on their side. Despite this, James C. and his cohorts have won every one of their major battles.

A good public relations campaign by the AFM at this time, finally should get the union a fair play in the eyes of the living room critics.

The main concern on the radio strikes circles around problems arising from the proposed use of musicians on frequency modulation stations and on television outlets. New items since the signing of the contract now about to expire, will affect musicians for some years to come.

One radio columnist poured some oil on the turbulent waters however, when he quoted a broadcasting executive as asking James C., "Suppose by Feb. 1, no contract has been arrived at with the musicians' union, and current conditions have not changed, will your men be pulled out?" To which the czar is reported to have said, "No!"

But even oil on water is inflammable.

Another slant is the report currently making the more reliable rounds that Congressional interests have been in huddles with Petrillo discussing several proposed items for introduction into the Capital meetings, among them one prohibiting the playing of records in radio stations throughout the country and a revision of the copyright law that would allow the AFM some royalty payments for the use of discs in coin machines, if the obvious stumbling blocks can be eliminated.

Well, whatever happens, Petrillo is certain his forces will stick with him, just as they always have, as was pointed out in one of his recent quotes, "You can be sure we will protect the boys and you can be sure the boys will stick with us."

by Eddie Ronan

REEDS GILBERT



©1948
Chicago
Dec. 26, 1947,
at Lake Michigan
HOTEL,
Portland, Ore.

THE HOT BOX

South Side Revival Sees Evans At Hive

By GEORGE HOEFER

Jazz of the Dixieland variety has had a renaissance in the Windy City. Ever since the very successful Jazz Ltd. opened last June with the Doc Evans Dixieland Five packing them in like sardines in a tin, the spots have been veering towards the Royal Garden-Tin Roof blowers.

The remote Rag Doll club reached into the safe and engaged probably the most expensive small combo in the business—Louis Armstrong's semi-dixie group featuring Jack Teagarden, Barney Bigard and Sid Catlett. It paid off, but the follow-up of Jess Stacy with Edmond Hall and Wingy on the side couldn't compete with the better Dixie close to the loop...

When Evans moved out of Jazz Ltd., owners Bill and Ruth Reinhardt brought to town the biggest Dixieland attraction outside of Louis Armstrong, the one and only Sidney 'Pops' Bechet whose soprano sax lead has given the house band consisting of Munn Ware, Reinhardt, Danny Alvin, and Floyd Bean a strong second

wind. Sidney is playing greater than ever as his new Blue Note records will attest. His twelve inch Blue Note of High Society tops all other renditions of that New Orleans traditional tune.

Loop Had Monopoly

The Dixieland surge moved to the center of the downtown sector when Frank Holzfiend changed Lipp's Lower Level to the Blue Note and imported from New York Muggsy Spanier, with Miff Mole, Tony Parenti, and Dave Tough. The Spanierites stay on, while the alternate groups of a more modern type change every four weeks. Jimmy McPartland has been alternating Royal Garden Blues with How High The Moon at the Brass Rail for many months, switching recently to the

Capitol Lounge on State street. Last week the Dixielanders reached the South Side when Doc Evans' New Dixieland Band moved into the Bee Hive at 55th and Harper, where modern jazz had been holding sway for the past year. Doc is using a five piece combo consisting of Don Thompson—trombonist from Minneapolis, Dick Pendleton—clarinet, Eddie Tolck—drums, and Mel Grant—pianist who played with Doc as well as with Bechet at Jazz Ltd. Doc Evans of course will lead and play trumpet. This is the first time since the days of the Midway Gardens that Dixieland of the Tesch-Muggsy kind has been played east of Cottage Grove.

Disc Auction

MISCELLANY: The Cornell Rhythm Club held a gigantic record auction last month. Many of the Club's 375 members put up records for auction. Several well known collections were represented; Marshall Stearns, prominent jazz critic, Cornell Rhythm Club advisor, and English professor at Cornell, offered many of his 8,000 rarities; likewise George Frey, owner of an almost complete Ellington set; and Don Townsend, who has 7,500 Collector's specials. The Club plans a jazz concert in May using either Duke Ellington, Lionel Hampton,

JATP Goes Abroad For Spring Concerts

New York—Jazz At The Philharmonic, Norman Granz' jazz unit, has been signed for the International Jazz Festival on the French Riviera from February 16 to 25. With the outfit will go Coleman Hawkins, Flip Phillips, Howard McGhee, Ray Brown, J. C. Heard and Helen Humes. The piano, alto, and tenor spots are still to be filled.

Stan Kenton or Woody Herman. JAZZ ON THE RADIO: Charlie Harris, staff announcer and disc jockey at WJHP, Jacksonville, Florida, has a series of 15 minute shows called The Jazz Review, aired from 11 to 11:15 a.m. Monday through Friday. The recent Jacksonville Hooper ratings have revealed the fact that Charlie's show is tops for the time, rating higher than the net shows carried by NBC, ABC, and CBS including the popular Breakfast in Hollywood show. As a result Harris has added a half-hour Saturday morning jazz show.

Solid As A Rock

Miami—Stan Rock, New York be-bop trumpeter, opened at the Circus Bar here January 10, with small combo made up of George Osgood, tenor; Harry Biss, piano; Don Helfman, bass; Herb Wasserman, drums.

Opening in Nice February 16, the group will make six continent-wide broadcasts during concerts in Paris, Geneva, and Copenhagen.

Date was set by the Nice Music Festival Committee together with Radio Diffusion Francaise. Granz himself will comment in French (sic) over RDF on two of the concerts.

The group, like the Louis Armstrong combo, will fly to and from the series by Air France.

May Sell Masters

Granz' spring plans upon return to the States were somewhat confused. He had originally planned to return to the west coast, with the sale of some of his 25 recorded but unreleased albums in mind. At press-time however he was talking about launching his sixth concert tour with emphasis on theaters and college dates.

Detroit Concerts Next

Granz, in NYC for conversations on tax and record matters, pulled out for Detroit last week after making a South American side at Carnegie Hall, with Neal Hefti directing a band including nine strings and bongos. Granz is collating in Detroit with "Jack The Bellboy," Ed McKenzie, to put on a series of concerts similar to what jockey Freddie Robbins does here with Ernie Anderson. Series is slated to start late next month.

Mosely Didn't Spm

New York—Rumors spread around town that Saub Mosely had disbanded his combo evidently are grossly exaggerated since investigation reveals that he and his boys are playing at the Esquire Club, Valley Stream, Long Island. Featured with the trombonist are Bob Carroll, trumpet; Willard Brown, alto sax; Abe Baker, bass; Clarence Johnson, piano, and Tommy Benford, drums.

Morales Follows Mooney

New York—Basing his selection on the unusual success of the Sunday rumba sessions, Frank Dailey has signed Noro Morales and his orchestra to follow Art Mooney into his Meadowbrook at Cedar Grove, N. J.

Morales will begin a three-week engagement at the Pompton Turnpike spot February 8. Mooney and his band opened there New Year's Eve.

Gray Ork To Mocambo

New York—Chauncey Gray and his orchestra set out on their annual vacation jaunt from El Morocco, swank East Side niter here, to open at the Mocambo, Hollywood, for a limited engagement beginning January 9th. They'll return east for the spring season.

Venuti's Tune Plugged

New York—Joe Venuti, the virtuoso of the violin and orchestra leader, may be on the road to fame as a composer. Ain't Doin' Bad Doin' Nothin', penned by Joe, is slated for a strong campaign by its publishers, Edward Morris Company.

Louis To Billy Berg's

Hollywood—Louis Armstrong returned to Billy Berg's Vine street spot Dec. 24 for an indefinite stay. Armstrong's band is being spelled by the Connie Jordan unit.

Jacquet To Victor Fold

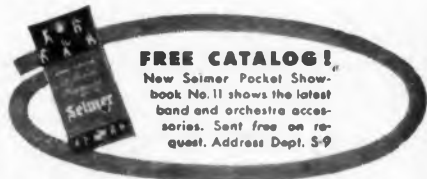
New York—Illinois Jacquet, who up until January had been followed by Apollo, switched last month to Victor, did 12 sides before B-Day.

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Roy Kral Plays, Scores, Studies To Improve

By Sharon A. Pease

The vast number of talented young musicians making an important contribution to progressive American dance music include many who are not well-known today but are destined to be heard from in the near future. Typical of this group is pianist-arranger Roy Kral (pronounced Crawl). His piano stylings are a feature of the George Davis Quartet which has appeared at various Chicago swing spots including Jumpdown, Club Detour, Argyle Show Lounge and the Bee Hive. He also scores most of the material for this unit and the backgrounds for the group's vocalist, Jackie Cain. In addition he does a regular schedule of arrangements for studio orchestras at radio station WWJ, Detroit, and has done considerable writing for Charlie Ventura.

Kral, who is 24 and a native Chicagoan, began the study of piano when five. After seven years of formal training he began experimenting with dance music and had his own orchestra while in grammar and high school. "I was interested in arranging from the start," he recalls, "and utilized the ideas I picked up from phonograph records. The chief early influence on my piano style was Teddy Wilson."

Headed Own Band

The summer following graduation from high school he took a five-piece combination to a Wisconsin resort. After returning to Chicago he spent brief periods with Charlie Agnew and Henri Gendron before organizing his own 13-piece outfit. "We worked around the Midwest for a year



Roy Kral

and a half," he says. "The band was improving steadily and we had just followed Fletcher Henderson into the Hollywood Club in Kalamazoo when I exchanged my band uniform for one issued by the army."

Roy was in service for three and a half years. After a year and a half with Wayne King's army band he became leader-pianist-arranger of a band that divided time between Battle Creek and Detroit. During this period he conducted regular broadcasts over WWJ Detroit. This led to his becoming a staff arranger for that station following his discharge from the army. He left Detroit to travel with the Georgie Auld band and decided to remain in Chicago when that group finished the El Grotto and Jumpdown engagements last year.

Kral is a serious musician and constantly strives for improvement in his playing and arranging through diligent study. He says, "I am especially fond of the works of Stravinsky, Ravel and the contemporary modernists. I enjoy

their exotic chord sounds and like to employ them in my work."

Shows Bop Influence

As a style example Roy has chosen an original titled Summer Song which reflects a definite bop influence. The introduction opens away from the key with an A minor seventh chord plus major ninth, and progresses through the wheel of fifths into the tonic opening of the chorus. The second and fourth measures of the introduction contain a typical bop harmonic interperlation, i.e. a dominant seventh chord with chromatic alterations. For example the conventional treatment of D seventh chord in the second measure would employ A, C plus major ninth, E. Whereas the bop idea uses A flat, C plus minor ninth E flat. The fourth measure is the same plan based on a C seventh chord. (Also twenty-second measure of chorus based on D seventh chord.) The outstanding characteristics of the chorus include: A melody that often rides the upper rim of extended harmonies—ninths, sixths and elevenths (measures 2, 3, and 5). The second degree seventh as a minor instead of the usual dominant construction—G minor seventh instead of G seventh (measure 2). Whole tone harmonies (measure 6). Half step dissonance (measure 17). Measures 4, 8, 15 and 16 are perfect examples of bop melodic phrasing and are typical of the style employed by solo instruments. This melodic phrasing (including rhythmic structure and phrase length) is be-bop's unique contribution to modern music.

(Ed's Note: Mail for Sharon Pease should be sent to his teaching studio, Suite 715, Lyon and Beals Bldg., Chicago 4, Ill.)

Thelma On Roof

New York—Thelma Carpenter has been mumbin' at Spivy's Roof here for the last two weeks.

Relaxed Bop Tempo

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All advertising copy must pass the rigid censorship which has constantly protected Down Beat readers from the unworthy.

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MISC.

NEW SONG PARODIES—1947 list free. Manny Gordon, 819 W. North Ave., Milwaukee, Wisconsin.

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Meissner professional portable combination 33 1/2-78 RPM, Microphone, case, complete \$130. Box A-493, Down Beat, Chicago-1.

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288 ACCORDIONS at half price.

Send for price lists. 27 Perkins St., New Haven, Connecticut.

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WANTED—Commercial Dance Musicians who are not planning on going to school. Don Strickland, 206 W. 10th, Mankato, Minn.

Fans Mull 'How Fine Can Frankie Get?'; Win Stuff

New York—During the personal appearance of Frank Sinatra at the Capitol Theater, a contest was conducted among his fans to find out whether they preferred "The Voice" on stage, screen, radio, or recordings. Upwards of 2,500 letters were received with the majority expressing the preference of hearing their boy on recordings, stage finishing second best, then screen and, finally, radio with the least number of votes.

AT LIBERTY!

FEMALE VOCALIST—24, experienced. Combo, band, vocal group; radio. Midwest, Box A-494, Down Beat, Chicago-1.

Six winners, all feminine, were awarded albums of Frankie's platters. They are Mrs. Cynthia Gross, and Janet Wolfenstein, of the Bronx; Belle Pastor of New York City; Mrs. J. B. Teal of Bronxville; Joanne Goodman of Valley Stream, and Cornelia Smith of Aurora, Ill.

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wants location for summer. Not sticky. Vocalists. Band leader, 123 Blumont, Manhattan, Kansas.

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MINNEAPOLIS DUO BACKS Successful Jazz Concerts

Minneapolis—Under the guiding hands of disc jockey Leigh Kamman and collector Bob Smith, a series of Sunday afternoon jazz concerts was initiated last month. The affairs are named "We Call It Jazz," run 2 1/2 hours on an average, and are presented in the Radisson Hotel's grand ballroom, starting at 8:30 p.m. Tariff has been a reasonable ninety-five cents.

THOSE RECORDS YOU WANT

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devoted exclusively to jazz music. Complete new stock of new releases, blues, out of print items. Mail orders our specialty. Send your want list. JAZZ MAN RECORD SHOP, 6420 Santa Monica Blvd., Hollywood-38, California. Established 1938.

Kamman and Smith plan to present one name guest per week, have been scouting Chicago for talent. Cornetist Doc Evans played the second performance. Program notes were written by Eddie Condon, Smith's brother-in-law.

FALKNER BROS. RECORDS - 383

Columbus Ave., Boston, Mass.

Programs are varied, with Tony Bastien's (ex-Dunham tenorman) Trio, Percy Hughes' bop combo, singer Bob Locken, and a dixie band... the same men will back each week's guest star.

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Your satisfaction guaranteed. Malcolm Lee, 344 Primrose, Syracuse-5, N.Y.

COLUMBIA INKS HARPER

New York—Toni Harper, pig-tailed little singer who copies Ella and Rose Murphy, has been signed to a Columbia contract. She's a protégée of Al Jolson, has been heard with him on his Kraft air show.

YOUR SONG RECORDED

Vocal-Orchestra \$10.00. Piano Arrangements—\$10.00. Music printed. Freshings Catalog—details (stamp). URAB DB, 24 West 34th St., New York-1.

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New York—Patrons at Eddie Condon's are getting slightly annoyed at the length of time the band is off the stand these days. Modification is in order when they find the band down in the basement, building a model railroad under the supervision of Wild Bill Davison.

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Send for free interesting catalog listing hundreds of latest arrangements. Jayson Ross Music Co., 3433 DeKalb Ave., Bronx-67, N.Y.

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DIGGIN' the DISCS WITH MIX

New York—Looking back on the platters heard in 1947 before plowing into those of the year at hand, there are several definite trends. Good swing tradition are becoming of the two-beat or bop variety have provided the best jazz during the year. Vocalists have been source of some pleasure with Sarah Vaughan and Frankie Laine improving their wax output constantly. Young Vic Damone is proving a potent and listenable threat in the "mash-pash" ranks; his counterpart, Mel Tormé, started out in high, at the year's end, seemed to be having trouble with overstylization. Nat Cole has moved on inexorably making good vocal record after good vocal record, but still not giving his followers in the jazz department too much to hear. The Latin department is picking up noticeably, with the brothers Morales having caused a lot of leaders to count claves instead of sheep. Recording has improved, even if everybody and his brother is now an expert on echo-chambers.

Symbol Key

- ||||| Tops
- ||| Tasty
- || Tepid
- | Tedious

Supposedly you are now required to pick the people who will make this year's hit records. That is at best a bootless argument—certainly with the recording ban in effect. As for predictions on that, let's wait a month and see what happens. A lot of record executives, when they get back from vacations, are going to be mighty sick at some of the turkeys they made during those harried weeks before the ban.

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Makers of Quality Band Instruments

I've heard a few tests that even by the most charitable standards are not normally releaseable.

HOT JAZZ

ILLINOIS JACQUET

||| *Jacquet Blues*
|| *Don't Blame Me*
Jackrabbit playing quietly on a conventional blues, helped out by Emmett Berry's big-toned trumpet. Not extraordinary, but well-done. Blame is all right but done in the Hawkins tradition, it lacks the complete harmonic mastery of the Bean. (Savoy 651)

CHICAGO ALL-STARS

|| *Greenlight*
|| *I Love You Mama*
Rough blues, with nothing redeeming in the vocals or solos. (Columbia 37595)

OTTO HARDWICK—BEN WEBSTER

|| *I Remember Your Eyes*
|| *Blue Belles Of Harlem*
Otto Hardwick playing an original on alto, helped out by the Casey guitar and Jimmy Jones on piano. His tone has that peculiar whistling quality notable on a lot of Ellingtonia. Harlem is the Duke selection he never did on commercial wax, but has used several times since as a thematic source. Both Jones and Webster do well at making clear what is essentially a big band exposition. (Wax 105)

EDDIE CONDON & MOB

|| *Rose Room*
|| *Nobody Knows Ya When You're Down And Out*
|| *Mandy*
|| *Tell 'Em About Me*
|| *Save Your Sorrow*
|| *You Can't Cheat A Cheater*
These sides were made four years ago. *Rose Room*, played slowly, has some listenable Benny Morton trombone. *Out*, that delightful Joe Bushkin piano tune, never quite justified by the ideas played and *Mandy* good Kaminsky trumpet in the ensembles. Unsung but the most dependable membre d'orchestre all the way

Wyatt Teams With Hines

New York—Bob Wyatt, bop organist at Joe Well's Music Bar uptown, who until recently was teamed with pianist Billy Taylor, did 20 sides prior to January 1 with Earl Hines for Sunset.

through in long Bob Casey, whose bass work, though unspectacular, consistently holds the rhythm together and pushes the soloists. This is workmanlike two-beat jazz, but I doubt whether Milt Gabler would say they are anywhere near the best he has ever pressed on his label. (Commodore 12)

COOTIE WILLIAMS

||| *Echoes Of Harlem*
|| *Sweet Lorraine*
What memories of the old Ellington band Harlem brings back Cootie wisely plays it just with his rhythm section, since his band couldn't achieve the Ellington flavor. Despite some meaningless vocal echoing, it's one of his best records since he went on his own. It also is an indication of how Ellington sidemen are lost outside of their natural habitat. Lorraine uses two added reeds, has Cootie staying close to the lead line all the way through. (Majestic 1171)

GEORGE BRUNIS

|| *I Used To Love You But It's All Over Now*
|| *I'm Going To Sit Right Down And Write Myself A Letter*
|| *DDT Blues*
|| *In The Shade Of The Old Apple Tree*
|| *Sweet Lovin' Man*
|| *Wang Wang Blues*

George, evidently having tacked the second "e" back on his name, made these six sides in January and April of 1946. He vocalizes on the first disc, my submission in the contest for double-faced records with the longest titles, which includes a good beat, and excellent Johnny Mince clarinet. As for *DDT*, first it was hooch then tea and now insecticide. Shows you what's happening to the business. Mince once again stands out because of the drive in his playing, even against Brunis and Wild Bill Davison, neither of them retiring gents musically. Brunis changes the lyrics on *Man to Gal* which butchers the elementary rhyme scheme involved, but it shouldn't bother any one too much, since the music is almost as innocuous. Only straight instrumental of the group is *Wang*. (Commodore 13)

ALBERT AMMONS

RHYTHM KINGS

|| *The Breaks*
|| *Groovin' The Blues*
A famous name in records this — since Albert made some Decca

over a decade ago that were considered great hot discs. With the rhythm including Israel Crosby and Big Sid Catlett, these sides can't help moving. *Breaks* is a series of blues cadences with each soloist taking the fill ins. Both in this and *Blues Don Byas'* tenor comes in first. (Commodore 609)

BOB CROSBY

|| *Millenberg Joys*
|| *That Da-Da Strain*
Two re-issues of sides made when the Crosby band had passed its peak. There is a good tenor bit by Eddie Miller on *Joys*, and some Stacy piano on *Strain*, but the old hell-for-leather jazz feeling isn't to be found on these carefully put-together choruses. (Decca 25293)

ALLAN EAGER—STAN GETZ

||| *Symphony Sid's Idea*
|| *And The Angels Swing*
Idea gives you some idea of Eager's quite astounding fluency of tenor ideas, mentioned in a review in the December 15 *Beat*. This side however is not his best playing. *Swing* by young ex-Goodman Stan Getz has bursts of unusual playing, but a few sections where he searches for ideas. Savoy by the way is now billing bop sides as "Be Bop" right under its title line. (Savoy 909)

ALBERT AMMONS

|| *SP Blues*
|| *Hiroshima*
|| *St. Louis Blues*
|| *Shuffle The Boogie*
First two, besides Albert's striking piano, have the tenor sax of his son Gene. *Hiroshima* sounds suspiciously like Nagasaki, one of Albert's favorite tunes. He plays *Louis* at that well-worn rent party tempo, which still has a warming hearthside quality no matter how often you hear it. Ammons is not a pianist loaded with ideas, but he certainly has beat and to spare. (Mercury 8053, 8054)

BILLY TAYLOR'S BIG 6

|| *Twinkletoss*
|| *I Don't Ask Questions, I Just Have Fun*
|| *Well Tailored*
|| *So You Think You're Cool*
Four sides by the young piano player backed up by John Levy (bass), John Collins, (guitar) and Deniz Best (drums). He's fast, has a good harmonic ear. Sometimes he doesn't quite finish his phrases and lets his right hand speed get away from him, but for all this he's a bright light on the piano horizon. Second and fourth sides are vocals on Taylor originals. (HRS 1038, 1039)

JOE LUTCHER

||| *Stratocruiser*
|| *Sunday Blues*
|| *Be-Bop Blues*
|| *Shuffle Woogie*
Four sides by Nellie's alto-playing relation. *Stratocruiser* is one of these up jumpers all the Kansas City-styled units have played for years, with Bill Ellis' tenor featured. *Blues* is for Lucher's alto and vocal, played something like the old Floyd Ray band. *Propaganda* leers its ugly head in *Be-bop* which includes such lines as "You can play your be-bop but let me (Modulate to Page 14)

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Jumped from Page 13! play the plain old blues. . . It's a good old kick that's ahead of the music rules. . . Hmmm. Beat on both sides of this one is the shuffle that Louis Jordan uses constantly. (Capitol 40052, 40071)

BUNK JOHNSON

Where The River Shannon Flows

When The Moon Comes Over The Mountain

Je-De

Poor Butterfly

The purity of Johnson's musical expression can be heard on these sides, but also a weak tone which often wobbles in its upper register. He's backed by piano and drums, seems to have trouble fitting with them. He's decisively out-of-tune at the start of Mountain; perhaps I'm terribly soulless, but it seems to me that a guy should make the sounds come out of his horn reasonably well before he starts worrying about jazz conception. That goes for boppers and New Orleans alike. Butterfly is strongly related to A Pretty Girl Is Like A Melody, a fact the pianoplayer's changes do not take into account (American Music 517,518)

EARL HINES' TRIO

Squeeze Me

I've Got A Feeling I'm Falling

Honey-suckle Rose

My Fate Is In Your Hands

Seems to me these four sides were originally issued in a Fats Waller memorial album about five years ago. With Albert Casey and Oscar Pettiford backing, Hines plays adequate piano, but nothing to live up to his rep as a jazz giant. Compare this Honey-suckle to either his old Decca or the Vocalion made with a small group ten years ago. This is no question of his playing an old style—he simply played better ten years ago than he does now. (Signature 28100, 28110)

JOHNNY DODDS

Bowaway Blues

Hot Potatoes

Dubbings from old Paramounts, these are interesting as samples of the Dodds clarinet style, though there are better around. Potatoes is marked as being accompanied by wood-blocks—it sounds much more to me like cymbals which sound like wood blocks because of the poor high frequency response of the records. There are quite a few hot men playing today who emulate Dodds' style without his power or ease—and then again in twenty years, there should be some improvement. (Century 3010)

FATS NAVARRO—KAI WINDING

Eb Peb

O Go Mo

Peb ear-worthy for Leo Parker's skillful negotiation of the baritone sax in the agonies of solo creation. Navarro goes up, doesn't come down, no storms arise while he's up there. Winding's trombone and Eager's tenor sax are heard to advantage on the flip-over. (Savoy 905)

THE BE-BOP BOYS

Thriving From A Riff

Opus De Bop

First side spots Charlie Parker's also along with Miles Davis' trumpet, while the second goes to Stan Getz' tenor. The Bird is certainly no slouch at playing—the more you listen to him, the more sense his musical perkiness makes. Thornhill has made this tune by

the wpy, which was originally one of the -ology series the Bird made on the coast. (Savoy 903)

EDDIE DAVIS

Calling Dr. Jazz

Stealing Trash

Another bop tenor man playing well this time with ideas and few tricks. Best part of the side is Fats Navarro's trumpet solo, a pudgy young man, worth watching. (Savoy 907)

J. J. JOHNSON

Coppin The Bop

Jay Jay

When he's on, Johnson is one of the best young trombone men in the country, one of the very few who can successfully negotiate the pitfalls of the Gillespie style on trombone. Unfortunately with the exception of a few bars towards the end of his Jay solo, not enough is present here to prove the above. (Savoy 915)

LOUIS ARMSTRONG

Star Dust

Wrap Your Troubles In Dreams

One of the famed 1931 Okeh's. This was Louis playing when every solo was a jazz gem—and they still are. Anyone who likes jazz of any style, doesn't like these solos, has sincere condolences coming. Both sides, made with big bands, include Armstrong "singing" in his emery-board fashion. By the way, notice that Louis plays Stardust as a stomp, not a ballad. (Columbia 37808)

EDDIE MILLER

You Oughta Be In Pictures

Muskat Ramble

The tenorman leading a band including a lot of ex-Bob Crosby-men in a slow lacy ballad and an oldtime jazzier the Crosby crew used to do. Stan Wrightsman's locked-chord style piano, well-done, sounds a bit strange with the other jazz present. Ray Bauduc still impresses as being an unsteady drummer, just as he did with Crosby. There is, however, a lot more happening on these sides than most of the two beat jazz that has been released lately. (Capitol 40039)

BENNY GOODMAN SEXTET

Hiyah Sophie

Baby Have Ya Got A Little Love To Spare

Sophie is a Handful of Keys-styled affair, tossed together by pianist Mel Powell who with Red Norvo is included in the Sextet on this date. His Wilsonings are both tidy and a pleasure to listen to. Benny confines himself to playing A Handful of Keys. Baby is vocaled by guitarist Al Hendrickson in the new style of having one face on each jazz platter vocaled. (Capitol 462)

JESSE PRICE

Nagasaki

Jump It With A Shuffle

The well-known Kansas City drummer who came east originally with Harlan Leonard's band comes on with a shout side, backed by more slow rocking shuffle. The Eddie Miller-sounding tenor is Dave Cavanaugh, on the date with several more Capitol house-men. (Capitol 40047)

HERBIE FIELDS

Star Dust

OK Sarge

The bandleader does the Carmichael ditty on alto, indulging in so many slurs and staccato runs as to make those who remember his great hot jazz at George's in the Village blink the ears in astonishment. This is about as bad a demonstration from a good musician as you'll ever get. Slam Stewart creeps up on the other side, along with Al Casey's guitar and some drum solos, which from the rim shots sound like Lionel Hampton. (Savoy 854)

THE VIVIEN GARRY QUINTET

I'm In The Mood For Love

Operation Mop

Five west coast girls playing good jazz, including some stuff Smithian sounding fiddle. Piano sounds like Wini Beatty, while the bass must be that of Mildred Garrison. (Victor 20-2352)

IKE QUEBEC'S SEVEN

The Masquerade Is Over

Basically Blue

Quebec on a Hawkins groove, playing the old pop tune up tempo. Blue, written by Milton Hinton, is a blues setting for his bass work. Not only does he play well, but leader Quebec sounds far more relaxed and idea-loaded than the flipover. (Blue Note 539)

ART SHACKLEFORD SEXTET

You're Driving Me Crazy

Guitar Stomp

Bad playing by a group including clarinet, rhythm and accordion. Backing has been a juke favorite as done by Arthur Smith. This is just about as bad musically. There are too many good young guitarists around to hand this any roses. It will sell today; but as a musical influence it's meaningless. (Modern Music 20-515)

CHARLIE PARKER QUARTET

Bird's Nest

Dark Shadows

Nest opens with Parker racing all over his horn, and Errol Garner playing an unusually straight form of jazz piano in back of him. Shadows is a vocal, sung by Earl Coleman, built basically on the blues. It's especially interesting because it displays Parker at a different tempo and type of tune that he usually essays. Garner, in a more comfortable framework, plays as per usual. (Dial 1014)

DEXTER GORDON—WARDELL GREY

The Chase (Parts I & II)

A couple of tenor men, Gordon and Grey, slug it out, backed by rhythm. The second man's ideas and tone stack up as better, but neither play enough to carry an interesting idea for two whole sides. (Dial 1017)

MARY LOU WILLIAMS

Mary Lou

Kool

The pianist playing with trumpet, guitar and bass (Graham Moncour of Savoy Sultan fame), proving once more that there is no femme musician in the country within miles of her. Mary Lou includes some verbal extolling of piano-playing by members of the band, but leaves some room for her sparkling tone and excursions into chordal coloring. Kool has some inexcusably sloppy guitar and muted trumpet at the outset, all made up for by her playing. Mary Lou, like Coleman Hawkins, is one of the few and amazing musicians who have been top-notchers for over 15 years, yet are staying up with everything that any young jazz man today is playing. (Disc 833)

TADD DAMERON

Our Delight

The Squirrel

A sample of the scoring the fine young pianist is turning out these days. This is bop a-swinging with Shadow Wilson and Nelson Boyd pacing the rhythm. Delight includes excellent solos by altoist Ernie Henry and trum-

pet man Fats Navarro. (Blue Note 540)

WNEW SATURDAY NIGHT SWING SESSION—VOL. II

Sweet Georgia Brown

(Parts I & II)

High On A Windy Mike

(Parts I & II)

One of these super-date gatherings with Buddy Rich, Ralph Burns, Chubby Jackson, Charlie Ventura, Allan Eager, Bills Harris and Fats Navarro officiating. Brown side I is Ventura and Harris, with Bill falling over on II too, splitting it with Allan Eager's tenor, which is extremely good. Navarro plays well before Buddy Rich starts ripping the place apart on III. Though technically as sure as ever, Rich has put better drumming on wax. Mike is a head riff Ventura, Burns and Harris used to play together all the time (these records were made on an April 12, 1947, air shot). I is primarily split between Burns and Jackson, with Ralph coming up with some of his surprising harmonic inventions. Navarro's chorus is a sample of how melodic and integrated some of the better bop musicians are learning to be. The accordion you hear on side III belongs to Roy Rogers who heads the WNEW house band, included on the broadcast. There is an amusing chase chorus between Jackson and Rich on III with the riff finishing things off. This is a good album, with Burns,

Eager and Navarro contributing the most music. There isn't as much excitement as you would expect from these names, nor does that the flat ping of an amplified bass yet sound as good on radio or records as the normal instrument. (Vox VSP 310)

LOUIS ARMSTRONG

Fifty Fifty Blues

Some Day

Armstrong, Teagarden and their cohorts playing a Billy Moore score. Duo vocals and solos again, this time not so good as in their first dual appearance. Backed by celeste, Louis plays an original with vocal added. (Victor 20-2530)

CLYDE BERNHARDT

Blues Without Boose

Blues Behind Bars

A straight blues session enhanced by Pete Brown's alto sax, and notable because of piano manned by Leonard Feather under his write-name. He favors four to a bar, stomp rhythm, and outside of a few boogie woogie and right hand triplet fill-ins refrains from soloing. He did, however, write both the tunes used. (Musicraft 506)

JACK TEAGARDEN & LOUIS ARMSTRONG

Jack Armstrong Blues

Rockin' Chair

Louis and Big Gate backed by the men with whom they have been playing a lot in concerts, both of them play ideas you have heard them do before, but it still is such accomplished playing as to be a musical pleasure. The band, with Cozy Cole, Al Hill and John Rough (Guarnieri) on rhythm

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FEIST RHYTHM AIRS. JA-DA SUNDAY HOT LIPS TIGER RAG CHINA BOY I NEVER KNEW WABASH BLUES LINGER AWHILE PEG O' MY HEART ONE O'CLOCK JUMP SANTA CLAUS IS COMIN' TO TOWN DARKTOWN STRUTTERS' BALL I'LL SEE YOU IN MY DREAMS WANG WANG BLUES I DON'T KNOW WHY SLEEPY TIME GAL MY BLUE HEAVEN AT SUNDOWN RUNNIN' WILD JOSEPHINE SIBONEY

MILLER RHYTHM AIRS. DIANE CORAL SEA GREAT DAY ROSE ROOM DOLL DANCE TIME ON MY HANDS AFTER I SAY I'M SORRY HAWAIIAN WAR CHANT MY LITTLE GRASS SHACK DO YOU EVER THINK OF ME MORE THAN YOU KNOW FOUR OR FIVE TIMES ONCE IN A WHILE I CRIED FOR YOU U'L LIZA JANE WHISPERING CHARMARINE SLEEP WEDDING OF THE PAINTED DOLL

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swings behind him, gives him support of a sort Louis hasn't had on records in a long while. There is one definite difference in Louis' playing these days: his tone is noticeably smaller than it used to be, regardless of whether he is on or off with respect to ideas. Chair is the duo-vocal act the two jazzmen have been using in recital—by certainly work well together. (Victor 20-2348)

JUNIE COBB

Chicago Buzz
East Coast Trot
Historical interest: Johnny Dodds' clarinet along with the Cobb alto, both dubbed from an original Paramount. (Century 3000)

WILL BRADLEY—YANK LAWSON

I Found A New Baby
Just Me Blues
The two hornmen leading a crew of studio musicians (plus James P. Johnson, piano) who sound delighted to be playing beyond the confines of soap opera music. Some of Lawson's ideas may be classified as old fashioned, but his power and driving tone don't hurt. Best jazz is probably that of clarinetist Ray Eckstrand. (Signature 28120)

BEN WEBSTER'S QUINTET

As Long As I Live
All Alone
Top-notch melodic jazz by pianist Jimmy Jones and trumpet Bill Coleman on Live. Jones demonstrates on Alone how utterly at ease he is playing stempo ideas against a driving rhythm section—a not too-easy stunt. (Wax 104)

STUFF SMITH

My Thoughts
My Blue Heaven
These sides were made seven years ago when Jonah Jones was still with Stuff and when he wasn't using the horrible Gypsy vibrato he parades today. Thoughts is an original he fiddles all the way on, staying ornately with the melody line. Blue starts with his

clowning vocal, unfortunately continues with the clowning during his violin solo. Jonah Jones tries desperately to bring more order out of the chaos on the final chorus, but is swamped. (Commodore 600)

SIR CHARLES THOMPSON

Tunis In
Mad Led
Two sides by the pianist who wrote Robbins Nest. Most interesting facet is the wild baritone of Leo Parker on Led. (Apollo 773)

CHU BERRY

Chuberry Jam
Meelestrom
Two previously unissued 1937 sides from the same session (I think) where Chu made that excellent Limehouse Blues with other members of the Calloway band. Hearing him again only makes his 1940 death more regrettable. With his big tone, facile technique, utter ease in the face of any tune or tempo, it would have been interesting to see what Chu would have played today. The riffing by today's standards sounds elementary. However the Mousie Randolph trumpet and Berry solos are worth hearing. (Columbia 37571)

SID CATLETT

What's Happenin'
Before Long
Good solos here by pianist Billy Taylor, trumpet Dick Vance and tenor Coleman Hawkins. Long is a ballad credited to Sid and his wife, Gladys. (Super Disc 1023)

LUCKY THOMPSON

Just One More Chance
Boppin' The Blues
Another all-star date, this one made on the coast, headlining the saxing of too-little known Lucky Thompson. With a lighter, slicker Hawkins style, he rizzes through Chance, plays very well. Blues, race-track style, gives Dodo Mar-morosa his first wax appearance in some time, and both his stuff as well as the following trumpet

of Neal Hefti are good. The delicate sike of Benny Carter, the speed guitar of Barney Kessel, Thompson, and the ensemble take the side out. Not great jazz but an indication that easily good musicians can flip off recordable solos at high velocity. (Victor 20-2504)

SERGE CHALOFF—FATS NAVARRO

A Bar A Second
Fas Girl
Side 1 is by the talented young baritone man playing with Woody Herman's new band. The ideas are good, though not as deftly played as he usually manages to do, even on this cumbersome instrument. Also included are Red Rodney trumpet and Earl Swope trombone solos. (Savoy 908)

COLEMAN HAWKINS

The Way You Look Tonight
Been-A-Bo-Bo
Hawk off on another of his long meter specialties (playing the tune full tempo while the rhythm doubles 4). His tonal bend and knowledge of changes is still hard to match in the tenor field. The back-to-bop shows his willingness to play anyone's style and play it well. On both these sides however Hawk plays ably, but sounds a little disinterested. (Aladdin 3006)

LESTER YOUNG

One O'Clock Jump
Jumpin' At The Woodside
The piano on Jump sounds as though it's been tuned with boxing gloves, recorded in a hayloft. There is nothing of interest, with Lester playing better but also managing to get lost several times on the reverse. (Aladdin 200)

SWING

CAT ANDERSON

Cat's Boogie
For Jumpers Only
Boogie sounds much like the up-town rock the Erskine Hawkins crew affects, and is just as roughly played. Cat Anderson's trumpeting is limited to some polite screaming. Only is better with Anderson playing lower and better until he gets in a fight with the drummer. (Apollo 774)

WALTER FOOTS THOMAS

Londonderry Air
Just Like That
The ex-Cab Calloway reed man now teaching arranging in New York City put together this session with a group of star reed men including altoman Hikon Jefferson and tenor saxoman L'Ana Hyams. It's nice, unostentatious music, but outside of some full, well-spaced voicing, is not outstanding as an ad for Foots.

LUIS RUSSELL

Luke The Spook
Gone
The band riffs on back of some of very bad tenor soloing. Section work is sloppy, control of dynamics non-existent. From a big band, these days more should come. Gone is another Eckstunium vented by Les Richardson. (Apollo 1086)

CHARLIE BARNET

Desert Sands
Share Croppin Blues
Charlie Barnet has set an extremely high wax standard this year. These sides don't quite measure up to it. Sands is the Stuff Smith tune which Leroy assaulted with such skill and verve on Asch two years ago. Barnet's band never hits a groove on it, is not aided by a lack-lustre score. Reverse is another of the always-

good Willard Robinson songs sung with great feeling by Kay Starr. The lyrics make the side. (Decca 24264)

DANCE

RAY MCKINLEY

Over The Rainbow
You Don't Have To Know The Language
Rainbow is disappointing, since Boyd Raeburn and Stan Kenton have gone to work with such pains on the tune, you would think that McKinley would have given arranger Eddie Sauter a free hand here at least, if merely in musical competition. Actually it's a rather dull side, sung prosaically by vocalist Lynn Warren, no longer with the band. You is another of the novelty vocals on which Ray has been pinning his commercial hopes. (Majestic 1188)

ENRIC MADRIGUERA

Jungle Rumba
Ballerina
Lately everyone seems to be dashing into the jungle, dragging their bongos after them. W. C. Fields looked better with a canoe. This Latin version of hold-that-tiger is at least energetic, with not too much happening musically. Ballerina, played as a bolero, sounds much better than as a straight fox trot. (Decca 24265)

ERNIE FELICE

Solitude
Love Is So Terrific
Felice is certainly using the nice clary-accordion voicing he worked out on everything he records. A variant of the old Dixie voicing of clary-trumpet in thirds, it is both commercial and danceable, but a little tiring the tenth time around. A bow to Dick Anderson's very good clarinet tone. Felice himself vocals Terrific. (Capitol 486)

BILL MILLNER

Gonna Get A Girl
Boulevard Of Memories
Second disc by the west coast group using sax, trumpet, French horn, wood-wind group and rhythm. These sides are primarily vocals, done by Jan Charles and the Melo-Tones. Latter have a lamentable tendency to de-tune now and then. The disc as a whole doesn't stack up musically to Millner's first. (United Artist 708)

SKITCH HENDERSON

But None Like You
Corabelle
The Hollywood harpsichordist plays a new Ray Noble tune in an easy unassuming Thornhill-like dance style. Reverse is Jo Stafford competition—she wins in an easy walk, though. Henderson plays great honky-tonk piano on the record's end—sounds genuine. (Capitol 488)

ARNETT COBB

(Paris I and II)
When I Grow Too Old To Dream
Cobb renders the heartside specialty much as the Eddie Heywood outfits did: two beat bounce, unison riff, slow tempo. Only music is his second side tenor solo, and a trombone bit that sounds like Trumbie Young. (Apollo 775)

VOCAL

HELEN FORREST

Don't You Love Me Anymore
Don't Take Your Love From Me
At long last, recovered from an operation, Miss Forrest is singing

again. This is the best version of the old Nemo tune on wax, and it is a fine job. Good to have her back among the fine singers—she's been sorely missed. The singing isn't tricky, but it's well-constructed and completely sincere. (MGM 10160)

LENA HORNE

Smoochie is the Phil Moore tune
Take Love Easy
Smoochie is the Phil Moore tune which Miss Horne has been using to stop all her shows. It's not quite as effective on records without her gestures and facial expressions. I still say one of these days they are going to stop using Lena as a singer, make an actress out of her and then the fun will really fly. (MGM 10160)

HERB JEFFRIES

Polonaise
The Things You Left In My Heart
More of the well-orchestrated and well-recorded Buddy Baker backings of the plush-baritone Jeffries. These are distinctive and well-sung sides. (Exclusive 23)

LIBBY HOLMAN

Body And Soul
Something To Remember You By
Not even Johnny Richards, conducting can make Miss Holman sound like anything other than what she is: an out-dated torch singer who never had much of a voice to start with. She persists in singing a bad sole line through the middle section. It would have sounded much better with Richards' solo alone. (Mercury 5071)

BERYL DAVIS

Don't You Know I Care
No One Else Will Do
Backed by the Stephane Grappelly Quintet with blind pianist George Shearing included, these are better sides than any Miss Davis has yet made in this country. Her quality isn't as good as some of her current Victors, but the phrasing and relaxation are far superior. Shearing, now working at the Onyx Club (NYC) shows as a good slightly over-flashy pianist. Less said about Grappelly, the better. The longer he plays, the more jazz he seems to forget. His recordings ten years ago with Reinhardt were far better. (London 101)

ANITA O'DAY

What Is This Thing Called Love
Boat Whip
Love starts out a break-neck doubled up tempo, comes down during the first chorus to a slow rock, moves into a fake bolero interspersed with scatting by Miss O'Day. She incidentally is singing more in tune, shows less influence, sings more genuine jazz ideas on this side than she has ever put on wax before. Big band, booted along by Will Bradley doesn't have the leanness you usually expect. Boat Whip was originally done on Decca by Eldridge, starts out slow, moves into another speedway pace, comes back into a good deep groove and then flies into a series of instrumental choruses. It's a wild side, and amazing that a studio band executes it so well. (Signature 15182)

BING CROSBY

Blue
After, You've Gone
Bing sings two in front of the Condon mob. Bill Davison noodles the back of Blue, shows up Bing's increasingly weak singing by the difference between a steady and shaky tone. The boys take for a doubled up chorus on Gone which (Modulate to Page 10)

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Diggin' The Discs—Mix

believe it or not is a relief after Bing's singing. Listen yourself, if you are a staunch believer in the art of binging. (Decca 24114)

MINDY CARSON

Placidissimo
What Do You Want To Make Those Eyes For
Songplucker Duke Niles' cousin, Miss Mindy Carson, known as the Washington Heights Ingrid Bergman, does her first solo disc, backed by Abe Osser, Paul White-

HELEN HUMES

Blue And Sentimental
Jet-Propelled Papa
Some Basic sidemen along with Miss Humes and tenorman John Hardee making the side Herschel Evans made famous when he was playing with the Basic boys. Despite the fact John Hammond did the date, the balance is not good, the bass being muddy, and the definition of the individual horns lacking. There are a few spots of Buck Clayton worth catching on both sides. (Mercury 8047)

JOE ALEXANDER

For You
I'm A Three Time Loser
Outside of an inexplicable sharp start, you come the take was okayed. You is a good invasion by baritone Alexander' of ex-Casa Lomate Kenny Sargent's exclusive territory, even to the falsetto ending. Loser sports a good Benny Carter alto chorus. (Capitol 40055)

ANN CORNELL

Mad About You
When Your Lover Is Gone
A very pretty girl singing Ram Ramirez' very very pretty tune. The only trouble is that she isn't a very good singer. She sings Lover up tempo, a shame since she musses all the subtlety of this exquisite tune. (Sterling 3004)

MAXINE SULLIVAN

I'm Comin' Virginia
Lick Lemon
This record accomplished three things when it was issued ten years ago: made Miss Sullivan famous, helped start the John Kirby band, and brought Claude Thornhill (playing piano) his first real public notice. These are still two delicate, listen-worthy sides. Note especially the soft resonant trumpet tone of Frankie Newton, totally unlike any other horn man in the business. (Columbia 37818)

DINAH SHORE

The Best Things In Life Are Free
At The Candlelight Cafe
These sides with lively accompaniment by Sonny Burke are the best sides Miss Shore has done in a long while. Her own tone, unmistakable, has a lilt it has been lacking for some months. (Columbia 37984)

JO STAFFORD

The Best Things In Life Are Free
I Never Loved Anymore
Listen to Free: you can't doubt Miss Stafford's musicianship—but also when you compare it to the Shore version, you can't doubt that ole debil coldness which still haunts Staffordings. (Capitol 15017)

MIGUELITO VALDES

Negro
Canto Siboney
If Calloway heard this side, he'd retreat to the corner, a very much carved gentleman. This Valdes is a wicked character with a song—he can pack as much pure lechery into a rhythmic phrase as any-

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body now vocalizing. You've heard Siboney mangled for years—now listen to it done properly. (Musica-craft 526)

SARAH VAUGHAN

The Lord's Prayer
Sometimes I Feel Like A Motherless Child
You certainly have to hand it to this woman—she has real guts. Singing the Lord's Prayer with a reputation as a jazz singer is just begging for a mauling by the critics. She acquits her in excellent fashion. The singing is simply, tastefully done. There are a few technical mistakes, mostly with breathing. But by and large Sarah's command of the equipment necessary for straight singing is very impressive—particularly her lower chest tones which bear a faint reminder to Marion Anderson. Furthermore she hits the "Forevermore" right on the head—which is more than I've heard a lot of world-famous names do. (Musica-craft 525)

BILLIE HOLIDAY

On The Sunny Side Of The Street
I Love My Man
Body And Soul
Them There Eyes
Street and Man are 1944 sides accompanied by a trio led by pianist Eddie Heywood. Only inveterate Billie fans will want these, for nothing too much happens on them. The contrast with the late 1939 Soul and Eyes needs no words, only listening. The trumpet on Soul is Roy Eldridge, the alto on Eyes by Tab Smith. (Commodore 614, Columbia 37836)

JULIA LEE

I Was Wrong
Snatch And Grab It
Doubtful Blues
My Sin
Four sides with a fine little pick-up band: Norvo (xylophone), Carter (alto), Dickenson (trombone), Callender (bass) and Red "Loring" and Bobby Sherwood alternating on cornet and trumpet. Brass ring on Wrong to Norvo, who praise the Lord, is back on xylophone where he belongs. Snatch, a tasty dish served up for your eating by Sharon Pease, Beat piano columnist, is a blues with a chase chorus between Dave Cavanaugh's tenor and the Sherwood trumpet. Nothing tremendous occurs. Blues is the traditional thing, done robustly by Miss Lee, with Norvo playing his Just A Mood style blues. Carter cuts the lads on Sin. Credit to Capitol exec Dave Dexter for putting good sidemen on a date where their talents can do the most good. (Capitol 40028, 40056)

KAY STARR

Share Croppin' Blues
I'm The Loneliest Gal In Town
Then I'll Be Tired Of You
Was That The Human Thing To Do
Blues is the same tune Miss Starr did with Barnet on Decca. She sings it well, with just the proper shade of hard inflection and pushing drive. From a little gal comes an awful lot of singing. The contrast between the delicacy of Tired and the garter-gertie smack of Gal is indicative of her flexibility. (Capitol 40051, 40066)

RUBY HILL

Why Was I Born
Do It Again
Careless Love
I'm Gonna Be A Bad Girl
Four sides by the lead of St. Louis Woman. Her difficulties are the same here as they were in the show: unsureness of pitch, and a tendency to substitute Betty Boopisms for genuine phrasing of a

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song. Backing by a group of all-stars led by Enoch Light is excellent. (Crown 153, 154)

LEE WILEY

But Not For Me
Memories
Sugar
Woman Alone With The Blues
What is there about the Jess Stacy right hand which sounds so well behind a vocal? Actually he doesn't play so much, nor are his ideas chosen with the same impeccability of a Teddy Wilson—yet he always sounds good with a vocalist. No exception here with wife Wiley, whose Me is very pleasant. She sounds better here than on her recent Schirmers' album. Sugar is a re-do on her Commodore with Muggsy Spanier and Stacy accompanying. (Majestic 7258, 7259)

LORRY RAINE WITH MARK WARNOW

Who Put That Dream In Your Eye
Sonorita Mazacacas From Caracas
This gal is Mrs. Tim Gale; mentioned since said gentleman has been drenching the press with pix of his wife, pointing out that Walter Thornton says she is the best looking singer in the business, that Life is doing a story on her and, since he picked James' vocalist, Marion Morgan, he's got to be right about her. Allowing a little understand-able prejudice it still is a shade hard to understand Tim's enormous musical enthusiasm. Mrs. Gale is a good-looking woman who sings acceptably. Undoubtedly she would do well in movies or television; on records she doesn't stand out. (Coast 8026)

PEGGY LEE

There'll Be Some Changes Made
A Nightingale Can Swing The Blues
I'll Dance At Your Wedding
Golden Earrings
Manana
All Dressed Up With A Broken Heart
Changes is a sample of what a self-assured young woman Peggy is compared to her early Goodman records. Instead of whispering, she sings out, phrases for herself, instead of leaning constantly on the band's ideas. She may not be the greatest singer in the land, but she certainly is a vastly improved one. Wedding is pretty much brass thirds as derived from the boppers, some slick Barbour playing not much else. There's a lot of pretty flute on Earrings and Blues (Harry Klee?). Manana is samba-styled by the Barbour Brazilians—a novelty tune, you'll be hearing too much of it before very long. Heart is another sample of how Barbour manages to gloss up reasonably empty tunes, make them commercially acceptable, still keep them palatable musically. (Capitol 15001, 15009, 15022)

JOHNNY MERCER

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Hayes, Car
Rouge, La
Hayes, Sherri

Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; ci—cocktail lounge; r—restaurant; t—theater; cc—country club; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Glasser), 745 Fifth Ave., NYC; FB—Frederick Bros. Corp., RKO Bldg., NYC; MG—Moe Gale, 41 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCC—McConkey Music Corp., 1818 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oxley, 424 W. Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC; Mus-Art, 269 E. Wabash Ave., Chicago.

Deadline for band listings for the Jan. 28 issue is Jan. 15. Send opening and closing date and name and location of the job. Single dates cannot be listed.

Albert, Abbey (Cafe Society Downtown) NYC, nc
Anderson, Wally (Utah) Salt Lake City, h
Anderson, Wally (Last Frontier) Pocatello, Idaho, nc
Anthony, Ray (Claridge) Memphis, Out 2/19, h
Arnez, Desi (Flamingo) Las Vegas, 1/22-2/4, nc (Charro) Brownsville, Tex., 2/5-8, b
Arnold, Arnie (Neil House) Columbus, O., h
Arnold, Murray (Palmer House) Chicago, h

Ferbeck, Ray (Schroeder) Milwaukee, Out 1/31, h
Henderson, Skitch (Stevens) Chicago, h
Herman, Woody (Tune Town) St. Louis, b
Heron, Joel (Plaza) NYC, h
Higgins, Dale (Spanish Terrace) Edgewoodburg, Mich.
Hill, Tiny (On Tour) MCA
Howard, Eddy (Commodore) NYC, 1/13-22, h
Hudson, Dean (On Tour) WM
Hughes, Jimmy (N.C.O.) Oklahoma City, Okla., nc
Hutton, Ina Ray (Claridge) Memphis, 1/18-29, h

Beck, Will (Music Box) Omaha, Out 1/26, h
Banks, Dave (The Pit) Jackson, Tenn., h
Bardo, Bill (Commodore Perry) Toledo, h
Barnet, Charlie (On Tour) MCA
Barron, Blue (Orpheum) Omaha, In 1/18, t
Basile, Count (Regal) Chicago, 2/6-12, t
Bean, Carl (Pla-Mor) Kansas City, Out 1/15, b
Bell, Curt (Stuyvesant) Buffalo, h
Benedict, Gardner (Netherland Plaza) Cincinnati, h
Benke, Tex (Palladium) Hwd., Out 2/2, b
Berkey, Bob (Washington - Youree) Shreveport, La., Out 1/25, h
Bicknell, Max (On Tour) FB
Bishop, Billy (Troadero) Evansville, Ind., Out 1/15, nc
Bobick, Baron (Legion) Perth Amboy, N.J., b
Borr, Mischa (Waldorf-Astoria) NYC, b
Branden, Henry (Last Frontier) Las Vegas, Out 1/15, nc
Brandwynne, Nat (Waldorf - Astoria) NYC, Out 1/17, h
Bredice, Freddy (Ferdinando) Hartford, Conn., nc
Brennan, Morrey (Post & Paddock) Louisville, nc
Brooks, Randy (On Tour) GAC
Brooks, Buddy (Dave's) Brooklyn, NYC, nc
Busse, Henry (Colonial Inn) Hollendale, Fla., nc
Byers, Verne (Rainbow) Denver, 1/27-2/8, b

International Sweethearts (On Tour) MG
Jaquet, Illinois (Royal) Baltimore, Out 1/15, t
James, Harry (Aragon) Ocean Park, Cal., In 1/16, b
James, Jimmy (Tune Town) St. Louis, 1/13-26, b
Jensen, Jens (Hollywood) Kalamazoo, Mich., nc
Johnson, Buddy (On Tour) MG
Jones, Spike (On Tour) MCA
Joy, Jimmy (On Tour) MCA
Jurgens, Dick (Clarendon) Berkeley, Cal., Out 1/18, h (Casa Loma) St. Louis, 2/13-19, b
Kassel, Art (Blackhawk) Chicago, Out 2/2, h
Kaye, Sammy (Click) Philadelphia, 1/21-22, nc
Kenton, Stan (Paramount) NYC, Out 1/27, t (Click) Philadelphia, 2/2-8, r
King, Henry (Fairmont) San Francisco, Out 1/26, h
Kirk, Andy (Adama) Newark, 1/22-28, nc
Knight, Kay (Little Forest) New Orleans, nc
Kranzyk, Jack (Rose Room) Rome, Ga., nc
Krupa, Gene (On Tour) MCA

Calloway, Cab (Town Casino) Buffalo, Out 1/18, nc
Campo, Pupi (Colonial Inn) Hollendale, Fla., Out 1/20, nc
Carle, Frankie (Pennsylvania) NYC, Out 2/24, h
Casual, Allyn (Paris Inn) San Diego, nc
Cavalero, Carmen (Ciro's) NYC, Out 1/15, nc
Claridge, Gay (Edison) NYC, h
Clarke, Buddy (El Morocco) Montreal, nc
Clinton, Larry (New Yorker) NYC, h
Cobb, Arnie (Apollo) NYC, Out 1/15, t (Savoy) Boston, 1/18-2/14, nc
Coleman, Emil (Waldorf - Astoria) NYC, In 1/19, h
Collins, Jimmie (Shadow Lake) Noel, Mo., h
Cool, Harry (On Tour) WM
Courtney, Del (Palace) San Francisco, Out 2/4, h
Craig, Wally (Ye Olde Tavern) West Brookfield, Mass.
Cummins, Bernie (Deshler - Wallick) Columbus, O., Out 1/31, h

Kassel, Art (Blackhawk) Chicago, Out 2/2, h
Kaye, Sammy (Click) Philadelphia, 1/21-22, nc
Kenton, Stan (Paramount) NYC, Out 1/27, t (Click) Philadelphia, 2/2-8, r
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Kirk, Andy (Adama) Newark, 1/22-28, nc
Knight, Kay (Little Forest) New Orleans, nc
Kranzyk, Jack (Rose Room) Rome, Ga., nc
Krupa, Gene (On Tour) MCA

DeVos, Eddie (Larue) NYC, nc
DeVos, Sal (Pine Point) Newburgh, NY, b
Dee, Johnny (Palladium) NYC, b
Derwin, Hal (Tranion) South Gate, Cal., weekends, b
DeVito, Pat (Almanic) NYC, weekends, b
Devine, Gene (Armory) Lansing, Mich., b
Dinofer, Dinny (Bali) NYC, nc
DiFardo, Tony (Bismarck) Chicago, h
Didine, Dick (El Rancho) Sacramento, Cal., h
Dolan, Bernie (Larue) NYC, nc
Donahue, Al (Toten Pole) Auburndale, Mass., b
Donahue, Sam (Music Box) Omaha, 2/3-9, b (Kovakas) Washington, 2/18-24, r
Dorsey, Tommy (Capitol) NYC, Out 1/21, t
Drake, Charles (Plantation) Greensboro, N.C., nc
Dunham, Sonny (On Tour) GAC

LaBrie, Lloyd (On Tour) GAC
Lang, Billy (Coliseum) Lorain, O., b
LaSalle, Dick (Flamingo) Las Vegas, In 2/3, b
Lawrence, Elliot (Kovakas) Washington, 2/1-5, nc
Leighton, Phil (On Tour) Mus-Art
Lewis, Ted (Last Frontier) Las Vegas, 1/18-2/14, h
Liberato, Roy (Terrace) New Orleans, nc
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Balinese Room) Galveston, Tex., nc
Loog, Johnny (On Tour) GAC
Lopez, Vincent (Tutti) NYC, b
Lunsford, Jimmie (On Tour) MG

Eberle, Ray (Deshler-Wallick) Columbus, O., 2/2-9, b
Elgart, Lee (Palladium) NYC, b
Ellington, Duke (On Tour) WM
Everette, Jack (On Tour) MCC
Fador, Jerry (Star's) Detroit, nc
Fiorito, Ted (Tom Breneman's) Hwd., r

Mann, Bernie (Knickerbocker Yahti Club) NYC
Mann, Pat (Emerson) Baltimore, h
Manose, Art (Normandy) Poughkeepsie, N.Y., nc
Martin, Freddy (Ambassador) L.A., h
Masters, Frankie (On Tour) MCA
Malson, Jimmy (Sportsmen's) Galveston, nc
McCarthy, Fran (Troadero) Corpus Christi, nc
McCreery, Howard (Washington) Indianapolis, h
McCune, Bill (Pelham Heath) NYC, nc
McGrane, Don (Muehlebach) Kansas City, Out 2/3, h
McIntyre, Hal (Roosevelt) New Orleans, Out 2/17, h
McKinley, Ray (On Tour) GAC
McLean, Jack (Oh Henry) Willow Springs, Ill., b
Miles, Dick (Bamboo Room) Augusta, Ga., h
Millinder, Lucky (On Tour) MG
Molina, Carlos (On Tour) FB
Monte, Mark (Plaza) NYC, h
Morales, Noro (Havana-Madrid) NYC, nc
Moreno, Buddy (Casa Loma) St. Louis, Out 1/15, b
Morgan, Russ (Biltmore) NYC, Out 1/20, h
Morton, Ray (Blackstone) Chicago, h

Hampton, Lionel (Strand) NYC, 1/18-2/4, t
Hargrove, Kent (Biltmore) Atlanta, Ga., b
Hawkins, Erskine (On Tour) MG
Hayes, Carlton (Tropicana) Baton Rouge, La., nc
Hayes, Sherman (Martinique) Chicago, r

Mann, Bernie (Knickerbocker Yahti Club) NYC
Mann, Pat (Emerson) Baltimore, h
Manose, Art (Normandy) Poughkeepsie, N.Y., nc
Martin, Freddy (Ambassador) L.A., h
Masters, Frankie (On Tour) MCA
Malson, Jimmy (Sportsmen's) Galveston, nc
McCarthy, Fran (Troadero) Corpus Christi, nc
McCreery, Howard (Washington) Indianapolis, h
McCune, Bill (Pelham Heath) NYC, nc
McGrane, Don (Muehlebach) Kansas City, Out 2/3, h
McIntyre, Hal (Roosevelt) New Orleans, Out 2/17, h
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Molina, Carlos (On Tour) FB
Monte, Mark (Plaza) NYC, h
Morales, Noro (Havana-Madrid) NYC, nc
Moreno, Buddy (Casa Loma) St. Louis, Out 1/15, b
Morgan, Russ (Biltmore) NYC, Out 1/20, h
Morton, Ray (Blackstone) Chicago, h

Ochart, Kiki (Congress) Chicago, h
Oliver, Eddie (Ciro's) Hwd., nc
Olsen, Jack (On Tour) McC
Overend, Al (Skyline) Billings, Mont., nc
Palmer, Jimmy (Martinique) Chicago, r
Panchito (Versailles) NYC, r
Pastor, Tony (Atlantic) Atlanta, Out 1/20, h (Meadowbrook) Cedar Grove, N.J., 1/27-2/10, b
Paxton, George (Arcadia) NYC, b
Pett, Emile (Statter) Buffalo, h
Phillips, Teddy (Aragon) Chicago, In 1/20, b
Pieper, Leo (Claridge) Memphis, Out 1/15, h (Blue Moon) Wichita, 1/17-25, b; (Music Box) Omaha, 1/27-2/1, h
Pollack, Jacques (Continental) Cleveland, h
Ponds, Ray (On Tour) FB
Postal, Al (Hi Ho) NYC, nc
Proctor, Ralph (Flame) Duluth, Minn., h
Pruden, Hal (El Rancho Vegas) Las Vegas, Out 2/2, h

Rafael (Patio) Brooklyn, nc
Rafael, Don (Rainbow) Denver, 1/13-26, b; (Pla-Mor) Kansas City, 2/4-8, b
Reader, Charles (Pierre) NYC, h
Reed, Tommy (Edison) NYC, h
Reichman, Joe (Mapes) Reno, Out 1/27, h

Rich, Buddy (Famous) Baltimore, Out 1/21, b
Robbins, Ray (Peabody) Memphis, Out 1/27, h
Rogers, Eddy (On Tour) Mus-Art
Rose, David (Kovakas) Washington, 1/22-31, nc
Ruhl, Wurney (Cleveland) Cleveland, h
Ryan, Tommy (Dubonnet) Newark, N.J., nc
Russell, Lulu (Apollo) NYC, Out 1/15, t (Royal) Baltimore, 1/30-2/3, t

Sanders, Joe (Lake Club) Springfield, Ill., 1/14-27, nc
Sands, Carl (Oriental) Chicago, t
Savitt, Jan (Imig Manor) San Diego, Cal., h
Sherwood, Bobby (On Tour) MCA
Sussie, Noble (Royal) Baltimore, Out 1/15, t; (Apollo) NYC, 1/16-22, t
Stack, Freddie (Sherman) Chicago, h
Stade, Ralph (On Tour) FB
Spivak, Charlie (Civic Center) Miami, Fla., 1/14-16; (Ansley) Atlanta, 1/21-2/3, h
Stone, Eddie (Belmont Plaza) NYC, h
Straeter, Ted (St. Regis) NYC, h
Strasek, Frank (Alpine Village) Cleveland, h
Stuart, Benny (Mark Hopkins) San Francisco, Out 1/26, h
Stuart, Nick (Schroeder) Milwaukee, 1/27-2/15, h
Sudy, Joe (Bismarck) Chicago, In 2/6, h

Thornhill, Claude (Hippodrome) Baltimore, 1/15-21, t; (Click) Philadelphia, 1/22-31, r
Tucker, Orrin (Casa Loma) St. Louis, 2/6-12, b
Tucker, Tommy (Or Tour) MCA
Valdes, Mique (Chase) St. Louis, 1/23-2/12, h
Van Greenwood, (Statter) Boston, Out 2/7, h
Ventura, Charlie (Regal) Chicago, Out 1/15, t
Vines, Henry (Terrace) Newark, b

Wald, Jerry (Paramount) NYC, 1/21-2/3, t
Wason, Hal (Dragon Grill) Corpus Christi, nc
Wayne, Phil (Carlton) Washington, h
Weems, Ted (Click) Philadelphia, Out 1/14, r; (Kovakas) Washington, 1/15-20, nc
Weidon, Sonny (Biltmore) NYC, h
Welk, Lawrence (Tranion) Chicago, Out 1/18, b
Wilde, Ran (St. Anthony) San Antonio, Tex., Out 2/4, h
Williams, Griff (Mark Hopkins) San Francisco, In 1/27, h
Winder, Hank (Rainbow) Denver, 2/10-22, b
Winslow, George (Melody Mill) Chicago, b
Wright, Charlie (Victoria) NYC, h
Young, Marshall (Meadowbrook) Cedar Grove, N.J., In 1/21, b

Combos

Abbey Trio, Leon (Harry's) Chicago, nc
Allen, Rex (Savoy) Boston, Out 1/18, nc; (El Sino) Detroit, In 1/30, nc
Armstrong, Louis (Billy Berg's) Hwd., nc
Barduhn Trio, Art (Holiday Inn) Seattle, nc
Bechet, Sidney (Jazz Ltd.) Chicago, nc
Boone, Les (The Place) NYC, nc
Brandt Quartet, Mel (Schroeder) Milwaukee, Out 1/19, h
Broome, Drex (Blue Spruce) Colorado Springs, Colo., r
Brown, Scoby (Hillman's) White Plains, N.Y., nc
Buckwalter Trio, Junior (Nardi's) Chicago, cl
Caceres, Emilio (Ciro's) L.A., nc
Cassato Trio, Sam (Harbor Lights) Galveston, Ill., nc
Cavanaugh Trio, Page (Warwick) NYC, h
Chittison, Herman (Ciro's) NYC, nc
Cole Trio, King (Apollo) NYC, Out 1/22, t; (Tajana) Cleveland, 1/23-29, nc; (Hi Top) Chester, Pa., 1/30-2/5, nc; (Royal) Baltimore, 2/8-12, t
Coley, Speed (Talk Of Town) Fairbanks, Alaska, nc
Condon, Eddie (Condon's) NYC, nc

Daily, Pete (Hangerover) Hwd., nc; (Click) Philadelphia, 2/1-10, nc; (Ritz-Carlton) NYC, h
Dunn Quartet, Constance (Esquire) Indianapolis, cl
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, h

Gaillard, Slim (Starlit) Hwd., nc
Gonzalez, Leon (Town Casino) Chicago, nc
Gross, Walter (Cesar's) L.A., Out 2/11, r
Guarnieri, Johnny (St. Regis) NYC, h
Hall, Edmund (Cafe Society Downtown) NYC, nc
Harmonica (Adama) Newark, N.J., Out 1/22, t
Hayes Trio, Edgar (Somerset House) Riverside, Cal., Out 1/18
Hi Hatters Trio (Guffy's) Bowling Green, Ky., nc
Hodes, Art (Jimmy Ryan's) NYC, nc
Hoffman Four, Ray (Crystal Inn) Bakersfield, Cal.

Jahns, Al (Baker) Dallas, nc
Jenkins, Duke (Roi Roi) Canton, O., Out 1/22, t
Jenny, Bob (Castile) Riverside, N.J., nc
Jones, Jimmy (Onyx) NYC, nc
Jordan, Louis (Golden Gate) San Francisco, 2/11-18, t

Dayton Plinks For Dinings



Chicago—Helping the Dinings pull the load on their daily Musical Milk Wagon is staff guitarist Bob Dayton who is a member of the small unit backing the trio, Sisters Jenn and Ginger flank singer Jane. Airing is at 11:30 a.m. weekdays over NBC.

Welk Set For Roosevelt

New York—Lawrence Welk and his orchestra will replace Guy Lombardo at the Roosevelt Hotel here for a four-month run beginning March 15. Welk, currently at the Trianon ballroom, Chicago, through February 8, recently played a string of 17 successful one-nights en route to the Windy City.

Click Sets Trio For Long Run

New York—The Dell Trio has opened at Frank Palumbo's Click in Philadelphia for an indefinite run to alternate with the main band attractions. The group has been a feature for the last several months at Dugan's Melody Lounge, Sunnyside, which is owned and operated by Joe Galkin, Blue Barron and Tommy Tucker manager, and Johnny Dugan MCA theatrical booker.

The Norman Paris Trio replaced the Dells in Sunnyside, the group consisting of Norman Paris, piano; Frank Carchia, guitar and Justin Arndt, bass.

Decca Inks Martha Davis

Hollywood — Pianist-vocalist Martha Davis (aged about 30) has having the "greatest amount of natural talent in the business" by certain well-known sidemen) was signed by Decca on December 11 for eight solo sides and two with Louis Jordan. The chanteuse-88er just closed at Sardi's Chi Chi in Hollywood, after nine consecutive months at the spot, and will winter in Palm Springs; professionally that is. She is handled by the Phil Shelley agency in Hollywood.

Columbia Challenged

New York—Columbia records is in an unusual scrimmage with the executors of the Bela Bartok estate. They claim the disc outfit released its recent version of the Bartok Third Piano Concerto, an unpublished work, without the estate's consent.

Kashue Trio, Mary (Orchid) Springfield, Ill., cl
Kaninsky, Max (Village Vanguard) NYC, nc
Kaye, Johnny (Sandy's) Paterson, N.J., nc
Keyes, "88" (Club 345) Bronx, N.Y., nc
Knapp Trio, Johnny (The Barn) Kingston, N.Y., nc
Kyle, Billy (Club 345) Bronx, N.Y., nc
Larkin Trio, Ellis (Blue Angel) NYC, nc
Larson, Skip (Edgewater) Capitola, Cal., nc
Lawson Four, Jimmie (Rock) Lansing, Mich., nc
Leucena Cuban Boys (Havana-Madrid) NYC, Out 3/10, nc
Lee Quartet, Lila (P.N.A. Club) Sioux City, Iowa
Marsala, Joe (Hickory House) NYC, nc
McCarthy, Fran (Mary's) Kansas City, nc
McGuire, Betty (Oaks) Winona, Minn., nc
McPaige, Allen (Warwick) NYC, h
McParland, Jimmy (Brass Rail) Chicago, cl
Melo-men (Adama) Phoenix, Ariz., h
Morgan, Duke (Pleasure) Lake Charles, La., nc
Novelites (Chico's), Los Angeles, nc
Otis, Hal (Park Plaza) St. Louis, h
Paris, Norman (Dugan's) Sunnyside, L.I. N.Y., nc
Pedro, Don (Nob Hill) Chicago, cl

Ranch, Harry (Village Barn) NYC, nc
Reese Quartet, Billy (Adama) Phoenix, Ariz., h
Riley, Mike (Swing Club) Hwd., nc
Rinaldo, Nino (Little Jack's) Johnst., Ill., nc
Rollin, Adrian (Piccadilly) NYC, In 1/22, h
Ronalds Brothers Trio (Lowery) St. Paul, Out 1/18, h
Roth Trio, Don (Lakeshore) Lake Arthur, La., nc

Sage, Frank (Bell Gardens) Bell Gardens, Cal., nc
Sally's Swingers (Cressmoor) Hobart, Ind., nc
Scott Trio, Gail (Cave) Livingston, Mont., nc
Siry, Larry (Ambassador) NYC, h
Spencer, Eddie (Forest Park) St. Louis, h
Spanter, Mugsy (Blue Note) Chicago, nc
Stewart, Slam (Bengasi) Washington, Out 1/22, nc

Thompson Trio, Bill (Neptune) Washington, nc
Thompson, Lucky (Onyx) NYC, nc
Three Flames (Blue Angel) NYC, nc
Three Jays (Illiana) Whiting, Ind., Out 1/15, nc
Three Notes (Charlie Tye's) Oakland, Out 1/20, nc
Three Tones (Idle Hour) Chicago, cl
Tichy, Rudy (Old Barn) East Aurora, N.Y., nc
Top Hats (Elk) Quincy, Ill., h
Townsmen (Jump Town) Chicago, nc
Travers, Vincent (Latin Quarter) NYC, nc
Tune Mixers (Bozo's) Oakland, Cal., nc
Turner, Bill (Kentucky Club) Chicago, cl
Two Jax And A Jill (Parrott) Shoharie, N.Y., h
Two Joes And A Jill (Majestic) Lake Placid, N.Y., h

Victor, Frank (Boro Club) New Gardens, N.Y., nc
Vera, Joe (Sheraton) Chicago, h
Walters, Charlie (Anchor Cafe) NYC, nc
World, Gene (Kestone Gardens) Indianapolis, nc
Yaged, Sol (Swing Rendezvous) NYC, nc
Young, Lester (Washington Social Club) Seattle, Out 2/17, nc
Zany-Acks (Club 37) Muncie, Ind., nc

Singles

Allen, Melba (Town House) Albany, nc
Bryant, Marie (Kit Carson) Las Vegas, Nev., nc
Butterfield, Billy (Nick's) NYC, nc
Carpenter, Thelma (Spivy's Roof) NYC, nc
Churchill Savannah (On Tour) MG
Davis, Martha (Sardi's) Hwd., nc
Dillard, Bill (Ruban Bleu) NYC, nc
Duncan, Hank (Nick's) NYC, nc
Faye, Frances (Harem) NYC, nc
Fitzgerald, Ella (On Tour) MG
Forrest, Helen (Paramount) NYC, t
Gayle, Rozelle (Argyle) Chicago, nc
Gayle, Bill (Balinese Room) Galveston, Tex., nc

Stan Opines 'Percussion' Is Best Record

(Jumped from Page 1)

Jump in the same set. Now he would make an ass out of himself competing with an exciting band. In other words, the business is coming back to pre-1935, with two sets of bands playing two completely different kinds of music. That's what the promoters mean when they say jazz and swing are through—the music is going away from their medium.

Q. What do you think of Dixieland and New Orleans jazz?

That's the folk music of jazz. The first grade in the grammar school of jazz.

Q. Do you agree with the people who say that whenever you move away from this, you lose all true jazz feeling?

That's nonsense. Dixieland will die because there are no young musicians anywhere in this country who are interested in it. The young musicians won't play it so there won't be any Dixieland; it's not exciting enough for the young people.

Q. What about Louis Armstrong?

The old records were great—but you over-value them by associating them sentimentally with things that went on with you personally at the time the records came out. I've been an Armstrong fan ever since I was a kid, and loved him when I heard him this time on the Coast. But when I got away from the club I realized that I too was being sentimental, that actually there wasn't enough there to be really great and colorful music.

Q. Do you think any musician in your band who has color and harmonic background has the additional emotional prerequisites of Louis?

Not one guy in the band has what Louis has.

Q. Then why are good progressive young musicians better than Louis?

What's wrong with Louis is that he plays without any scientific element in his playing. I agree with Schillinger that all natural forms of inspiration in music have been exhausted—today we have to create music scientifically and then project with it and into it emotion. In other words, we must have a synthesis of Armstrong and modern musicological development.

Q. How are you going to do this?

It took a New Orleans tradition to create the emotional warmth of an Armstrong. How are you going to surround young kids with technique and expect them to have what Louis has?

A young musician can learn in just a few short years what other musicians have spent a life-time to get—that's progress. If a young musician can perceive and hear the emotions in Armstrong, it will become a part of him.

Q. But how can he perceive it, without the same emotional tradition in back of him?

A young musician will take on very quickly the emotional cloak of an Armstrong—musically and harmonically though Armstrong doesn't satisfy him technically or harmonically.

Q. What do you think of bop?

It's doing more for music than anything else. It's educating the people to new intervals and sounds—thus three and four part harmony is out. Bop will make Stravinsky the biggest thing in the country. The trouble with it is that it lacks in emotion, is hampered by too short phrases,

because it hasn't settled down yet. It's true that the complex technical structure allows no lee-way for emotional projection. Bop will blend with the main body of jazz. It's not the new jazz, but it is the hot-foot on the way.

Q. Who do you prefer: Gillespie or Parker?

Originally I preferred Dizzy because I felt more emotion in him. However I have heard more Parker lately, not only class him ahead of Dizzy, but as the best improviser in the country today. The man's taste and ability are simply phenomenal.

Q. What the biggest hindrance to musical development?

The men who make money from music. The bookers, the promoters, the dance hall owners who try to make everything conform to rule and rote, and try to keep musicians from making jazz progress as an art. If we stayed as stagnant as those people want us to, people would have stopped coming to hear music 20 years ago.

Q. What is more important for a band—booker or personal manager?

Personal manager—definitely.

Q. Why don't you believe in air shots for a band?

Because these masterminds that come in to balance the band know nothing about music or the kind of music you want to present, balance you in five minutes, and what goes out over the air sounds like oral omelettes.

Q. Could you personally play with a small band?

Yes—but I prefer a big band because of the need for dissonance which can be more richly done with the massed sections of a big band.

Q. What about fiddles playing jazz?

Not definitely—they can't get the feel.

Q. What about big string sections?

A thrilling sound but not for jazz or jazz bands. Certainly not for ours.

Q. What do you think of Morton Gould and Andre Kostelanetz?

Gould is a vastly over-estimated musician. I have never heard anything of his except Pavanne which had any true musical value. Kostelanetz has done a great service by accustoming the public to big band sounds as well as Ravel and Debussy.

Q. Could you play jazz in waltz time?

Yes.

Q. Who do you think does the best recording technically?

The English recording companies.

Q. What is your best record and why?

Artistry in Percussion—of those that have been released—because it is the most finished thing musically. Collaboration is technically the best recording we have made.

Q. What is your favorite classical record?

One of them is Song Of The Nightingale by Stravinsky.

Q. Why don't you have a male singer?

A band can do justice to only one singer at a time. This two singer business such as Jimmy Dorsey had is the baloney. What's a band supposed to be—an accompanying unit?

Q. How is it that on a lot of your piano playing with the band, when you are playing the themes alone, your ideas are built on a series of simple chromatics moving up and down, with a left hand built primarily on arpeggios.

Right—I did go through an era of chromatic thematic, it just hit me as sounding well. But like the minor seventh that Dave Rose relied on so heavily, it sounds cheap and banal now. As for the left hand arpeggios, that's just my piano style, the way I like things to sound.

Q. Don't you think that you have over-used the echo chamber, that it often makes the brass sound thin and hard?

Yes—agreed—but as long as recording technique and equipment remains as is, we'll have to use it.

Q. Why else is playing jazz?

Ellington. I haven't heard

Woody's new band. The McKinley band does some good things, but it doesn't completely feel arranger Eddie Sauter's music. Ray is from another school of music which makes for conflict. He shouldn't forget that the Sauter scores built the band, not Red Silk Stockings. I haven't heard Thornhill too much lately, but what I heard some time ago, the band was not playing any jazz. As for Raeburn, a band that makes it a business of playing jazz should never play anything that the Boston Symphony can cut them doing. This holds true for Woody Herman's Ebony Concerto too. Boyd used symphonic reeds—there is no jazz pulsation you can get from these instruments.

Q. What do you think of arranger and songsmith Alec Wilder?

Also is a fine musician but not a jazz musician, never got a jazz feeling from woodwinds.

Q. What's with Ellington's rhythm section?

Duke's rhythm is based strongly on string bass—Sonny Greer might as well stay home all the time. Part of its greatness is that the band moves without the rhythm section. His guitar player is absolutely no use. Earl Hines was the only piano player who could swing the whole band—the drummer would just tag along. We have a chance of cutting Duke from every standpoint some day if we play together long enough. The band has a natural feel it never had before, and it will improve if we hang together long enough.

Q. What about Benny Goodman?

Benny is definitely finished. He refuses to progress, evidently barely even listens to music anymore. He had a chance to be king all over again with Benny Rides Again and Superman in 1941 when Eddie Sauter was arranging for him. But he didn't have guts enough to stop playing Roll 'Em and King Porter Stomp. Maybe it's because he didn't understand Sauter. His personal playing is antiquated too. Benny doesn't hear what the young musicians hear harmonically today.

Q. How about Glenn Miller and Tex Beneke?

I was never a Miller fan. I understand a lot of things that Glenn did, he certainly was the cleverest leader the business ever had. I used to actually pray that Glenn would come back because of the antics some of the other leaders were pulling: getting in late, walking off the stand, fluffing off fans and all the rest. Glenn was level-headed and a good businessman. He was a credit to the music business. He died on top while he was loved, but I disagree that he would have remained king. Miller's band was not a jazz band ever and that string section he had during the war was used very, very badly. Beneke is the same thing without Miller's ability.

Q. Does Cugat play good Latin American music?

He is the Sammy Kaye of Cuban bands.

Q. Do your musicians play exactly as you want them to?

Not in the sense that we never make them play anything that's uncomfortable. It used to be that the band reflected the leader—like Benny—now bands, to play well, must reflect all the musicians, not just the leader.

Q. Do you think your rhythm section swings as such—like Basie?

Our section plays with a slower, heavier beat. The only man who plays four is Safranski on bass. The drum foot pedal is used only for accents. A bass drum binds up a band—therefore this makes for freer rhythm.

Q. Why then did you add a guitar man to play four four?

Four to the bar is still basic—the guitar merely adds harmonic polish. I want to add a maracas player to do what the guitars are supposed to do: fill in the section's sound and tie it together.

Q. How do you classify your own piano playing?

A piano has no place in a rhythm section. It slows it up,

makes it lopy. I very rarely play straight rhythm myself, only accents. I myself am no great piano player, but play exactly as I like to hear it played in a band; color sounds and embellishments. Thornhill is the direct antithesis—I have the drive, and the rhythmic feel, demand more excitement from the band, while Thornhill relies on prettiness and soft emotion. He is too peaceful, rarely speaks out. I respect Claude very much—it's a shame someone can't roll the two of us together—it would make a good piano player.

Q. Do you think June Christy sings out of tune?

Yes—occasionally—but she's much better. Wait until her record of Lonely Women gets out—it is indicative of what she can do. June doesn't have a great voice, but she has the potentiality of being a great singer. She has to get away from Tampico and all the rest of that junk.

Q. What do you think of Lennie Tristano?

He's a good musician, but very cold and utterly lacking in emotional communication.

Q. Critics have said that Safranski plays metronomically and that Shelly Manne works for himself, not the band.

Untrue in both cases. Safranski certainly swings, while Shelly, the greatest living drummer, plays for the band. Rich and Krupa are dead and gone—it's mechanical hammering, whereas Shelly is fertile and loose. Dave Tough is certainly the greatest over-all figure in the field. Any man who can teach the Wettlings, then the Krupas and then the Mannes is some musician.

Q. This reporter has repeatedly criticized the Kenton band for the following defects: The band plays too loudly. Sections are too constantly used on mass instead of sharp—particularly the trumpets. The band doesn't shade; it either plays softly or terribly loud, with no gradations in between. The trumpets are too often used high register and sound like an hysterical old woman. The band operates too much at one emotional level. There are too many endings which are nothing but dissonant screams to no particular purpose. There has not been enough attention to contrapuntal writing. In other words, what is good in Kenton has too often been buried in cheap trickery and blatant appeals by means of strident screaming.

Unfortunately you are right on almost every count. When the band was originally organized, we used the off-beat quarters in the reeds which the Beat strongly criticized then. We made rhythm sections out of every section of the band. It was an idea, but not to be over-used the way we did. As for the screaming, the loudness, the lack of blend, this

is simply due to the fact that we had only six records a year, were desperately fighting to be successful, and felt that every record had to top every other one commercially—so we poured it on. We did write too much for sections, didn't use enough single moving lines, and certainly didn't shade enough. All of these things you will find remedied on the new records not out yet and in the way the band is sounding every day in person. We are reasonably well established now—we can devote our attention to all of these things. It's true that the brass does play out of tune now and then—this is enhanced by the echo chamber recording we use. As the writing changes and the section settles down, that will disappear too. Don't forget our book is not only difficult, but no other trumpet section has ever played such close intervals in such high registers before. It will get better as time goes on.

Q. Do you agree that one of the most important things that ever happened to the band was when Vido Musso was replaced by tenor man Bob Cooper and George Wiedler came in to lead the reeds?

Definitely. Vido blew for himself, not the band, never blended, thought it was wonderful when people would tell him they could hear him over the whole section. Now we have a section that phrases together and a tremendous soloist in Cooper as well as alto man Art Pepper.

Q. If that's so, why did you keep Vido in the band for so long?

Because he added life to the band despite his other great handicaps.

Q. How do you feel about your highly controversial new record of Theme To The West?

It's not jazz—it actually should have been a big string job a la Hollywood. I thought we shouldn't release it because it wasn't jazz. It certainly has caused controversy though.

Kenton: If the band's dynamics up until now over a whole evening have been monotonous, blame it on me. The band reflects me as well as my musicians, and I have within me tremendous aggression and drive which have to be expressed in my music. Criticisms that have been made are often justified—but I can move to correct them only so fast as I completely realize them myself and can find the solution. We have added Latin-American influences in the band because we weren't satisfied with the limitations of the ordinary four-four rhythm section. From now on as much as possible, we are through with dances, will play only concerts. The music must broaden, in color, dynamics, harmonic and emotion. The extent in which we are successful will determine our future. Our jazz is dissonant and often

(Modulate to Page 19)

Snow Most Cold

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Stan 'Perc Best

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Ray's Secret

New York—Raymond Scott who, for years, prided himself as being the leader of the only six-man quintet, is about to organize a new band for road and location work. In keeping with his unusual band setups, the new one will be a 12-piece orchestra known as "Raymond Scott and his Secret Seven."

Snow Stops Most N. Y. Biz Cold As Ice

(Jumped from Page 1)

one of the biggest, ran up to a hundred thousand dollars in the opinion of operators in the metropolitan area.

Previously, Down Beat editorial copy destined for the Chicago offices made its deadline when office manager Allan Best girded his loins, plunged across town to make the mail box at the trackside of the Twentieth Century two minutes before the train pulled out. Observers watching Best proceed across town cheered what they thought was a new Army rotary snow plow in action.

A social club in Newark, N.J., braved the elements to hold its annual dance the night of the blizzard, but all to no avail. Vaughn Monroe and his orchestra, contracted to play the date, couldn't get over from New York. Even the Hudson Tubes were snowed under and out of order.

Vincent Lopez was scheduled to play a dance in inaccessible Westchester but the date and the trip were postponed by mutual agreement of contractor and contractor.

A memorial jam session to Jimmie Lunceford, labeled "The Lunceford Blues", was blown out of the Ebony Club by the blizzard. Not only the participants, but the customers as well found it impossible to get to the club.

Helen Carroll who sings with her Satisfiers on the Corno program was stranded on a Long Island train for hours, finally made her way back to her Manhasset home. A girl from a choir in another studio was recruited and substituted for her.

Helen and hubby, guitarist Carl Kress, finally made New York Saturday, taking a suite at the Park Central where they remained for four days.

Odd twist on the whole situation was the fact that Sonny Dunham and his band, playing at the Commodore Hotel's Century Room, jammed them in blizzard night. Not discrediting the attraction, the adjacent Grand Central Terminal with its overflowing stranded suburbanites turned the Century Room into a par Friday-holiday-week night, whereas in other places, it (pardon the vernacular) stank.

Stan Opines 'Percussion' Is Best Record

(Jumped from Page 18)

strident. So is the age in which we live, and the people to whom we play. Neurotic? Yes—aren't most of us today, to one extent or another? I'm satisfied with all the musicians I have now as the band now is. As it changes, perhaps we will have to make personnel changes if the men aren't flexible enough to go along with us. If I had it to do all over again, I know one thing for sure: I would play the music I wanted and believed in from the start, instead of listening to the wheel-chair brigade and all its bad advice.

Nipster To West Coast

Hollywood—Harry (The Nipster) Gibson returns to the coast soon, following a Florida stint. GAC is lining up local bookings.

How, Then?

The following item is reprinted in its entirety from The Call, Kansas City newspaper, December 12, 1947: "Fort Knox, Ky.—Without the benefit of masks and machine guns Dizzy Gillespie will perform the unusual feat of removing some gold from the nation's well-guarded gold depository in Fort Knox, Ky."

Egan Speakin'

After many months on the road and west coast, and a few years before that away from the Big City, it was quite a blow for a native son of the Street to come back and see what's happened to the one numbered 52nd.

There have been many changes made and most, at least to my taste, not for the better. Swing isn't dead, but it's almost uttering a dying gasp, at least on this alley that first introduced it to Father Knickerbocker's nocturnal gababouts.

Leon and Eddie's and the 21 Club, neither of which ever has been associated with hot music but both of which, nevertheless, are legitimate landmarks there, remain. The Famous Door is now a liquor store—but a nice looking one. Reilly's continues as one of the few spots with the original flavor of the street—a hangout of musicians though never a jam spot.

Up toward the Sixth Avenue—pardon, Avenue of the Americas—and a handful of clubs, notably Ryan's, the Three Deuces, the Onyx and Downbeat are struggling to retain the Street's identity with the better side of the music business. The other spots have given way to, of all things, strip tease artists.

So, where, in the middle 30's, we of New York first found swing peddled on a commercial basis, with every musician in the east making regular visits to the Onyx, the Door, the 18 and Jim Healy's, we now find a street sadly devoid of all that old flavor that made it so famous.

The town's musicians now do their hanging out at Charlie's Tavern and Hurley's. Most of the ones from the Street drop around the corner to the White Rose. A few old reliables still patronize good old Mr. Reilly. They catch all the attractions that play the few music spots on the block, but they don't hang out there, night after night, as they did in "the good old days."

What's happened to the Street? Ye gods, up in the next block, where the Hickory House remains the sole loyalist to good music, spots where once we heard some of the best in music now dispense chop suey. It looks like the Chinese Restaurants and the

Ninth Inning Conference



Songwriters Gene De Paul and Don Raye are putting the finishing touches on The First Baseball Game, a song Johnny Mercer said he would cut before the ban. Gene and Don are responsible for Cow Cow Boogie, He's My Guy, Mr. Five By Five, and, naturally, many others.

strip teasers have banded together to send music down to the Village completely.

It's been suggested by a few of the boys who've played the Street and really are interested in seeing it survive as the mainstay of good music, that an association of 52nd Street night club owners be organized.

As far as we could learn, there are no complaints about the prices or policies in the clubs still serving music. Perhaps the same holds true of the girlie-show clubs. Our main concern is the music element. The organization should band together to keep the Street for what it was in the middle 30's. Keep it well lighted, well patrolled and, as a result, well patronized.

Broadway has done it with its association. Fifth Avenue did it. Back in its hey day, Harlem did it. We want to see 52nd Street survive. Maybe the boys should try the club idea.

Louis Sobel's Top Ten

The famous Broadway columnist has selected these as his ten top tunes—not necessarily in this order—Melancholy Baby, Who, Night and Day, Blue Skies, All of Me, I Can't Give You Anything But Love, What Is This Thing Called Love, Stardust, White Christmas and Good Sweetheart.

Anderson, Ory Alternate

San Francisco—Andy Anderson's fine little band is now playing opposite Kid Ory at the New Orleans Swing Club. Long a local favorite, Anderson now has Raymond Brown, trumpet; Smiley Johnson, drums; Rickey Wyands, piano; Anderson, tenor; and George Bledsoe, bass and vocals.

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After Ory's wet two weeks on Fillmore Street, the magic seemed to stick and there has been rain off and on since. But true to form, as soon as the band arrived in town to open the New Orleans Swing Club, the heavens opened again.

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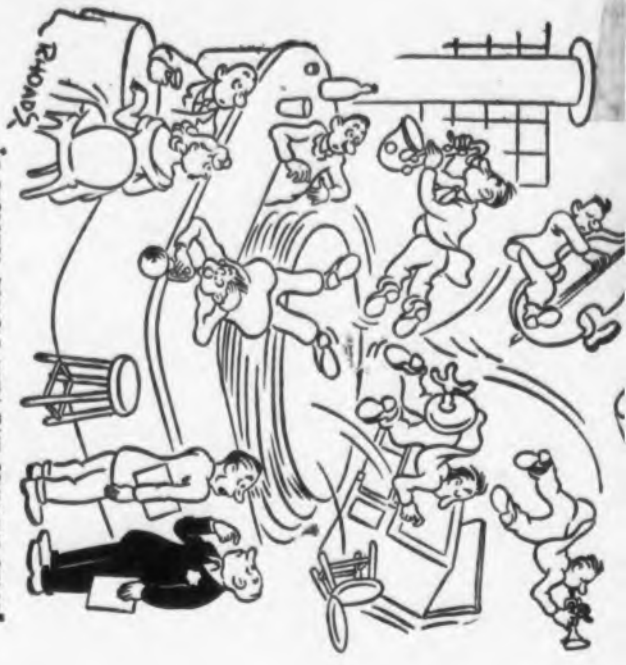
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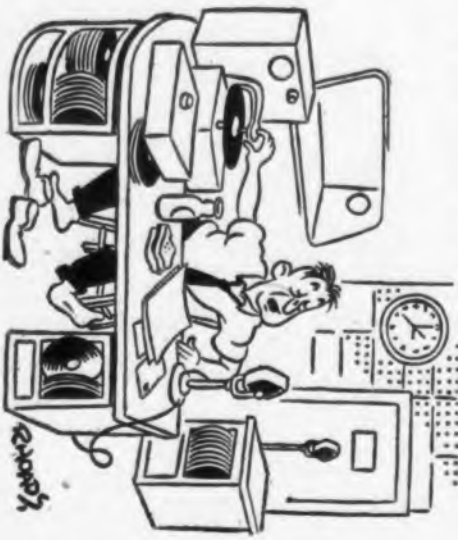
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MUSIC NEWS FROM
COAST TO COAST



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