

DOWN BEAT

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Network Video May Revitalize Music Pic

By JACK EGAN

New York—Though the radio industry and the American Federation of Musicians had yet to come to a contractual agreement for the use of musicians on television, Frank E. Mullen, executive vice president of the National Broadcasting Company gave every indication two weeks ago that things would be ironed out satisfactorily as he predicted things-to-come in the video field.

Revealing that the industry would spend at least \$10,000,000 for television facilities and programs during the current year, he pictured startling advancements in the next two years which would parallel those made by radio during its first seven years. Though he made no direct mention of musicians, one cannot help but remember the part they played in that seven-year ascent of radio. If similar progress is to be made by television it will be a very difficult, if not impossible, climb.

Will Pass Radio

The NBC vice president announced that, "In the coming twelve months, television will appear as a new force in the United States. It will far outdistance the progress made by sound broadcasting in its early days. By the end of next year television will reach the Midwest, and by 1950, perhaps earlier, the West Coast."

"It took sound broadcasting seven years to span the continent—from the first special events broadcast over KDKA in 1920 to the coast-to-coast broadcast of the Rose Bowl game in '27. But in television, a network is a reality. In less than two years it will reach across the country."

Radio Aided Video

"Television's tremendously fast rate of growth can be accounted for by virtue of the paths smoothed out for it by the experience gained in radio's expansion. "But the real impetus to television must come from the development of a fine program service. Here NBC will make every effort in 1948 to bring to the American home an ever increasing amount of the best in entertainment and information."

Tote Music Muddled

In the meantime, the 19 television stations spread across the nation are awaiting the outcome of huddles between the radio and music industries to learn how soon or if they can use musicians.

James C. Petrillo, already in the throes of several other items of both personal and industrial importance, has indicated that he may waive the contract for awhile and let his men work on radio stations, following the lapse of the present pact, February 1, until such time as things are ironed out. Television, however, will not be allowed the use of musicians until the new contract is signed.

While mulling over details of the new radio industry papers, Petrillo had his hands full with a court case in Chicago, where he was exonerated from charges of violating the Lea Act.

While this was going on, Petrillo saw his ban on the making of phonograph records go into effect,

Silent Sam

New York—Alan Courtney, prominent former New York and Denver disc jockey who recently began a series of "live" shows over WNEW Monday-through-Saturday, received a phone call from an old fan following the debut of his new series. "I like the orchestra, too," she told Courtney, referring to the studio band of Roy Ross. "They play well and there's no surface noise."

Laine Opens In Baltimore

Hollywood—Singer Frankie Laine trekked out of here Sunday (25) to make a January 27 opening date at the Hippodrome theater, Baltimore, after spending a week in the sunny south relaxing and visiting friends.

Laine made only two appearances here—as a guest on the Jo Stafford Chesterfield Supper Club and a March of Dimes stint.

He'll be in Baltimore one week.

Lewis, Thiele Divorce Granted In Chicago

Chicago—Monica Lewis waived alimony when granted a divorce from Bob Thiele, 25, here two weeks ago by Judge Joseph A. Sabath. The 21-year-old singer won her decree on a cruelty charge. Monica's maiden name was restored, and an out of court settlement made. Thiele heads Signature records.

Kaiser Dead Of Pneumonia

New York—Kaiser Marshall, famed drummer who played with Fletcher Henderson from 1934 to 1931 and then again from 1934 to 1936, died here January 5 of pneumonia. Marshall in recent years had been spending most of time gigging around town though he did work steadily for quite awhile with the Bunk Johnson and Art Hodes outfits.

Wax Rush Cuts L.A. Biz; Meadowbrook On U-Serve Footing

Hollywood—The hush that blanketed the music business here as recording machines ground out the final masters of last year gave vent to the groans of the local night club and ballroom operators, who until B-Day couldn't be heard above the feverish scratch of the wax

James Kidnap Plot Revealed

Hollywood—A kidnap plot against the year-old daughter, Jessica, of bandleader Harry James and actress Betty Grable was thwarted here two weeks ago when FBI agents intercepted a letter sent to the bandleader's wife attempting to extract \$5,000 from the pair.

"Unless the money was paid," Richard B. Hood, chief of the FBI office here, said the letter demanded, "the James' youngest child would be kidnaped."

Housewife Confesses

Jane Bean, 20, housewife, admitted sending the letter after she was arrested by FBI agents and charged with attempted extortion.

The letter, addressed to Miss Grable, was intercepted at the 20th Century-Fox studios where it had filtered in with the regular flow of fan mail.

Bond Set

Mrs. Bean's bond was fixed at \$1,000. Her husband was not involved in the plot, FBI men said.

Dinah Delivers Family Heir

Hollywood—Singer Dinah Shore became a mother for the first time January 4 when she and husband-actor George Montgomery became the parents of a 7-pound girl, delivered by Caesarean section at Cedars of Lebanon hospital.

Couple has named the baby daughter Melissa Ann for Dinah's mother, the late Mrs. Solomon Shore of Nashville, Tenn.

Dinah and George were married December 5, 1943, in Las Vegas, Nevada, while George was a corporal in the air force. This is the first marriage for each.

Lena Lauds Belgian Cats

New York—Fresh from her triumphs in Europe, Lena Horne stepped off the S. S. America to make one or two interesting announcements that bear repeating here.

Belgium is the hotbed of good jazz, according to Lena's observations. GI's who started hot clubs in that country during the war are probably mainly responsible for this, she pointed out, continuing that Belgians appear to be much more hep than jazz addicts in either England or France.

Won't Return

Though she's had offers—even demands—to return to the clubs in which she performed in all three countries, Lena plans to stay in the States at least another year.

Following her current run at Boston's Latin Quarter, she'll return to the MGM studios on the Coast for picture work.

Web Sponsors Renew Nine NBC Musicals

New York—Nine network musical programs have been renewed by their sponsors, according to NBC, over which network the shows are heard.

The programs are *Waltz Time*, *Manhattan Merry-Go-Round*, *American Album of Familiar Music*, *Charlie McCarthy Show*, *Milton Berle Show*, *Carnation Contested Program*, *Judy Canova Show*, *Fred Waring Program* and *The Shoeffler Parade*.

reco. Today, their moans out-echo jazz in half-filled clubs where business during the last three weeks has graphed down from 30 to 50 per cent. And few have been left untouched by the trend.

First to feel the blow was the Morocco on Vine street which shuttered to the click of the tax agent's lock. There was a general looking around to see who'd be next.

Personal Managers Inherit

No one seemed to have a sure fire solution but some more determined heads were trying. A few operators had turned their rooms over to personal managers, who, in the struggle to keep their artists working, were willing to gamble on percentages. Others either trimmed down talent costs or closed their doors during the deadly first few days of each week.

At the Meadowbrook, which slipped into the red with each of its last name bands, operator Harry Schooler in a final if-this-don't-do-it-I-don't-know - what - will effort changed the name of the ballroom to the Mardi Gras and opened the doors to a carnival-trimmed interior for free. No admission. Except for a 50 cents per person Saturday night toll, and free parking.

Serve Selves

Patrons are asked to get their drinks and food at the bars and carry it off to the tables themselves. All extra operational costs have been trimmed to the bone. In this way, Schooler hopes to make the nut through bar and food sales.

He opened with the 14-piece Bob Summer band, but at press time was looking for a better semi-name outfit to draw in more dancers for milking with his buy-only-what-you-want come-on.

Money Dwindling

Meanwhile, musicians awakening from the last minute spin are wondering how long their record-flood money will last. With only the clubs and ballrooms to turn to now their immediate future is no brighter than that of the ops, which is bleak—indeed bleak.

Chico's Chick Loot - Loaded

New York—Chico Alvarez, well known trumpet man in the Kenton band, lost \$300 out of his pants, hung in a Paramount theater dressing room two weeks ago, recovered it a few hours later when police picked up Natalie Tarlow, to whom Alvarez had given the dressing-room key. Detectives found the girl with Alvarez' dough and some suits of his, in her room at the Hotel Bryant. Loot from several other robberies was picked up at the same time.

Louis Prima On The Cover

You should spell it *Prima*, but it is pronounced *Peetsa*. It's Italian, of course, and means *Little Tomato Pie*, and if you haven't eaten some, you've really missed a treat. Anyhow, that's the name of the Pekinese getting the trumpet lesson on the cover of this issue from Louis Prima, who will open with his band at the *Click* in Philadelphia on February 9.

An Old Story To The Duke



Chicago—It's a cinch the Duke and his award-winning band members don't carry their collection of DOWN BEAT plaques around with them. Total score to date includes, for Ellington, four firsts, three seconds and one third place in the last eight years. His award, for second place in the favorite band division, is handed to him by BEAT publisher Glenn Burrs in the top photo. Also given awards at a recent Civic Opera House concert here were baritone saxophonist Harry Carney and altoist Johnny Hodges, shown in the bottom picture. Carney was first in his division for the fourth straight year and Hodges first in his for the eighth year. Staff photos by Ted.

Claire Enhances 'Rainbow' Role

New York—Choreographer Michael Kidd was objecting to a turn Dorothy Claire had inserted into the final bar of THE IDLE RICH number during that night's performance of the Broadway smash, FINIAN'S RAINBOW a few minutes earlier.

Dorothy was standing her ground, explaining, "Mike, I have to put that turn in there. I feel it that way."

The argument went on and on but do you think the poor choreographer had a chance? Ha!

Michael, me boy, yev got plenty to be learnin' about Miss Claire if yer gonna continue working with her in your show.

Dorothy Claire, who rode to national fame as a dance band vocalist, recently reaching the pinnacle of her success with the leading role in the year's biggest hit musical, has always done things because she "felt them that way."

It started at the Blackhawk in Chicago back about the end of the thirties. Bob Crosby and his orchestra were introducing to America, and Chicago in particular, something new in the way of dance band vocalists. They'd discovered a bundle of explosion named Dorothy Claire from La Porte, Indiana, and they were letting her explode.

Dot A Bombshell

Dorothy was not one to stand at a mike and sing. She tore wildly around the room, singing at tables, on the bandstand, anywhere she felt the song fit. By comparison Betty Hutton was a slumber singer.

Those of us who knew her were afraid to sit by the ringside. There's no telling what piece of nonsense she'd introduce into her routine and more'n likely we'd be the guinea pigs. Maybe Paul Weston and Axel Stordahl can recall those visits.

Scores With Crosby

Regardless of her wild approach, Dorothy scored sensationally with the Crosby band. However, as she followed this engagement with vocal spots with other bands, she grew up a little and confined her performance to the bandstand. So,

Flames' Flame Really Real

New York—The Three Flames almost went up in a blaze of smoke here last week, while working at the Chicken Roost. Included in the spot's decorations is some metallic foliage left over from the place's days as the Zanzibar.

The Flames were going through their act when the guitarist smacked the bottom of one of the leaves with the top of his guitar. The lights dimmed, went out, came on again, there was a blinding blue flash, and when the turmoil had quieted down slightly, the instrument's D string was found lying on the floor, melted neatly off at the top.

The act's press agent has since begged them not to take things too literally. "After all," he told the Beat, "who wants his meal ticket fried?"

Mc Partland Group Moves



Chicago—A new location and a new clarinetist for the Jimmy McPartland troupe. Don Krausnick recently replaced Jack Golly on clarinet, and the band has moved from the Brass Hall to the Capital lounge, a trip of one and a half blocks. Trumpeter McPartland still has Chick Evans on drums, Ben Carlisle on bass and Marlon Page on piano. Staff photo by Ted.

if you saw her with Sonny Dunham, Bobby Byrne, Boyd Raeburn, or the late Glenn Miller, you missed some of Dotty's better performances, though vocally she was a hit.

Dorothy doesn't romp all over the stage in Rainbow as she did in those Blackhawk days. But she does lend a new interpretation to the part first played by Ella Logan. And the part is a big one, involving the singing by her of more songs than that of any other role on Broadway. And she does them all the way she feels them, just as she plays the part as she feels it. Even offstage you can sense the presence of the red-headed colleen. Sharon McLonerigan, when Dorothy's around.

Leave Her Be

Yes, Michael, you'd better let Dorothy do the numbers the way she feels them or there'll be trouble. The Crosbyites found that out and let her cut loose with her own ideas, much to the benefit of all concerned. Things have been that way ever since.—jag.

Brooks Men In Truck Mishap

New York—Minor injuries were suffered by the bandboy and two sidemen with the Randy Brooks orchestra when the truck in which they were riding crashed in Elmira, N. Y. recently.

The men were returning from a one-niter in Binghamton when the truck, carrying instruments and personal effects of the band, crashed and overturned, running down a 25-foot embankment.

Injured in the wreck were Mel Kahan, baritone sax; Sid Parker, alto, and Don Cribari, bandboy and driver of the truck. None required hospitalization though all suffered injuries.

Beneke Heads East; Has New AAF Airing

New York—Tex Beneke and his orchestra will head East following their Hollywood engagements, with a new radio series highlighting their trip. The program, which started twelve days ago on the Mutual Broadcasting System, is for Army Air Force recruiting.

Heard each Friday night from 10:30 to 11 p.m. EST, the show will originate on the Coast through February 6, after which it will be picked up from convenient cities across the country. Occasional guest stars will be used.

James At L.A.'s Aragon

Hollywood—Trumpeter Harry James this week takes his band into the Aragon ballroom, Ocean Park, for weekends.



Dorothy Claire

Cannon In Spike's Act; T-Men Cast Baleful Eye

New York—Arrangements have been made for Spike Jones to graduate from the tiny pistol to the mighty cannon, the Winchester Arms plant in New Haven now being employed in the manufacture of a special powder keg for the

express purpose of playing a part in his musical cacophonies. Deal was consummated by Don Walsh of the Steve Mannagan office, which organization publicizes both Spike's sponsor and the Winchester bang-bang people.

All of which should be of some concern to the government of the United States. Inasmuch as the Secret Service is very much concerned with the continued health of the President and is particularly touchy about anyone using his person for target practice, it is keeping a watchful eye on Jones and his Slickers. The watch will be tightened even moreso as March 6 draws near, for on that night Spike will bring his Musical Depreciation Revue to Washington to put on a special performance for the President.

Heaters Checked

Secret Service agents will be on hand to check all revolvers and ammunition, just in case there are any over-enthusiastic anarchists in the vicinity of the loading box. They'll check the new cannon, too, of course.

It wasn't mentioned in the news release, but it is understood the S.S. is equally concerned about any of the musicians taking a pot shot at Miss Margaret Truman, a singer who chants the classics but not quite in the same manner Spike handles them.—jag.

Paxton Ork Into NYC's Arcadia

New York—George Paxton opened at the Arcadia Ballroom January 8 for ten weeks with options, replacing Lee Castle after an extended run.

Paxton personnel includes many of his former sidemen. The new band consists of Chubby Kusten and Armand Anelli, trumpets; Bob Alexander, trombone; Gene Loella, alto; Harry Wuest, tenor; Art Kreuger, baritone; Bob Abernathy, french horn; Jimmy Erickson, accordion and trumpet; Danny Hurd, piano; Jack Purcell, guitar; Harry Jaeger, drums; George Shaw, bass; Charlie Roeder, vibraphone; and Dick Merrill, vocals.

Duke's Bow Real Gone

New York—Just as he has excelled in his other undertakings over a period of years, Duke Ellington scored an immediate success when he made his bow as a disc jockey on station WMCA here a few weeks ago.

Duke isn't merely on a par with regularly employed disc jockeys, people who eek out an existence by twirling platters in radio studios. Indeed, he rates with the best of them which, in itself, shows him to be a shade better than his contemporaries who double as bandleaders.

Duke's chatter is bright and colorful, his descriptive phrases being typical Ellingtonese. If he'll select his records as wisely as he does his verbal contributions to the show, he should have one that will stand high above most other disc stints, in a class by itself. Ellington has come to be synonymous with the best in modern music. This is the kind of entertainment which should be heard on his program.

Spiele Commercially Easy

In addition to his amusing observations about the platters and subsequent subjects around the studio, Duke also does a handsome job of handling any commercial announcements thrown his way, a rarity indeed among jocks except those with commercial radio experience.

Whether or not he feels more at ease behind the turntables than do the many other baton twirlers who double in similar capacities, Duke gives us the impression that he most certainly does.—jag.

Chester Fronts Bob Astor Ork

New York—Bob Chester gave his band a complete shakeup in a quick visit here and left early this month to take over the Bob Astor band following its Richmond, Va., engagement.

It is understood that Chester made a financial deal with Astor and that the latter continues with the organization in an un-named capacity.

The Bob Chester band headed for San Antonio, Texas, with a set-up of four saxes (in addition to Chester), two trumpets, one trombone, three rhythm and boy and girl vocalists.

Currently the band is doing one-niters in Virginia.

Anthony Records Original

Chicago—Ray Anthony recorded 16 sides for Tune-Disc before the ban. Included are the Anthony theme *Man With A Horn* (Jimmy Zito'll be sore when he reads this), arranged by Dave Mathews, and *Trumpet Time*, an original by Ray and arranger Charlie Shirley.

Roundabout's The Way For Cap



Hollywood—Emma Lou Welch, who had her own combo at the Rounders club here last January, had to wait until a hot pressing from Kansas City attracted Capitol's attention. Denny Goodman, with whom she is recording here, recently included her on a dozen sides with his sextet. The bearded blur in the lower left corner is vibraphonist Red Norvo.

Court NAB

New York—acquittal verdict head of the NAB in Washington. Petrillo was greater harm to boys" by his singing, and that figure in the industries. The recently considered to legislate for call off its record.

At the same time, Kearns, who has a committee investigating last year, calling for royal commissions for radio performance of radio, which for ten years a change in the law, which Kearns attempt to see.

Washington—ley feels Kearns pro-AFM and from now on will handle a instead of the gated to do it.

Such a royal not violate the since monies rectly to the rather than fund.

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Louis' On Ro

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McKenzie

New York—Kenzie, an all who first ga Mound City been confined tal. West 51s an internal a greatest prof Whiteman's made records peering as jazz concerts.

Court Acquits Union; NAB Head Doesn't

New York—As AFM head James C. Petrillo won an acquittal verdict in his Lea act trial in Chicago. Justin Miller, head of the National Association of Broadcasters was charging in Washington before the House Labor Committee that Petrillo was actually bringing greater harm than good to "the boys" by his stand against recording, and that he was a damaging figure in the communications industries. The committee is currently considering ways and means to legislate forcing the AFM to call off its recording ban.

At the same time, Rep. Carroll Kearns, who headed a labor subcommittee investigating Petrillo last year, called for legislation requiring royalty payments to artists for radio and juke box performance of records. This measure, which Fred Waring fought for ten years ago, would require a change in the 1909 copyright law, which Kearns said he would attempt to see modified.

Kearns Too Nice

Washington rumor is that Hartley feels Kearns has become too pro-AFM and pro-Petrillo, that from now on the full committee will handle all Petrillo matters instead of the sub-committee delegated to do it last year. Such a royalty scheme would not violate the Taft-Hartley bill since monies would be paid directly to the artists concerned, rather than to a general union fund.

Leaders Organize

There is rumored at this time here a strong movement by three of the biggest band leaders in the country to organize a group to back the Kearns idea, enlist the support of every recording artist and go down to Washington as a definite lobby to force changes in the copyright law. In the meantime, Petrillo has submitted four requests to the

radio networks in connection with the end of the present working contract in three days. He asked:

- a. A general wage increase. amount unspecified
- b. That a suitable number of musicians be employed by local stations throughout the country.
- c. That the net origination points of New York, Chicago and Los Angeles increase their staff musicians.
- d. That all platter turners join the AFM.

General radio comment on these requests was unavailable. However it was pointed out by Miller in his testimony in Washington that the second request for more locally employed musicians in the country would amount to blackmail by the networks on the AFM's behalf.

Jockeys Join

With respect to the last request, platter turners in Chicago already are in the AFM, while those in other cities are either un-organized or belong to the National Association of Broadcasting Engineers and Technicians or the International Brotherhood of Electrical Workers. Any industry-wide change in their status would require action by the National Labor Relations Board.

Justice LeBuy's acquittal of Petrillo on charges of forcing a Chicago radio station to hire unnecessary musicians means the Lea Act will probably have to be re-written to constrain the union further.

As the BEAT had predicted, the court felt that "coercion" as a term was not applicable to the union's activities.

Benay Balks



Hollywood — Benay Venuta doesn't look at all formidable as a lady lawyer—which she will be in Republic Pictures' movie I. JANE DOE. Benay is determined to establish herself as an actress and has refused all singing roles in movies. She says she won't chirp a note for a sound track until she can do the title role in a biographical of Sophie Tucker.

Palladium Sets Spring Line-Up

Hollywood—Charlie Spivak and his crew come into the Palladium March 16 for a four-week stint, following the Woody Herman engagement, which starts February 3.

Line-up for later appearances at the Sunset boulevard dancery includes Claude Thornhill, Gene Krupa, Sammy Kaye, Stan Kenton, and Ray McKinley.

'Stan Neurotic'-Scott; Ray Tabs Kenton Ork 'Ugly, Yelling Outfit'

New York — No sooner had the January 14 issue of DOWN BEAT hit the streets than a white charger, flames shooting from its eyes, came bursting into our Radio City retreat, wildly waving the periodical in the air.

"Come in, Mr. Scott," greeted our number one receptionist, but Mr. Scott was already shedding emulsion over the editorial desk, pointing an accusing finger at the banner headline on page one.

"Jazz is neurotic—Stan," he screamed.

"Hmmm, we commented. "This kid can read."

The guy was fuming.

"That thing," he barked. "Should read, 'Stan is neurotic—Jazz.'"

A polite chuckle followed on the part of your reporter, but the speaker wasn't trying to be funny.

Stan Can't Crucify

"I don't think Stan is the man to crucify the band business," exclaimed Mr. Scott, first name, Raymond. "In fact, I don't think jazz is to be crucified."

Yes, this was Raymond Scott, the same who scored his big mark in the music business several years ago introducing what was looked upon as a somewhat eccentric style of music featuring a collection of revolutionary original compositions.

Scott's Analysis

Asked if he referred to Stan's music in drawing this oh-so-definite conclusion, Scott proceeded to voice his own analysis of the band.

"Personally, I think the new Kenton band sounds ugly and awful," said Mr. Scott. "On the night I heard it at the Paramount, the reception was awful too."

Christy Rapped

As an afterthought he added, "June Christy was out of tune and sounded horrible."

"Bu-bu-but she's pretty and has a lot of fans," was the feeble rejoinder.

"The band is not a dance band," observed the casual Mr. Scott. "It's not a band but a special species of machine put together to produce building cement, a house, or something, but certainly not music."

He paused to watch this sink in. It sank, and he continued

Band Screams

"When it plays its own concoctions, it sounds like a presentation of screams and harmonies. It's this band's music that is neurotic."

"Kenton talks about jazz but offers a series of wild yells, downward yells and upward yells."

Scott put a finger through the paragraph where Stan made some remarks about Benny Goodman being finished and not progressing.

"He (Kenton) makes a blanket statement that everyone else in the music business, including Benny Goodman, a brilliant musician, cannot play jazz," said Scott.

Defends BG

"I'll tell you what I like about Goodman," he continued. "Benny has the ability, the training and the talent to perform and digest many forms of music. He's made brilliant recordings—Eddie Sauter stuff and that of other modern arrangers. Then, by contrast, he has performed with symphonies, has played Mozart and Hora Staccato, yet he has given America one of the greatest swing bands it ever has had. He has tried them all and when he plays one style, it is not because of helplessness at playing any of the others, but because he has chosen this particular thing at a certain time."

We urged Scott on. "Do tell!" "Stan," he continued, "plays his kind of music because he's helpless. It's all similar to an illiterate who hasn't a vocabulary and must rely on a collection of slang and curse words. Neither knows

That's Life

Hollywood — When producer Samuel Goldwyn started production on the new Danny Kaye picture "A Song is Born," the title was "That's Life," and Mr. Goldwyn engaged a large number of top notch jazz artists, including Benny Goodman, Charlie Barnet, Tommy Dorsey, Louis Armstrong, the Page Cavanaugh Trio, ad infinitum. Then began a race on the part of the giants of jazz to see who would be first under the wire with a tune called "That's Life." Just about the time the jazz men completed their individual swing numbers, with that title, the picture received a new title "A Song is Born," and brother—that's life!

any other way of expressing himself."

Needs Childish

With a mere twist of the head, he again turned to his observations on the band's performance, noting, "When it plays show music for the acts, the poor-quality, high-schoolish, out-of-tune, tonally-terrible reed section contributes to an amazingly disgraceful performance."

This covered, Raymond then questioned Stan's authority to condemn jazz.

"He talks about jazz as though he's the only one who plays it," said Scott. "Stan claims jazz is neurotic. If jazz could talk, it certainly would say that Kenton is neurotic!"

"The extreme one-sidedness of their music fare is spectacular proof of their neurotic trend."

Scott tapered off with another stick of Beechnut as he folded the Beat.

Getting Nowhere

"Like the character on a treadmill," Raymond began drawing a simile. "He's walking furiously, expending a lot of effort and getting nowhere—musically—no matter how fast he runs or walks, or how much energy he put in, he's right in the middle of the musical maze that, I feel, he requires to make him happy."

Raymond pointed an index finger at a definite number.

Likes 'Vendor'

"I think Peanut Vendor is presented very well," he beamed, then added, "until the alto player comes out and performs like someone who's taken lessons but three-and-a-half months."

"Artistry in Rhythm is only a subconscious copy of a radio program idea, Concert in Rhythm, that was on the air for eight months about eight years ago."

We put on our best Fred Allen air and asked, "And in conclusion?"

Admires The Man

"I'd like to say," thoughtfully answered Mr. Scott. "That Stan Kenton, personally, is a helluva swell guy in my estimation."

And with these words, the charger, no longer shooting flames from his eye sockets, took leave of our quarters.—jog.

Oh Brother!

A news release received at the BEAT'S New York office last week reads: "Dr. Norman E. Klein, podiatrist-chiropractist in the Hotel Paramount, has noted that since the declaration of the Petrillo ban, his practice in weary, foot-sore song pluggers has increased 70 per cent."

Louis' Combo On Roxy Stage

New York—The Roxy theater, which, heretofore, has confined its stage shows to variety revues, leaving the bands to the Paramount, Capitol and Strand, takes a turn today as Louis Armstrong and his six-piece group open for a short run. A deal is pending to send "Satchmo" and his combo to Europe following this engagement.

McKenzie III In NYC

New York—William "Red" McKenzie, an all time popular singer who first gained fame with the Mound City Blue Blowers, has been confined to St. Clair's Hospital, West 51st street, here, with an internal ailment. "Red" rose to greatest prominence with Paul Whiteman's orchestra and later made records on his own, also appearing as headliner in various jazz concerts.

Diz Sails For Europe

New York—Paced by a massed salute from the Stan Kenton band at the pier, the Dizzy Gillespie band set sail for Europe January 16 aboard the steamer Drottningholm for a continental tour including Scandinavia, the lowlands, Switzerland and England. The Kenton band, whose leader is known to be highly anxious to make a European trip, arrived at the pier at 10:30 a. m. to serenade the Gillespie band as it boarded ship, then raced back to the Paramount to play a twelve o'clock show.

Gillespie's itinerary includes: January 26, Gothenburg, Sweden; January 28, Stockholm; 29, Orebro; 30, Borlange; 31, Vasteras; February 1, Storvik; 2, Stockholm; 3, Norrkoping; 4, Malmö; (all of the preceding in Sweden). February 6, the band plays a concert in Prague, Czechoslovakia, moves on to Copenhagen, then perhaps an occupied zone date in Germany; February 11 in Amsterdam, Holland; 12, in Brussels, Belgium; 14 in Paris, two weeks

Grode-Field Parting Las Vegas-Legalized

Hollywood — Composer Howard Grode, 49, was divorced in Las Vegas two weeks ago by his actress-wife, Virginia Field Grode, 31, who charged mental cruelty.

Grode, who also is a musical coach to film stars, and Miss Field were married last April. They separated in July and in October she filed suit here for divorce, but subsequently established residence in Nevada.

Both have been married before.



THE BOSS CAN'T STAND THEM SO HE'S MAKING THEM PLAY OUT THEIR CONTRACT ENGAGEMENT DOWN HERE.

CHICAGO BAND BRIEFS

It's A Tie Between Chi. Jazz And Bop

By TED HALLOCK

Chicago—Jazz struggles on, feebly. "I fear for the entertainment business," says Duke Ellington. Wonder what he'd think after touring this city's boîtes for a fortnight? Everybody wants an attraction costing nothing, yet which will produce gold to shame Ali Baba.

Doc Evans' band has improved. Held over indefinitely at the Bee Hive, he's changed clarinetists for the second time. Darnell Howard replaced Joe McDermott, who replaced Dick Pendlton, who didn't arrive from Minneapolis as expected. Don Waxman, the Hive's flack, insists 15th will soon be heralded as another Storyville (red lights excluded of course).

Guests: Stuff Smith trio opened at the Club Blue Flame January 12. Cootie Williams with Dinah Washington into the Savoy for a week beginning January 18. Dave Tough left Muggsy Spanier with three weeks to run at the Blue Note. Dave will return to NYC sans the band. Muggsy holds over at the Loop spot until February 2.

Concert Notes

Duke's new lucite stands, red scrolls and translucent bottoms, see things of beauty. Concert impressions: Tyree Glenn TRES GAY in beret and trench coat; Johnny Hodges searching vainly through a fiberboard case of clean white tux shirts; Oscar Pettiford using four letter words asent the loss of ALL of his bass strings; Jimmy Hamilton and Oscar playing a 30-minute duo on YESTER-DAYS becketage; Lawrence Brown soloing sitting down, with a cloth across his knees to protect that lovely white dinner jacket; Sonny Greer placing the band in Mexico City and abroad concurrently (neither of which jams the Duke knew anything of).

Rozelle Gayle opened at the Bar O' Music January 16 indefinitely. Three Sharps And Flats remain at the spot. Gayle began Sunday afternoon concerts Sabbath last.

Odd Jobs

Ellington plays the Savoy, newly-opened southside ballroom, in February. Bee Hive started fortnightly Sunday sessions January 25; will not feature Evans, but will present other Chicago Dixie combos selected and emceed by Best staffer George Hooper. Louis Jordan rests in Miami until sometime next month when he'll return to the west coast.

Chicago's Defender types Sarah Vaughan the "New Sound," also mis-spells her name, as did Time two weeks ago. It ain't "Vaughn" as in Monroe, men, it's as above.

RAMPANT RUMORS: Shelly Manne to leave Stan Kenton this spring. June Christy likewise. Charlie Ventura to try big band. Charlie Ventura to join Woody Herman. Kai Winding to join Stan Kenton. Kai Winding to join Woody Herman. Harris to Herman.

Lou Stein and Clyde Lombardi are no longer with the Ventura sextet. Lou is in NYC. The Three Blazers now have a 150-side backlog, which isn't too interesting. Understand Oscar Moore lavishes no love on brother Johnny.

Almost 99 per cent of the Trianon's customers attempt to walk through the electric-eye-controlled glass entrance doors at said ballroom's bar. The exit portals, manually operated, net manys the smashed beaser from big dogs who like to preserve their savoir

foise by nonchalantly walking out (assuming the doors will glide open magically) the same way they entered. It's worth a half hour sometime.

Russo Concert Set

Teddy Phillips entered the Aragon January 20. Bill Russo's second concert is now set for March, in Orchestra Hall. The Russo ork, still a non-commercial affair, cut four sides for Universal, to be released early in March: ROGER (Russo); LONELY TOWN (Leonard Bernstein); STAIRWAY TO THE STARS (trumpet solo by John Howell), and ORION (Russo).

Al Milton wants to stand right up and say that the Korny Klowns opened January 13 at Omaha's Frolics for a four-week stay, after which they'll return here to do the weekly sizer National Barn Dance from the 8th & Wabash theater. So there.

Eddie Heywood turned up profits during his Detour stay, which ended January 25. Spot now reverts to name ork every two weeks. Silhouette, which tried a vaudeville gimmick, found it didn't go, may cease trying soon as far as any talent is concerned. Rumor has some Chicago spot eyeing Raymond Scott's combo for an early date.

Dr. Leonard V. Bechet, prominent New Orleans dentist, and brother of saxophonist Sidney, visited Jazz Ltd. several weeks ago. Almost Sid's twin. As jovial as you wish all jazzmen could be. Is playing trombone at German Hall in New Orleans with The Blue Eagle Melody Players (August Laurent, mgr.; L. V. Bechet, ast. mgr.; eight pieces).

The good doctor remembers the days when he, Sid, and brother Joseph Bechet started playing. Both he and Joseph began on guitar. Leonard's 11 years older than Sidney. He's the chap who made Burk's immortal false teeth, who handled his union matters, and who lifted the trumpeter from obscurity. Currently he raves about another unknown, trumpeter Willie Pajou, who also plays with the Blue Eagle aggregation.

Kenton To Europe

Stan Kenton's reading an ed-

vance man to scout Europe for a possible concert tour abroad this year. Howard McGhee has replaced Will Davis (piano) with "Hen" Gates from Philly. University of Chicago and Roosevelt students will "strike" February 20 as a protest against alleged discrimination on the respective campuses, Chippee Hall, Canada Lee, Art Hodas, Baby Dodds, and Sid Weiss are tentatively set to participate in a musical rally on that date, proceeds from which (\$1 admission) will go to the Negro College Fund and the Anti-Discrimination Fund. An additional concert may be staged at the Bee Hive the following day.

Chet Roble Trio now at the Lido in South Bend, Indiana. Leader Roble, piano; Boyce Brown, alto, and Sam Aaron, bass. Mus-Art's expansion sees Russ Fachine on roving assignment. Johnny Sandusky handles Kansas City for the firm; Howard Christensen holds the reins for Mus-Art here.

Garrulous Garroway presents Ella Fitzgerald and Illinois Jacquet in concert at Civic Opera January 30. Tenorman Gene Ammons opened with six men at the Blue Note January 12 for two weeks with options.

Bechet Stays Here

Sidney Bechet will not fly to France for Panassis, Radio Diffusion, or anybody. Sent a wire to Roger Goupillieres, French wireless rep in NYC, to that effect.

King Cole Trio into the Oriental theater for one week starting February 19. Ink Spots (if anyone cares) are due here for dates at the Savoy and a loop theater. Ditto Savannah Churchill.

Patti Page at Curley's (Minneapolis) until January 30. She's definitely quit ABC in Chicago, will arrive in NYC February 1, with maybe a web commercial on the fire.

A Funny

Opening his package of shiny new plaques, destined for BEAT award winners, hot from the engravers, our ed unwrapped glistening award one, beautifully stiched "Cleanest Division Last Month—Won by Plant 1," with

crossed brooms above. A lovely sentiment, but one which we didn't think Kenton really merits.

Basic's Regal theater week starts February 6. Tenorman Claude McLin heads the Savoy's house band. George Davis' quartet shopping for a job. Jackie Cain is a shrip Kenton should hire if and when June departs the fold. The following Davis-Cain collaborations are musts for every bop lover in this area: Body And Soul, Dead I Do, and I Cover The Waterfront. Same plug applies to pianist Roy Kral's F. Y. L. (For Your Information).

February 7 Two-ton Baker returns to the air on WGN. Dorothy Shay holds at the Stevens' Boulevard Room through February 8. Skitch Henderson remains at the same spot until March 7. Drummer George Sicilia replaced Dave Tough with Muggsy at the Blue Note, and played just as loud. Sidney Bechet will stay at Jazz Ltd. until Easter.

Charlie Ventura re-enters the Blue Note February 9. May have six or seven men. Buddy Stewart will definitely be with the group. Winding not certain whether he'll return here with Charlie.

Louis Armstrong is tentatively set at the Note for a March 8 or 15 opening.

Turnabout!

Minneapolis—Seems there's a disc jockey here named Paulson who, after having roundly insulted cinematress Virginia Mayo during a recent verbal tete-a-tete, was given notice; whereupon the community's sheriff, a chap named Ryan, was offered the d.j.'s post—and took it; after which the jock, seeing elections in the immediate offing, decided to run for sheriff—and did; following which the sheriff, visualizing his gun-totin' duties in jeopardy quit the radio station to run against the wax whirler. That's the best. You take it from there—one, two, three, I

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Baker re- Dorothy 'n' Boule- bruary 8. us at the Drummer ed Dave the Blue as loud. r at Jazz

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I'm just sittin' here thinkin'-
 what a sincere thrill it is to
 be voted No.1 in the
DOWN BEAT POLL
 What else can I say?

Stan Kenton



'Luck? Says

Chicago—G... little packages... After three... traveling, et... nothing event... negative way... fell in on Ell... two weeks ag... All in a p... during which... ing east aft... closing: (1) lea... Dec had to... two weeks to... was in the b... breakdown in... third trumpete... to cut out fo... a split up in... L. A. stay;... broke down o... two missed c... three blizzar... as many time... Cr...

If this want... five Buicks... sidemen est... at Independen... off the road... bonist Barne... front tooth... player John... square on th... radio, of all...

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Dept. B-1

Duke's Chicago Date Lacks Flair

By TED HALLOCK

Chicago—Duke Ellington played to half-full and full houses respectively during his two concert appearances here January 11: afternoon and evening, at the Civic Opera. It is said that Ellington is beyond criticism as regards the use of "ordinary" standards. This is doubt. Neither jazz orchestra nor composer, especially in this country, can consider itself beyond the strata of average critical appraisal.

Ellington is not as good as Ellington has been. The obvious degeneration applies to the leader more than the sidemen because the tremendous incentive and feeling of happiness once instilled by the Duke into every player with whom he came in contact has now vanished. Perhaps no more mysteriously than the death of Nanton, the professional demise of Webster, and the unsteadiness of Greer.

Memorization Maudlin

As always, five or six odd pieces of manuscript appeared on each man's stand. Like no other group of musicians, Duke's men possess a facility for memorization unparalleled. Which is, perhaps, exactly what's wrong. Another band, reading like demons, feels some sort of exhilaration upon successfully ploughing through a score. Smiles are exchanged; often laughter. Not so with Ellington. It's cut and dried now. With no apology for personal ego, the thoughts concurrent with nightly interpretation must run: "We are the greatest. This music is beyond average comprehension. Even if we do not interpret correctly, what we do play will prompt mental gasps sufficient to leave a puzzled yet curious audience."

It is odd that such a group, playing intricate material which depends upon emotional reaction for its impact, can perform such purposeful dissonance. The idea "after you've played Carnegie, where can you go?" must prevail. There is no need for anyone to struggle. The parts are down cold. With the exception of opportunities to improvise singly, Duke's sidemen must consider ensemble playing a gigantic bore.

Hodges, Carney Tie

Often, during the assorted four hours this reviewer listened closely, it was moot whether Hodges or Carney was leading the section. Or is that the intention? If so, my compliments on extremely clever voicing. The saxes, which have always been notoriously sloppy in execution, building a field of followers on such laziness of interpretation, seemed even more a group of five stellas gathered for a musical outing, with no thought of rhythmic cooperation.

Why does Ellington, who has insisted during the past decade that he and his arrangers write to match personalities, fit Tyree Glenn into a Joe Nanton set? Few of those who recall his trom-

bone work with Calloway will remember anything Glenn had previously done in a plunger. And why must Claude Jones (valve trombone) be Tizol's mimic, with the exception of solos? Is it desperation, or is it a noncommittal attempt to preserve something irrevocably lost?

Greer: Drags

I would swear Sonny Greer pulled at least five tempos down one-third from the beat set by Ellington at the tunes' start. Greer appeared mightily preoccupied, other than when involved in a confusing tympani bit in Liberian Suite. There also seems to be a difference in opinion between Pettiford, Raglin and Greer as to what tempo should a tempo change to when a tempo changes.

Turquoise Cloud was excellent-

ly done. Lawrence Brown may have aged and fattened, but his tone has merely become enriched... a more beautiful trombone than played by anyone else alive.

Bassmen Bop

Both Junior and Oscar played what bop was extant in the day's repertoire in solo form during **Basso Mo Thando**. Tonality and technique were impeccable... better, thrilling.

Duke's **Clothed Woman** should get raves wherever and whenever it's played. It's all the adjectives mesterable... cute, polite, fetching, and, above all, more than faintly reminiscent of great things Duke has done previously.

A sure nostalgia-getter was Duke's brilliantly scored medley of all-time, always recognizable Ellington items. Sample of expert penning was the melodic counterpoint between Duke and the saxes, he playing **I Let A Song Go Out Of My Heart** and they **Never No Lament**, all in the same chorus except for a sign...

Club Owners' Room Rifled

Chicago—Ruth and Bill Reinhardt, owners of Jazz Ltd. here, are out an even \$2,000 in cash and checks, plus \$200 worth of jewelry, having been burgled but good Sunday, January 11, when both were absent from their Alexandria hotel room.

Bill, who plays clarinet in his own club, and Ruth, who manages the room, left for work at 8 p.m. Sunday night, returning from work at 6 a.m. Monday morning to find the place literally ripped apart. Mrs. R. fell flat on her face on...

... chords underneath Duke's piano. Other oldies: **Solitude**, **Sophisticated Lady**, **Caravan**, and **Mood Indigo**.

But, unfortunately, unless they keep a weathered eye peeled which houses some degree of caution, even the mighty can slip.

entering, tripped by suitcases neatly arrayed by the departing thugs in front of the door.

Police and the Reinhardts believe the job was an "inside" affair... that someone knew the dough (club receipts and Bill's salary) was there and wouldn't take less than the green. Ignored by the robbers were solid gold cuff links, a wrist watch (thrown to the floor) and gold bracelets worth several hundred dollars.

Two envelopes containing the cash and checks were left, sans scratch of course, but assorted un-set cameos and intaglio worth \$200 were snatched. Mattresses were slashed and drawers flung about with abandon. Thieves wouldn't touch a brand-new adding machine (and who would?) or typewriter. Also intact was Ruth's supply of carefully-hoarded bubble gum.

Detectives ascertained entry was forced with a knife. A "crude job," one commented.

Froman Aims For Coke

New York—Jane Froman is back on the air, for the Coca Cola **The Pause That Refreshes**. It's her first network show since her air accident in 1943.

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'Luck? - Ha!' Says Elliot

Chicago—Good things come in little packages. Bad things—wow! After three years of locations, traveling, etc., during which nothing eventful happened (in a negative way, that is), the roof fell in on Elliot Lawrence's crew two weeks ago.

All in a period of one week, during which Elliot was journeying east after his Palladium closing: (1) lead trumpeter Johnny Dee had to leave the band for two weeks to visit his father who was in the throes of a nervous breakdown in Philadelphia; (2) third trumpeter Fred Edwards had to cut out for six weeks due to a split lip incurred during the L. A. stay; (3) the erk's truck broke down en route east, with two missed dates the result; (4) three bizzards stopped the unit as many times.

Crash Test!

If this wasn't enough, one of the five Buicks carrying Lawrence sidemen east was hit by a drunk at Independence, Iowa, and forced off the road. In the smash, trombonist Barney Liddell broke a front tooth, and French horn player John St. Amour was hit square on the lip by a falling radio, of all things! St. Amour's

Cooperative



Chicago—Taken at a one-miler at the Trianon ballroom here, Elliot Lawrence fills out a DOWN BEAT questionnaire for the profiling slated for our next issue. Eloquent Elliott, whose preference for the plain blue serge suit has never been in evidence, says his current address is "one-milers, U. S. of America." Staff photo by Ted.

wife suffered head injuries. He'll be back with the band in several weeks. Chicago symphony musician Frank T. Simaner replaced

St. Amour during Elliot's one-miler here. Liddell was among those present, with a store-bought addition to his front rack.

In the happy happenings dept.: Sam Santell replaced Leonard Stevens as road manager in L.A.; the band cut enough sides in California to bring their Columbia backlog to 25. Among others waxed were Sugar Beet, a jump original by Elliot; Greatest Little Boy Of My Life, a calypso, also penned by the leader, sung by Rosalind Patton; Box 153, another up-tempo affair by Lawrence and Donna Bella, sung by Jack Hunter.

Joyce Pamela Wins Suit Against David Raksin

Hollywood—The blonde wife of songwriter and arranger David Raksin won a divorce here two weeks ago in superior court charging that the 47-year-old clefter "frequently stayed out all night" and was "just plain indifferent."

The wife, British-born, 29-year-old Joyce Pamela Raksin, was awarded by the court \$100 a week for 130 weeks, and \$50 a week thereafter for her support and that of a son, Richard, 6. The Raksins parted last December after more than seven years of married life.

Fire Destroys NYC Masters

New York—No sooner had the ban against recording gone into effect than fire swept through six midtown buildings, putting Capitol's local distributing office out of commission and completely destroying the stock room, with its supply of masters, of the International Recording Company. The blaze started early in the morning of Friday, January 2, in a four-story West 58th street building wherein was stored a large supply of rubber. The fire quickly spread to adjoining tenements, then leaped to the rear of the building at 1700 Broadway, thence to the rear of 225 West 57th street.

New Courtney Discer On WNEW Twice Daily

New York—Alan Courtney, one of the nation's leading disc jockeys, returned to the airwaves January 12, starting a new series of live noontime shows on station WNEW daily.

Courtney featured different femme vocalist each day for the first two weeks of the series. The best of this group was to be chosen this week as the regular vocal attraction on the program. Roy Ross and his orchestra are featured.

International's offices and studios are located in the Broadway building. It has been used for sometime by small record companies and, because of the last minute rush to beat Petrillo's edict, had an unusually large supply of masters in its vaults.

Varied Masters Lost

Master recordings lost in the blaze included last ones made by Marshall Young and his orchestra for the Bullet label; Riley Shepard for Banner and Vitacoustic; Esy Morales and Savannah Churchill for Manor; the Air Lane Trio and Annie Laurie for De Luxe; Jimmy Atkins, Continental; Don Baker, Harmonia, and Ivory Joe Hunter, Wynonie Harris and Bull Moose Jackson for King.

While the Capitol offices in the 57th street building were not actually burned out, they suffered considerable damage from the water and smoke. No Capitol master waxes were damaged.

Where There's Smoke

It is noteworthy that one of Capitol's biggest disc sellers of 1947 was Tex Williams' Smoke, Smoke, Smoke.

Republicans might be interested in the fact that the Faye and Elliott Roosevelt waxes for their radio series were destroyed in the fire.

MGM After Dawn Discs

New York—MGM records is reportedly dickering with Regent, a small firm here, to buy some masters made by Dolly Dawn, well-known band singer. MGM execs are said to consider the takes some of the best vocals on the market, want to use them for their own label.

This deal, while comparatively small in terms of numbers and dollars, is indicative of what may happen as time wears on with the ban. Large companies with available moo may offer the smaller units good enough deals for them to be forced to accept, make up the higher "production" costs with bigger distribution and better promotion and sales effort.

In the cases of such outfits as MGM, Musicraft and Majestic, it will be a virtual necessity if the ban continues for long, inasmuch as their available back catalogue even with continuous recording up until the end of 1947, is still small.

Numerous Jurist Grants Lovett-Bartlett Divorce

Hollywood—Nitery singer Claire Bartlett Lovett, 22, obtained a divorce from Leland Lovett, 23, when she explained to the court at press time that her husband "wanted only their 1937 automobile" for settlement. "He was willing to trade me for the car," Miss Bartlett told the judge.

When the judge was told that the couple was married in May and separated in December, he quipped:

"You didn't love in December as you did in May, eh?"

Mooney Four At Triton

New York—The Joe Mooney Quartet is working at the Triton Hotel in Rochester, N.Y. until February 8.

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MOVIE MUSIC

Bing And Bob Clown Musicians In 'Rio'

By CHARLES EMGE

Hollywood—Because so-called film musicals are not my favorite form of screen entertainment I make it a point to avoid them...

Rio, most recent in the Crosby-Hope-Lamour series, was the easiest to take because it has more real laughs and less pretense...

Clary Uninspired

With Mahlon Clark on the staff at Paramount they could have turned Der Bingle into quite a jazz man but the small amount of clarinet music assigned to Bing was written out by an arranger...

Frankie Zinner supplied the tracks for Hope's solos but didn't get a chance to contribute much. Typical gag: Hope blowing bubbles out of his trumpet to music recorded by at least three trumpets.

Latin Tops

Best music in Rio: sequences supplied by Jose "Joe Carnica" Oliveira's Latin-American group. The Andrews Sisters, for all the attention they get, could have stayed at home.

My Wild Irish Rose is supposed to be based on the career of the late Chauncey Olcott. It's no closer to fact than the usual picture of this type, but Dennis Morgan turns in a really fine job in the title role...

Music Cuts Story

The story treatment—the picture finally just grinds to a halt in one of the innumerable production numbers—and the dialogue are below par, even for this

type of movie. But for most people there will be sufficient musical appeal in the wealth of memory-jogging old songs in lush musical settings provided by Ray Heindorf, the movies' old master at this sort of thing...

'News' Museum Piece

Good News is almost a direct transfer to the screen of a stage musical of 1927, with the addition of one new song, Pass That Peace Pipe, which hardly stands up by comparison with such originals as Best Things in Life are Free...

The original stage show was one of the best musical comedies ever to hit the boards. The movie has everything that the stage show possessed plus June Allyson and Peter Lawford. Both do their own vocals. June, of course, came to the movies from musical comedy...



Hollywood—Career of Hoagy Carmichael comes up as a biography soon under title Stardust Road to be produced under Triangle banner (Buddy Rogers, Mary Pickford et al). Hoagy doing title role. Shooting is to start next month.

Tex Beneke and band sound-

Two Peripatetic Prop Men



Hollywood—Just a couple of broken down traveling musicians, Hope and Crosby, in their latest road revue, this time on their way to Rio. According to BEAT staffer Emge, the musical angle receives very little emphasis in the picture (see Movie Music). Note the old Albert system clarinet supplied by the prop department.

tracked a group of the old Glenn Miller trade mark tunes for a short at U-I. Flicker will bear simple title, Tex Beneke and his Orchestra, marking first time Miller name has been dropped from billing. Following date at U-I, Beneke band moved over to MGM for stint in series of shorts Martin Block is sound-staging at the Culver City plant.

Lot of queries received on Mickey Rooney's piano playing in Killer McCoy and other pix. Yes, Mickey plays piano, and though in the past he synchronized with recording by a ghost pianist, for Killer McCoy hits he sound-tracked his own music.

Mitchum Sings

Robert Mitchum has recorded an album of songs for Decca accompanied by an orchestra under Dave Barbour. Actor's first serious shot as a singer.

Actress Mona Freeman, loaned to 20th-Fox by Paramount for role in Mother Wore Tights, did her songs in latter picture to vocals recorded by Imogene Lynn. Now Paramount wants Imogene to dub songs for Mona in her next picture on the home lot, but may have to secure a new voice for Mona because it looks like Imogene will be too busy preparing for stork.

New Capitolite

Les Butler, 15-year-old L.A. high school lass, has completed first starring role in Mickey, to be

De Wolfe. Pearl is due in Hollywood around February 1.

Ghost Harpist

Gail Laughton, harp soloist (and one of the best of the swingers on this instrument) who has been heard on the air as guest artist on numerous shows, coached Cary Grant and sound-tracked the harp sequences Grant appears to play in The Bishop's Wife.

MGM's Producer Joe Pasternak has a new musical prodigy ready for film debut, Marles Noie, a three-year-old who has been amazing local musicians. The lot will do a bit part and play in Pasternak's next opus, The Big City.

Unemployed Squawk

Hollywood movie musicians, facing rigors of unemployment, are getting hot about the appearance of musicians on "sideline" (non-recording) dates who cannot play the instruments they pretend to play before the camera. One cheap who seems to make all the big ork calls hasn't played a note on that horn for 20 years, but he gets his \$25.00 per day for going through the motions. Others, though competent enough on their own instruments, are claimed to be musing in on the lucrative sideline calls on instruments they cannot and never did play — Charles Emge.

Down Beat covers the music news from coast to coast

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ON THE Virus Les

Hollywood prevalent had many ing to fill hi Latest to be Bing Crosby, was resting country club, his own \$10.0 tournament f a "high fever" was able on appearance which follow

One could many stories final hours b took effect. A how the Le some 60 mas ing personne and Les Pau engineering dubbed in al result was looks like h the lot of t Capitol.

White A New Y vibist John

ON THE SUNSET VINE

Virus X Hits Crosby; Les Paul Triples Self

By EDDIE RONAN

Hollywood—Virus X, the mystery melody which was so prevalent hereabouts during the Christmas holiday season, had many a musician cutting his final sides then scampering to fill his New Year's Eve gig with upwards of a 102 fever.

Latest to be hit by the bug was Bing Crosby, who at press time was resting at Cypress Point country club. He had played in his own \$10,000 pro-amateur golf tournament the day before with a "high fever," doctors report. He was able only to make a brief appearance at the stag dinner which followed the tourney.

One could fill a book with the many stories circulated during the final hours before the record ban took effect. An interesting one was how the Les Paul trio tracked some 60 masters with the following personnel: Les Paul, Les Paul and Les Paul. The wily guitarist, engineering his own session, dubbed in all three parts and the result was so satisfying that it looks like he'll be able to unload the lot of them—many going to Capitol.

White Backs O'Day

A New Year's break came to vibist Johnny White when his

quartet was booked into Angelino's on Wilshire boulevard in Santa Monica to back the vocals of chanter Anita O'Day. White works well with Miss Boot Whip, whose latest Signature sides were given three notes in Mix' record review last issue. White and Anita were teamed last summer in a mid-town appearance at the Rounders. Local observers feel that with even breaks White's unit could be one of the top small combos of the year. A good radio spot and an eastern tour could do it, they say. Carl Hoff is managing the room at Angelino's.

That Hollywood Air: The Tex Beneke band will be featured on a new army recruiting air show . . . Gordon MacRae has replaced Tony Martin to finish out the Texaco oil company's time commitment on CBS; vocalist Evelyn Knight teams with MacRae . . . Singer Glen Darwin joins the Mark Warnow CBS show as the

Beneke To Get Movie Billing



Hollywood—Top billing, and no mention of the Miller name, will be given to Tex Beneke for the first time in his new Universal-International movie short which he was making when this shot was taken. Left to right in the eager little group above are Beneke, short's producer Will Cowan and band manager Don W. Haynes.

musical switches to its new Wednesday night slot . . . Billy Berg airtier over KFVB was dropped with the early exit of Louis Armstrong from the Vine street club January 19. Berg is expected to resume his midnight slot when Ella Fitzgerald comes in next month.

Page On Signature

Items In Brief: The Page Cavanaugh trio can now be bought on Signature records as well as Vic-

tor since bossman Bullets Durgom sold some Encore masters featuring the trio to Sig . . . Leeds Music is importing some 30,000 recordings of Gracie Field's *Now Is The Hour* from England . . . Lutz Brothers music company's first published tune is Mischa Novy's adaptation of an old gypsy melody, *I'll Be True* . . . Jack McVea is finishing a three-week stint at the El Borracho in San Francisco.

The Dick Peterson unit, featur-

ing the vocalizing of Eddie Robertson, is currently at the Zamboanga . . . Calvin Jackson is out of the show at Angelino's . . . Drummer Johnny DeSoto is now a member of the Mickey Gillette teaching staff . . . Bob Ecton is vacationing in La Junta, Colo . . . Arthur Lee Simpkins has been held over at Charlie Foy's through February . . . Ditto Julius Klein at the Kings . . . Stillman Pond is prepping ex-Bob Crosby sideman Bob Keen for a leader debut.

Hal Winter was skedded at press time to come into Billy Gray's Band Box replacing Bob Carroll, who exits for his own air show . . . Tenor saxist Luke Jones has rejoined the Red Mack band at the El Presidio in Uplands . . . Art Rowley, new San Francisco booker for Mus-Art, formerly was with MCA in the same city . . . Sherman Williams currently has his band at the Savoy club, Portland.

Courtright Debuts

Trade is still talking about Juan Gonzales Levy, who was announced to be taking over the Puerto Rico office of Peer Music. Any Leeds? . . . Rosalind Courtwright, wife of Hernando Courtwright, prez of the Beverly Hills hotel, left for New York to make a January 19 debut as a nitery singer at the Maisonette in the St. Regis . . . Jesse Stool, formerly of Harm's Music in Chicago, is new west coast rep for Witmark, replacing Eddie Kelly, who steps over to Advanced . . . Clyde Rogers has dropped from the Freddy Martin band to shape his own crew.

Cut Chorus: Trouble reportedly is simmering behind the Wax Curtain at Capitol records here with the break that Stan Kenton is defiant that his number *Monotony* be included in his new album, *Presentations In Progressive Jazz*, while Cap execs feel that the tune, which has a heavy rhythm figure running from the first to the final groove, is too "monotonous."

Jordan Well; To Bay City

Hollywood—Louis Jordan, who cancelled out of Billy Berg's last December two weeks before the completion of his contract, by order of his doctors, jumps back into the biz February 25 when he opens at the Golden Gate Theater, San Francisco.

The popular saxist-vocalist underwent plastic surgery during his lay-off to remove facial scars, the result of a stabbing last January. Jordan also used the time-out period to recuperate from recurring internal injuries sustained at the same time.

Mid-March, Jordan comes to Hollywood to start production on a full-length picture in which he is to be starred. The film, which is to be released by Astor pictures, evolves around life on a dude ranch.



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Novelty Needed If Bands Want Video Contracts

Whether contracts are signed next month or next year, television looks like it's here to stay and someday the musicians are going to have to play their part in its picture.

The presentation of pop dance bands on the video screen will be a far cry from the present radio setup.

Do you think the man-in-the-house is going to be content to merely watch a hot tenorman stand up and blow his horn, then a trombonist take off for a chorus or two, the second trumpet man arising and hitting a series of high notes?

That happens now and is considered good listening. But will it be good watching?

Better get out the paper hats and props, boys. No big rush. Just keep it in mind.

When musicians do get into television, they're going to find themselves faced with a demand for visual presentations.

Everyone needn't be a Spike Jones, but it won't hurt the leaders and their mentors to start thinking up some novel ideas. It might be a means of bringing the public some sensible presentations of dance orchestras, rather than some of the asinine set-ups that have been used on the movie screens.

CHORDS AND DISCORDS

He's Not That Good

Pocatello, Idaho

To The Editors:

In your December 31 issue, in profiling the Players in the Charlie Spivak band, you say that Bobby Rickey, drums, was born on August 4, 1947. I was wondering if you could send me his feeding formula as I'd like to try it on my four-

month-old baby. I've already purchased a set of drums for him but so far he hasn't done much with them except . . . but I suppose they'll eventually dry out. J. R. Tapia

Editor's Note: Drummer Rickey was born in 1927 and, unfortunately, his feeding formula is not available. We can, however, supply that of our proofreader. . . .

Post Mortem

Chicago

To The Editors:

A story involving S. D. Records and Doc Evans on page six of your December 31 issue sure got the kinks. It said "Doc Evans . . . managed to squeeze in 16 sides"

RAGTIME MARCHES ON

NEW NUMBERS

MARAS—A son, Bobby Jack, to Mr. and Mrs. George Maras, December 20 in Tulsa, Okla. Dad is staff musician on KVOO in Tulsa.

MONTGOMERY—A daughter, Melissa Ann (7 lbs.), to Mr. and Mrs. George Montgomery, January 4 in Hollywood. Mom is singer Dinah Shore; dad is movie actor.

ROSENSTOCK—A son (7 lbs. 2 oz.) to Mr. and Mrs. Milt Rosenstock, December 13 in New York. Dad conducts the pit band for High Button Shoes.

ROSS—A son to Mr. and Mrs. Milt Ross, December 23 in New Jersey. Dad is comedian; mom is singer Louise Brown.

SCHNEIDER—A son (7 lbs.) to Mr. and Mrs. Jerry Schneider, December 10 in New York. Dad plays alto and bass clarinet in pit band for High Button Shoes.

SWIMMER—A son, James Ralph, to Mr. and Mrs. Paul Swimmer, December 6 in Boston. Dad is with WCOP there.

TIED NOTES

GREENBERG-WARREN—Dr. Sidney L. Greenberg and former singer Jill Warren, December 28 in New York.

NORTON-PANARELLA—Jimmy Norton, guitarist with the Abe Most quartet, and Rose Panarella, January 18 in Massapeah, Long Island.

THOMAS-OGDEN—Stan Thomas, pianist with Roger Ericson, and Rita Ogden, January 4 in New Jersey.

FINAL BAR

BRACHOCKI—Alexander Brachocki, 47, pianist, composer and teacher, January 5 in New York.

CRAWFORD—Jack Crawford, 44, bandleader and saxophonist, January 1 in Evansville, Ind., where he was playing an engagement.

KELLY—Jimmy Kelly, 66, nitery operator, January 9 in New York.

MARSHALL—Kaiser Marshall, drummer long with Fletcher Henderson, January 3 in New York.

TAUBER—Richard Tauber, 36, singer and composer, January 8 in London.

LOST HARMONY

GRODE—Composer Howard Grode and actress Virginia Field, recently in Las Vegas.

LOVETT—Leland Lovett and night club singer Claire Bartlett, recently in Hollywood.

RAKSHIN—Songwriter David Rakshin and Joyce Pamela Rakshin, recently in Hollywood.

THIEL—Bob Thiel, president of Signature records, and Monica Lewis, singer, two weeks ago in Chicago.

(but Doc cut eight sides) "for the Steiner-Davis SD label," (Davis was originally associated with SD label; hence the D. But for three years he has had no association with the company). "Squirrel Ashcraft supervised the dates." I supervised the dates. Ashcraft assisted in and helped finance the Evans sides and assisted in 17 different ways—from sketching arrangements to sitting in on piano for run-throughs). "Steiner at the controls" (Steiner hasn't entrusted controls to his alcohol-palsied fingers in years). Among the "first eight" grooved" was "Dinah" (Call it Dinah if that's what it sounds like to you. We call it Doc's-ology).

And to top off the hash, these sides, although cut under SD license, were sponsored by Ashcraft and Bob Dublin, our local hot record magnate, and they will probably issue on a new Dublin label since Bob is too delighted with the results to sell them to me.

John Steiner

Editor's Note: Our story was written from advance information from Doc himself.

Roost's Offer To Singer Truman Typical Of U.S.

Thank God for a democracy like the United States of America.

Maybe you don't like Petrillo's recording ban.

Maybe you don't like the way your President plays piano.

Maybe you don't like a lot of little things, but on the whole you're having a pretty good time of it, living the way Americans live, aren't you?

Can you imagine what would happen at Scotland Yard if some tavern owner offered Princess Elizabeth a job as an entertainer?

Don't you think if someone offered the Stalin family a job as circus acrobats, he'd discover the shortest distance between two points, one of which would be Siberia?

Do you think some nursery in India could get away offering Ghandi a job as a sitter?

But in democratic, free thinking, fun loving America, the Chicken Roost, a small night club on Broadway, sends an offer to Miss Margaret Truman to headline in its forthcoming show.

Does the FBI come charging into the club, beating the owners over the head, dragging them off to the Federal pen for investigation?

No, indeed. Instead, the White House sends a very polite answer, advising that Miss Truman is otherwise engaged.

Newspapers and magazines across the country print the amusing little yarn and instead of yelling "sacrilege" at the thought of treating the sanctity of the White House in such light manner, Americans chuckle and give the nod to a clever press agent stunt that clicked.

It should surprise no one now when, if he is not re-elected, President Truman receives an offer to play piano with Spike Jones.

Dixie Not Dying

Toronto, Canada

To The Editors:

Stan Kenton's answers to Michael Levin's questions as reported in the January 14 issue were most illuminating. I've always thought that name band musicians lived in very narrow musical grooves, and Kenton's answers add weight to that idea.

Consider his absurd statement: "Dixieland will die because there are no young musicians anywhere in the country who are interested in it." Doesn't the man even read Down Beat? Hasn't he heard of Lu Watters' Yerba Buena Jazz Band, Wilbur's Wildcats, the Frisco Jazz Band, or the other groups of young musicians who stick to jammed music—groups mentioned prominently in the Best from time to time?

Doesn't he know that in every large city there are musicians, like Gene Mayl's Dixielanders in Dayton, the Crescent Serenaders in New York, the Pasadena Jazz Society, Cleveland's Dixie Dandies, Pat Patton's Jazz Band in San Francisco and Johnny Lucas' band in Los Angeles, who find Dixieland "exciting enough for the young people?" And even if it did die out in the U. S., there are plenty of young jazzmen in Aus-

tralia and England to keep it alive for a few decades.

Stan makes more sense when he talks about things he understands.

Clyde Clark

He's Had Enough

Lumberport, W. Va.

To The Editors:

When are you going to change the name of your Kenton-infested rag from Down Beat to Stan Beat? His name appears at least thirty-two times in the last issue. That's too much for me.

Ernie Edge

Editor's Note: We can't help it if the boy makes news. . . .

Watch The Plug!

To The Editors:

. . . I don't particularly mind what Mike Levin said about my press agency on Mrs. Tim Gayle (Lorry Raine) in his January 14 record reviews . . . but please, please spell my name right! It's G-a-Y-l-e . . .

Tim Gayle

Editor's Note: How could we ever forget!

Fortissimo Lowe Out

New York — Mundell Lowe, guitar, was replaced in the Nick Perito Quintet by Don Arnone. The Quintet has been an attraction at the Hotel Commodore for the past few years. Arnone will switch to the Vaughn Monroe band February 5.

REEDS GILBERT

by Eddie Ronan



THE HOT BOX

Three Lutchers Hits Were Test Cuttings

By GEORGE HOEFER

Chicago—Nellie Lutchers, the sky rocket of jazz recording, has, by her unique interpretation of the blues, boosted her record sales up alongside those of the Whittings, Staffords, Tiltons and others who concentrate on a commercial formula.

As our piano columnist has pointed out, Nellie's use of extremes in dynamics has been the key to her phenomenal success. Recording engineers have to watch that needle mightily closely as Lutchers' high and lows fluctuate the balancing needle all over the dial, but suddenly.

A few days before B-Day, Dave Dexter of Capitol wrapped up twenty-four sides by La Lutchers, using a Chicago rhythm section. Among the waxings were originals by Nellie entitled *Lake Charles Boogie*, *Chi-Chi-Chi-Chicago*, and *Sally Walker*. These sides along with a Lutchers version of *Sleepy Lagoon* are to be

included in an album for spring release. She also cut a Sharon Pease blues number called *Wish I Was In Walla Walla*. The rhythm section was made up of Alvin "Mouse" Burroughs—drums, "Truck" Parham—bass, and Hurley Ramey—guitar. Burroughs is the very fine drummer who has played with Earl Hines and Red Allen. Parham had experience with the bands of Earl Hines and, until recently, the late Jimmie Lunceford.

Nellie A Collector

The Louisiana gal, who played with Clarence Hart's Famous Imperial Orchestra, a group that her

publicity states once contained Bunk Johnson on cornet, is herself a record collector. She favors discs by Earl Hines, Fats Waller, Art Tatum, King Cole, and of course Duke Ellington.

Of further interest to collectors of jazz is the fact that three of the sides already released, and of hit quality, were only test records made during her audition for Capitol.

Gurwitch Answers

ITEMS OF INTEREST: A letter has been received from A. Gurwitch, now living in New York City, in regards to the Hot Box, (Dec. 17, '47) reference to Gurwitch's book. The H.B. is glad to have Andy's side of the story. Quoting Gurwitch, "Swing Discography" was published in December, 1945. Several months earlier Kurt Mohr's *Discography Jazz* had appeared and included only colored bands with the exception of Spanier's Ragtime Band and a Danish pianist. Consequently Gurwitch and his collaborator A. Schwanager decided to delete from their script the sections dealing with Armstrong, Bessie Smith and all the others cited in Steinmann's criticism. The Gurwitch book was therefore subtitled *The*

Big Swing Bands and Their Records. A preface was written explaining our action and feeling towards causing needless competition. However, the publisher failed to include the explanatory preface."

The National Jazz Foundation, Inc., 311 Carondelet Bldg., New Orleans, La., has been reorganized with John Lester, president, and is becoming quite active again. Memberships are solicited on the following basis: Active—ten dollars (\$10.00) yearly; Sustaining—three dollars (\$3.00) yearly. John R. Land, Jr., is vice-president, and M.E. Lester—secretary-treasurer.

New Disc Mag

Al Andersen, 1619 Broadway, New York, 19, N.Y., announces the publication of *The Collectors' Guide To All Recorded Music* containing material on classical symphonic, popular, jazz, swing and hillbilly music. In addition to record reviews, the *Guide* will include material on personalities in the music world, music school data, disc jockey data, and will appear monthly. Edited by Al Andersen and published by Bob Saffer, the deal will be distribu-

ed by subscription only at \$3.00 per year and will not be on the newsstands.

Lester "Lucid" Jaffe, Chicago collector, has set up offices with his father on Pico Boulevard, Los Angeles to distribute Mercury records.

Tallulah Bankhead has been using Louis Armstrong's recording of *Potato Head Blues* in a short dance sequence in "Private Lives."

Ventura Nixed On Web Shot

Chicago—Because he had filed contracts for his Regal theater date here with Local 208 (colored) instead of Local 10, Charlie Ventura was denied permission to appear on Mutual's *Harlem Hospitality Club* at the eleventh hour January 10.

The airer, featuring emcee Willie Bryant, was slated to carry *Down Beat's* presentation of poll awards to singer Buddy Stewart and trombonist Kai Winding.

Topper of the 30-minute web shot came just a few seconds before the program's end, when Bryant, evidently fed-up with last minute Petrillo edicts and a four-voice choir which substituted for Charlie (and sang spirituals to boot), ad-libbed: "No music on this program was through the courtesy of Local 10, A. F. of M.)."

Jazz' 'Clown Prince' Dead Of Heart Attack

Evansville, Ind.—Jack Crawford, 44, known as the "Clown Prince of Jazz," died here New Year's Day, following a heart attack. He had been playing an engagement at the McCurdy hotel.

Crawford, who played violin and drums as well as the soprano saxophone, recently made his home in Santa Monica. He took his units all over the country, however, from Atlantic City's Steel Pier to Hollywood movie studios. He was buried in Grand Rapids, Michigan, his birthplace. He leaves his father, Dr. C. A. Crawford, and his wife, Emma Jane.

An Intelligent Jock At Long, Long Last

Chicago—Critic Paul Eduard Miller has joined the staff of station WSBC here as jazz consultant. Miller will work some shows as a d.j., with emphasis on FM music programming. The scribe was picked because of his knowledge of southside history for appeal to the primarily colored listening audience.

Station recently signed and spotted the Duke Ellington disc series Monday through Friday, 11 p.m. to midnight. Miller's wax whirling will be heard 11 p.m. to 12 Saturdays.

Rodzinski Out As Chicago Symph Batoneer In April

Chicago—Artur Rodzinski will leave his post as conductor of the Chicago symphony at the season's end in April. Trustees of the Orchestral Association announced "differences of opinion" the reason for Rodzinski's departure.

According to the Association, the conductor wanted to spend a debatable sum for concert presentations, disagreed with the year-to-year contract policy, insisted on a 20-week year, and wished to move concerts from Orchestra Hall to the Auditorium theater.

Larkin Has WIND Show

Chicago—Dick Larkin, late of the Clyde McCoy orchestra, has stepped out on his own as a singer and is getting his initial build-up with two programs daily on station WIND here.

Herd Shifts Men

Hollywood — Chicago guitarist Jimmy Raney has replaced Gene Sargent with Woody Herman. Altoist Al Cohn took over Herbie Steward's chair at the same time.

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NOTES between NOTES

By Michael Levin

New York—The Page Cavanaugh Trio has been working the Hotel Warwick here for some time, their first New York stand in a long while. A review of the group wouldn't be quite fair now since they just changed basemen and in a group as closely knit as this, a change can throw things off gear musically for quite a while.

Cavanaugh however is an extremely personable and attractive



front man, whose piano playing makes for nice listening and excellent accompaniment to his own and other singers' vocals. The Warwick, while he has been there, has become quite a hangout for singers, Vic Damone, Mel Torme, Connie Haines and others falling in every few nights to sing a few with him.

Major criticism outside of technical faults you will have is that the group plays many of its tunes in a typical light bounce groove, which, after several hearings becomes a bit wearing. There is a sameness to the sound which Cavanaugh is too good a musician to let continue. So there will be another report shortly when the unit has regained its complete musical suavity, is ready to be judged on its own merits.

Herb Jeffries, after having debuted at a Town Hall concert, moved over to the east side's Blue Angel for his first New York night club appearance. It is not a happy one. Jeffries, who has been impressive on a good number of records by means of a firm baritone and good personal conception, sounds here like a precious debutante essaying her first harp recital.

This is a tragic waste of the man's ability, caused in large part I suspect, by the peculiar nature of this spot's audience. Not only does it have the chi-chi fussiness of most eastside crowds, but also the club's booking policy has conditioned it to the outlandish and the "too-divine" in entertainment, rather than to appreciating any amount of straight talent.

Jeffries in his singing seems to sense this, and plays up to it. The result, a miserably done Jean Sablon, satisfies no one.

Undoubtedly he feels the lack of more hip audiences to which he is accustomed. But he should either revert to his own and more natural style, or get out of the club into a spot where he can work more comfortably and freely. The perfect sample of how he has changed can be heard in his rendition of Basin Street Blues, where the raucous street cries, stridently and correctly screamed by Vivian Garry on the record, become a baby's lullaby in the prologue and conclusion of the arrangement. It doesn't make sense for the song or Jeffries.

The Town Hall appearance of Frankie Laine and Sam Donahue's orchestra to a practically full house satisfied the entire crowd, including this reporter.

Laine did 15 tunes, brought down the house on practically all of them. His phrasing at times seems slightly over done and his gestures a little stiff, but his singing is certainly an amazing combination of the older music hall tradition crossed with Billie Holiday and the blues. Interesting facet to his present-

tation is that a crew of teen-age girls in front of me were practically swooning everytime Laine opened his mouth. Frankie, a great guy and an able song-writer, is no Rudolph Valentino. The fact that kids seem to react to him much as they do to some of his collar-ad competitors is a rebuttal of some kind to the psychologists who claim that the fan clubs are made up completely of thwarted romanticists.

Donahue's band was wonderful, not only for the leader's excellent tenor work, something he keeps too concealed, but its driving enthusiasm. It's been a long while since this town has had a bunch of musicians climb on a stand, play well and make it obvious to a crowd that they enjoyed doing it.

Donahue has learned much about showmanship, gives all of his sidemen a chance on a "lag-waver" called SUICIDE LEAP with a gag removing the coals from overwork that the crowd found hilarious.

Why he so persistently buries his own ability is a mystery. Body And Soul is announced as "featuring the six saxophones," a tually is a Donahue solo vehicle. There is a point where modesty can be a handicap and this is it.

Donahue clings to the Lunceford beat (which is good) and many scores which are of a simple Basic riff variety (not so good). But his saxes are not only as skilfully voiced as any around, but give the band a color-depth and rhythmic boot you don't hear often these days. He still is my personal nomination for the most capable young all-around band leader now in the business, and he deserves the top soon.

As a note of local color interest, the Paramount theater has long had very strict rules about bands being present a half hour before they are due on stage. Just before show time, the band is lined up off stage and every man is checked, just to make sure the audience gets its money's worth.

The stagehands swear that when Duke Ellington worked the theater recently he used to keep a couple of men dressed in the band's uniform hanging around the wings so that when sidemen didn't show up occasionally, the "dress extras" moved in, answered "here" and sat in the chair holding a horn for the whole show.

Long Emulates The Little Lad



New York—This, his press agent informs us, is a gag photo. Johnny "G. W." Long isn't really going to chop chirp Frisco Lane down to peanut size. All in all, a pleasant photo to remind us that, new look or not, we still can enjoy some things Washington couldn't.

Little Labels, Big Sellers

New York—Mad About You, a Ram Ramirez tune recorded for Sterling by Ann Cornell, has become another of the surprise hits in this area.

"It's getting so you can't make a hit record if you work for a major firm," moaned one singer to the Beat last week. "Unless it's an obscure label, no one wants any part of paying attention to you."

The tune is a torcher of the type that Ramirez has previously done in Lover Man and several others. It started to catch on only a few days before the ban went in, so that only DeLuxe and a few other companies were able to get it on wax before the ban.

Jazz Stars Back Laine

New York—Frankie Laine has himself some very fancy backing on some of his discs, pre-ban recorded Mitch Miller, one of the best English horn-oboe exponents in the business, backed him, along with ace studio man Paul Ricci on clarinet. Rhythm section included Billy Taylor (bass), James Crawford (drums) and Mundell Lowe (guitar).

Kay Debuts At Maxie's

Hollywood—A new Kay Starr, streamlined and smartly gowned, opened January 19 at Slapsy Maxie's, her first big nitery debut since the pretty brunette vocalist began her climb to national prominence.

Now under the personal management of Berle Adams, Miss Starr spent her pre-debut days in the beauty dens running from the steam cabinets to the cosmetic tables.

"She can't miss now," Adams told Down Beat. "she's got the proper showcase from which to present that terrific voice."

Stabile Backing
Miss Starr will work opposite Danny Thomas in the show, and will be backed by the Dick Stabile band, spot op Sy Devore said.

The new show replaces Ethel Waters and the Modernaires who bowed out January 5.

Reports are that, due to Miss Starr's recent popularity, she soon will be taken off Capitol's Red Americana labels and put on the Black stickers, a boost for the young star.

Ohls' Seven To Oakland

Hollywood—Following a brief vacation at a swank Mojavi desert hideaway, Louis Ohls takes his seven-man combo northward to open at Biff's in Oakland. Combo features the vocalings of Vic Selvey and thrush Toni Aubin, records for Cappa.

Rodney Leaves Claude

New York—Red Rodney left the Claude Thornhill trumpet section following the State theater engagement in Hartford January 11. Emil Terry moved in as temporary replacement.



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Egan Speakin'

Who owes what to whom? That is a question one hears more and more among bandleaders these days. It refers to the disc jockeys.

We're not taking sides. As many platter twirlers know, we've spent a few years personally contacting the boys and list many of them among our best friends.

But some ork pilots who are also very good friends of ours are really getting impatient with what they think is too much pressure exerted by some—not all, mind you—disc jockeys.

The "bite," as they put it, seems to be stronger in New York and Hollywood. This is quite natural. If it's to get stronger any place, it would be in the cities which have the most cosmopolitan audiences and therefore, at least in somebody's estimation, the most cosmopolitan jockeys.

Because of the union ruling that no members of the AFM make appearances for free on any radio shows, Chicago is practically eliminated. We say practically, because we personally ran into one experience with a rather "smart" lad who spins records on one of the medium sized stations afternoons. After our wading through a torrential down-pour to personally meet the chap at the Opera House and advise him where he could pick up his passes for opening night of a musical revue, he raised hell with the boss next day (we were press agenting them) and all but cost us a job because "no, no one, no press agents, nobody had contacted him." Hmmm. How big can you get? Shame, acting like

a Simon Legree over poor little press agents.

It just goes to show how BOME of the boys can irritate some of the others who work WITH, not FOR them. By the same token we found some other Chicago jockeys most amiable and over-anxious to do anything they could to plug the attraction, despite the fact that the talent was forbidden from making guest shots. We mean people like Dave Garroway, Jim Gray, Fran Weigl, John McCormick, Rosemary Wayne, June Merrill, Jack Cooper, Eddie Hubbard, Lina Burton and a few others who remain "just folks."

Okay, so Chicago is eliminated. As for the other cities, it seems some of the boys just won't take "no" for an answer. In New York and Hollywood, from all reports, there are many among the spinners who won't take an answer. They give orders. In smaller cities the situation isn't so bad, but the music makers are expected to make a bee-line for the stations regardless of how tired they feel, how much work they have to do, how ill they might be.

"We do our best, whenever we can, but they still want more." That's the usual answer from the bandleader.

And, "They point out how successful they made us. Ha! Where would they be if they didn't have our records to play?"

Or, "They used to play what their audiences wanted. Now they stuff what they want to play down the audiences' throats."

Well, who does owe what to whom?

Let's look at the other side. A press agent, and we speak from personal experience, hits a city two weeks or so ahead of his attraction. The first, and most important people he contacts are the local disc jockeys. Stop us if we're wrong. And if we are wrong, then we made an awful lot of money under false pretenses.

Nine times out of ten the disc

Return To Former Haunts



Chicago—Sad-eyed trumpeter Paul "Doc" Evans visits with singer Jackie Cain and pianist Roy Kral at the south side's Bee Hive, where Evans recently moved in with his own unit. His predecessors at the spot were the George Davis team, which included Cain and Kral. Photo by Bob Schiller.

Jockey is very happy to see the visiting press agent (not necessarily so in New York and Hollywood when they're continually bothered by them) and greets him with open turntables. There follows some friendly chatter winding up with the p.a. putting the bite on the d.j. for a series of free plugs for his coming attraction. The same nine times out of ten, the d.j. will begin giving those plugs on his programs pronto and continue them right up to the night of the performance.

Naturally, the jockey wants to know if the visiting bandleader can make a guest appearance on his program. Of course, it's hard to make definite commitments far in advance, something some of the boys can't understand, but wherever possible the maestro will drop in and go on the air with the disc jockey—if he's smart.

If he's smart? Certainly. Didn't the jockey plug his engagement for two

weeks for free? Won't he get himself an even stronger plug for his date that same day? And won't the jockey be more likely to play the lad's records after he's gone, keeping the attraction hot until his next visit?

Don't answer "no." We've seen definite absolute proof of an attraction hitting a town with a slow advance sale, make the rounds of the disc jockey shows and winding up with a sell-out. Credit for this went, and was given to these appearances on the radio.

That, kiddies, is the other side of the story.

As for all disc jockeys being selfish, coming loot on other people's performances (via recordings), we were approached a full year ago by one Detroit wax whirler who wanted to institute a system whereby the d.j., himself included, would pay a small royalty to the artist for each use of his record. Nobody else went for the idea.

So—all in all—who does owe what to whom?

STRICTLY AD LIB

by THE SQUARE

Marion Hutton and Jack Philbin have decided to call it quits. She will take the children to California, he will remain in New York and the divorce, if any, will be her move . . . Buddy DeVite has gone out as a single and opened at Chin's in Cleveland on January 20 . . . Cab Calloway was televised, for the first time in his experience, early this month in Schenectady.

Junior Raglin, bassist with Duke Ellington, whose true name is Alvin, is getting tired of the "Junior" and has decided to adopt the billing of Vin Raglin . . . The next Kay Kyser heir is due within the next four weeks . . . Mary Ann Courtney is recuperating from another operation in San Francisco. Del and the band open at the Aragon in Chicago on February 24.

John Hammond, the new Mercury vice president with offices at 522 Fifth Avenue in N'Yawk, sporting a pair of large Hollywood spectacles, was refused admission at the Argyle Lounge in Chicago because the girl at the door figured he was under age. That crew haircut didn't help. Nach . . . What's this about an ex-Mrs. Artie Shaw giving the maestro headaches over a \$25,000 trust fund?

Kitty Kallen will have an all-star audience for her marriage to Bud Granoff, press agent, in Chicago on February 8. Nancy Sinatra will be matron of honor and guests will include Frank Sinatra, Mary Healy, Peter Lind Hayes, Lena Horne, Dinah Shore, George Montgomery and Ella Logan . . . Dorothy Shay, our favorite hillbilly from whatever parts, was voted woman of the year in radio by daily newspaper editors.

Evelyn Stallings and a six-piecer fronted by Eddie Wiggins went into the Jump Town, Chicago, on January 20 for four weeks . . . Nate Gross, Chicago columnist, read all about Jimmy McPartland in national magazines (he said) but he called him Jimmy Partington in his column and referred to him as "Gabriel", a title which Erskine Hawkins established for himself years ago. How square can you get?

Three Otto Cesana alumni wrote this year's Triangle Show at Princeton. Gene Goldberg, Kim Hartshorne and Art Dorfner . . . Betty George, now working in Florida, denies a rumor in a syndicated column that she will become the bride of Ray Beller, sax player with Ray McKinley . . . Chick Scoggins, who used to lead a band himself, is heading the new Mus-Art office in Dallas.

Cincinnati—Andre Kostelanetz returns to this city for a repeat as guest conductor of the Cincinnati Symphony Orchestra next Wednesday, February 4. Kosty handled similar chore here three weeks ago.

Hollywood—D'Varga, who brought his eight-piece unit into Ciro's on the Sunset strip January 15, last week dropped five of the men to form a trio which was held to relieve the Xavier Cugat band which came in January 22.

Hollywood—Frankie Lane and Jo Stafford won the King and Queen of Platterdom poll on Peter Potter's Platter Parade over ABC. The program has been renewed by Chesterfield for 13 weeks beginning February 16.

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Wiley Concert Fine

New York—There are those among us who like anything that Lee Wiley sings just so long as Lee sings it. It was a representative group of this cult that ignored the snow and ice coated elements of New York's January weather to half

fill Town Hall for Miss Wiley's farewell Eastern appearance of the season. Having recently completed a run at the tiny Village Vanguard downtown, Lee was persuaded by Ernie Anderson and Eddie Condon, who stage these late afternoon presentations the first Saturday of each month, to take the spotlight for the January festival. Lee postponed her trip to Hollywood to remain an extra day for this express purpose. The enthusiasm of those who attended the recital should have made the delay a satisfactory one for her, even though it could hardly be called a financial sensation.

Slow Tunes Best Lee was at her best on the slower ballads. That is not merely the opinion of this reporter, who certainly much prefers them to the many up tempo things she sang, but of the majority of those assembled. It was her *Body and Soul*, *Don't Blame Me* and *Stormy Weather* which drew the strongest smashes of palm against palm.

Lee wasn't selfish with her talents. She sang eight numbers in the first half of the show, did just about as many a half hour later to wind up the final half. She received a strong reception, and all efforts were warmly endorsed. In addition to the above mentioned tunes, those the audience seemed to like best were *I've Got a Crush on You*, *Someone to Watch Over Me*, *How Long Has This Been Going On*, *You Took Advantage of Me* and *Got the World on a String*.

Stacy Strong Jess Stacy turned in an excellent account of himself at the keyboard early in the first half, scoring particularly strong with his

own composition, *Complainin'*, then remained to accompany Lee, his wife, on all her numbers. He did no solos in the second half, though the performance could have used some more, it being rather short.

The afternoon's proceedings were opened by Max Kaminsky and his group from the Vanguard, as was the second half. Max also joined Lee and Jess (plus drums and bass) for the finale.

Staging Askew As far as theatrical production goes, this wouldn't exactly rate as top notch with such imaginative impressarios as Billy Rose, Fanchon and Marco, or Bob Weitzman. However, that may be the difference between a show and a recital. Town Hall caters to the latter. Perhaps this informality adds to the enjoyment, but if other paw holders feel as did this awe struck individual, they became a little concerned over confused cues, bewildered spotlights and uncertain curtain closings and openings.

Eddie Condon acted as master of ceremonies, being on and off between practically all numbers, explaining in brief what the next composition was titled and something of its background that might interest the audience. Perhaps Eddie is a bit too informal in this role (it might shock staid theatergoers the way he turns his back on the audience), but the idea is good and might even include more info on some numbers. As always Eddie shines in the ad lib department.

Next in the Americondon series will be at Town Hall, 5:30 Saturday afternoon, February 7. No star had been announced as this was written.—jeg.

DIGGIN' the DISCS WITH MIX

New York—Biggest thing in discdom right now is I'M LOOKING OVER A FOUR LEAF CLOVER backed by THE BIG BRASS BAND FROM BRAZIL played by Art Mooney's band (MGM). The side opens with a smashingly effective unison played by reeds, reinforced by a glockenspiel with a lightly metallic sound. The rhythm is given a pinch of persimmon by a banjo spicily twaddled by Mike Pingatore, well-known New York swing star.

The band, singing the next chorus, shows part of the tune's success is due to "community sing" quality. This is enhanced by the adroitly simple harmonic structure of the arrangement. After all, any fool can use lots of changes. It takes taste to limit yourself this severely. The rhythm lays impressively on the last chorus, giving a feeling of distinct elan and majesty to the conclusion, which is sparked by a pure tour de force, an amazingly technical and difficult arpeggio played by Pingatore.

A record like this comes only once in a great while. From it we all can learn many things—such as the virtues of prayer, simple living and respect for the predominant motif in American art of light green interspersed with strands of pink, brown and blue, all superimposed on white.

HOT JAZZ

JULIA LEE

/// When You're Smilin'
/// King Size Papa
Good Norvo xylophone, plus Carter alto, Dickenson trombone, and Jack Marshall's Van Epsian inside-change guitar make *Smilin'* a good side. (Capitol 40082)

JOSH WHITE

/// Ballads and Blues—Vol II
More of the insinuating, leer-filled vocaling of the very great Josh White. His Molly Malone is certainly a contrast to the dainty, pearl-filled phrasing of Maxine Sullivan. (Decca A-611)

JACK PARNELL

/// Sweet Lorraine
/// Old Man Rebob
My, my, but drummer Parnell has been digging the King Cole Trio. It's honest, spang, tastefully done, is a compliment to Cole, and not bad listening. *Rebob* is carefully played unison phrases by tenor and guitar, lacking the beat and varying rhythmic basis found in the genuine article here. (London 139)

DANCE

TEX BENEKE

/// But Beautiful
/// You Don't Have To Know The Language
Language, done in the typical Tex format, is more rhythmic, less lugubrious than most of the band's waxings. (Victor 20-2616)

GEORGE PAXTON

/// Lost Moment
/// Mistakes
The unusually instrumentated Paxton band playing *Moment*, another of the "piano-concertini" screen score theme songs. *Mistakes*, indecisively recorded as a bolero, is vocalized by Dick Merrick. (MGM 10128)

HARRY JAMES

/// Forever Amber
/// Lamostar Moon
Amber and Moon are both arranged by Ray Coniff, the second sung by altoist Willie Smith. Its last chorus has strong marching band tinges with the Southern Methodist University yodel at the end. (Columbia 38039)

WOODY HERMAN

/// I Told Ya I Love Ya
/// If Anyone Can Steal My Baby
First sides by the re-formed Woody Herman band. Sure sounds good to have his vocaling backed by the solid whump of a big band

Bechet's Brother Blandished



Chicago—Sidney Bechet and Jazz Ltd. were hosts recently to Bechet's elder (11 years) brother, Dr. Leonard V. Bechet, New Orleans dentist. Shown above are Muan Ware, Sidney and Leonard. Although Dr. Bechet is a good trombonist, he was unable to sit in with the Jazz Ltd. band because of union regulations. Staff photo by Ted.

Symbol Key

- //// Tops
- /// Tasty
- /// Tepid
- /// Tedious

again. Told is straightforward music, including a few reed solos and Ernie Royal's high-note trumpet. Musically the band lacks the virtuoso punch, the complete assurance and the drive that his old band had. However, it is a new unit. Given some seasoning, the results may be better. (Columbia 38047)

GEORGIE STOLL

/// Blue Moon
/// You Were Meant For Me
/// Temptation
/// September in the Rain
/// I'm in the Mood For Love
/// Louise
/// Pagan Love Song
/// Over the Rainbow

These are billed as Hollywood Melodies, are better than most cinema writing because they are simple, played in tempo without perfumed handkerchief flourishes. However, for a director as well-known as Stoll to present music as dated and as meager in musical ideas, these sides are a major disappointment. In the mid-thirties, when Stoll was working the Camel Caravan with Benny Goodman, these discs would have been very acceptable. (MGM 11)

JAPANESE ORCHESTRA

/// Tokyo Flower Girl
/// In the Shade
This one was just sent over from Japan as a sample of one of the most popular records. Girl has boogie, Paul Whiteman 1927 arranging plus touches of Dipsy Doodle and *In the Mood*. General caliber of playing is a little better than the German, quite a bit worse than the British jazz. Second side is tango played just about as badly as do most of the hotel bands all over the world. (King (Japanese) 262)

SWING

TED HEATH

/// Baia
/// Dickory Dock
Baia played by what is unquestionably the best band in England today. The side has some of the demonstrativeness of the Raeburn band combined with a reed bend and sound of the Miller AEF

band Trams sound good, both intonation and blend. The scoring is patch-worked, hangs together with a few too many ostentatious links. The ending, like many of Kenton's and Raeburn's, is right out of a Hollywood sound track. Flipover is a novelty vocal, with the backgrounds again Miller-influenced. This is an excellent big band, on par with anything in the country save five or six of the best bands. On these discs, at least, there is no special flare or color shown that would make Heath a stand-out on these shores. (London 137)

HERBIE FIELDS

/// Come Back To Sorrento
/// Chinese Lullaby
Fields playing tenor sax with many of the inflections Ziggy Elman uses on trumpet on *Come Back To Sorrento*, including its parody of Japanese Sandman-type arrangement beginnings, is the best record Fields has had out in a year. (Victor 20-2581)

VOCAL

BABS' THREE BIPS AND A BOP

/// Weird Lullaby
/// Bob-Bob-Bli
/// Runnin' Around
/// Babs' Dreams
Four more sides by the little vocal group which has caused more talk in the east than anything else of its kind this year. They specialize in utilization of long vowel sounds, claiming that you can execute these sounds faster and more cleanly when singing scat with bop musicians. Some of it is interesting, but Babs herself often is out of tone, and the repetition of the particular sounds used can be tiring. *Lullaby* is a pretty tune with just Babs herself vocalizing (all right, you name it) against a trio led by *Tedd Dameron*. Don't laugh at these sides, they have already influenced the business enough so that *Barnet* and *Bunny Briggs* ribbed them on his *East Side, West Side*. There are some good ideas here, but often the group lacks the

vocal equipment to accomplish what it wants. *Dream* is the best sample of the four sides. (Blue Note 536, 537)

MARGARET WHITING

/// Now Is The Hour
/// But Beautiful
Hour, billed as the Maori farewell song, is the rage of England, as sung by *Gracie Fields*. Bing has done it, here is the *Whiting* version. It is a perfectly plain, almost banal tune, done in waltz time and will probably be a hit. It is a natural for *Wayne King*. *Victor* should certainly let him make it. *Miss Whiting*, *Frank De Vol* and a choir do their valiant best to make it interesting music, fight a losing battle, drowned out by the clink of falling nickels. (Capitol 15024)

JO STAFFORD

/// Haunted House
/// I'm My Own Grandmaw
One of the first recordings of a tune from the new Dietz-Schwartz *Inside USA* show, this is a pretty side of a pretty tune, with *Jo Stafford* more intune than usual. *Grandmaw* is Stafford back on her mountain kick—singing about a wildly complicated geneologic mix-up. I gave up trying to figure it out after three hearings. (Capitol 15023)

ELLA MAE MORSE

/// On The Sunny Side Of The Street
/// Early In The Morning
Ordinary vocals by the boogie lady backed by the shuffling of *Dave Cavanaugh's* band. (Capitol 487)

DELTA RHYTHM BOYS

/// Dry Bones
These are not as successful as some of the sides this group has made. *Dry Bones* is given treatment lacking in rhythmic boot, while *September Song* is given too much, plus some overly ornate melodic linings. *Every Time We Say Goodbye*, the pretty *Cole Porter* tune, is given a metronomic rendition. *If You Are But A Dream* is flatted consistently,

while *St. Louis Blues*. Take *The A Train* and *One O'Clock Jump* are redeemed by their beat. (Victor P-193)

THE CHARIOTEERS

/// Ooch Look There Ain't She Pretty
/// What Did He Say
The *Charioteers* doing the tune *Buddy Greco* popularized in Philadelphia, and the best version of the *Dick Tracy*-*Mumbles*-inspired *Say*. (Columbia 38065)

FRANK SINATRA

/// What'll I Do
/// My Cousin Louella
/// But Beautiful
/// If I Only Had A Match
Sinatra sounds well on *Do*, though he drags the phrasing. *Match* is an excellent tune, with Sinatra as pleasant as ever, but still sounding occasionally too cloying. (Columbia 38053)

SAM BROWNE

/// Fantastico
/// My Cousin Louella
/// An Old Sombere
/// A Tree In A Meadow
Pleasant enough baritone by an English singer backed by *Bert Thompson's* orchestra. His diction is something American singers could note. (London 141, 123)

DENNY DENNIS

/// But Beautiful
/// A Bed Full Of Roses
A lighter *Perry Como* with more lilt in his voice, *Dennis* is a good singer. His records should do well here. (London 142)

RICHARD CREAN

/// Gilbert And Sullivan
Three records with instrumental excerpts from the famed operetta, done without vocals. Strictly for ardent G & S fans. (London 134, 135, 136)

JOHNNY MERCER—NAT COLE TRIO

/// My Baby Likes To Be-Dop
/// You Can't Make Money Dreaming
Mercer certainly is a courageous man to buck *Nat Cole* on the same side as a vocalist. He loses on both, neither of which are as clever as the *Mr. Jones* sides they made at their first session. (Capitol 15026)

MEL TORME

/// The Best Things In Life Are Free
/// Magic Town
/// Three Little Words
/// I Can't Give You Anything But Love
/// Love You Fanny Thing
/// I'll Always Be In Love With You
/// Fine And Dandy
/// The Day You Came Along
Mel Torme is a good singer—this *Best* has made quite clear for some time. But there are times as in *Life* when he not only lunges too much over syllables, but when he drags tempos and phrases beyond the limits of any

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controlled rubato. A singer has the right to great degrees of interpretation—but Life is still a show tune not a baby's ballad. Also there are times when it would be nice to hear him hit a high note without sounding as though he were in pain. This "emotional" concept of jazz phrasing can be over-done, and here at least Mel is doing it. Town, his and Bob Wells' tune, has many of the same faults. Words uses the riff Mel Powell popularized as My Guy's Come Back in England, its faster tempo keeping it moving and restricting Mel's over-lushness. Give is done like Life but the ideas are better executed, and more fitting to the song's character. Dandy, best of the group, is once again pushed along by a faster tempo which holds Torme in line. Listening to all eight sides as a group, you will be left with the clear impression that Torme is trying too hard, making every measure a production, and thus vitiating the effect of his often really superb singing. (Musicraft 15118, 528, 529, 530)

FRANCES WAYNE

Happy Happiness Is Just A Thing Called Joe
 January Woman
 Lullaby Of The Leaves
 A Gal Who Understands
 Honeyuckle Rose
 Cheatin' On Me
 Distinguished accompaniment here for ex-Hermanite Wayne: first two by Buddy Baker, second set by Les Robinson and the last disc by bubby Neal Hefti. Joe is done much like the famed Herman platter. There are certainly times when Miss Wayne sounds like Ethel Waters—even to the occasionally wide vibrato which almost gets away, and the broad, flat vowel sounds. She does Rose slowly, but without any of the usual exaggerations. Me moves at the insidious sither Lunceford used to favor, and Miss Wayne milks it to the nub. (Exclusive 17, 20, 24)

NOVELTY

TEN CATS AND A MOUSE
 Three O'Clock Jump
 Ja-Da
 A Capitol gag: Peggy Lee playing drums; Norvo, piano; Paul Weston, clarinet; Dave Barbour, trumpet; Frank DeVol, bass; Hal Derwin, guitar; Benny Carter, tenor; Eddie Miller, alto; Dave Cavanaugh, bary; Billy May and Bobby Sherwood, trombones. All of these of course are instrumental swiftnotes for the people involved. Norvo however has been playing fine Wilson-style piano for years while Sherwood and Carter prob-

ably can find their way around on almost every instrument in the orchestra. Miller's alto style is completely unlike his usual singing, while Carter sounds much like Hawk's tenor. Barbour plays a great one-note choked tone trumpet, while DeVol's bassing is almsational. (Capitol 15016)

HENRI RENE

The Whistles And His Dog
 Valeo Vanite
 Beat violin consultant Sam Caplan should hear the fiddies on the Arthur Pryor band tune side—he'd change to mellophone. Vanite, written by Rudy Wiedoeft, the old mellifluous master of the sax, sounds like the Palmer House dinner music makers, which may be a bit better. (RCA Victor 25-0105)

JOHNNY GUARNIERI

Bobo The Bowry Barber
 Sorry I Lost My Head
 Jazz fans who have noticed John's pianistic debt to Fats Waller will be amused by his obvious mimicking of Fats' comic vocal style. On the other hand, is this bad? There's a nice striding chorus on Head. (Majestic 1189)

FREDDY MARTIN

Beginner's Boogie
 Why Does It Have To Rain On Sunday
 What started as a musician's fad ten years ago is now driving everyone a little crazy, but still more boogie records come out. There is one pretty theme in the center of this adaptation of Chopsticks by pianist Barclay Allen. (Victor 20-2557)

ARTHUR GODFREY

A Porter's Lovesome To A Chambermaid
 I'm A Ding-Dong Daddy
 More of Godfrey's ebullient, red-hearted vocalings with his undeniably talent for comedy thrown in. (Columbia 37986)

RED BENSON

Rosalinda
 Out Of My Mind
 Arthur Godfrey's competition, Benson is a disc jockey on WINS, New York City. He goes through the routine complete with whistling backed by a quartet including a Hammond organ. (Rainbow 10033)

PEARL BAILEY

St. Louis Blues
 Get It Off Your Mind
 Blues is taken up as Mildred Bailey does it, but Miss Bailey does the tune as a comic vocal rather than a blues. Her timing, straight singing or not, is something to watch—it's that practiced. (Columbia 37570)



"HERE'S AN OLDIE"

ROSE MURPHY

I Can't Give You Anything But Love
 When I Grew Too Old To Dream

Here are the first two sides by the young lady raved about in the Beat's December 15 issue. Backed by rhythm, she chirps, giggles, claps, scats and plays her way through these two. It's light, bubbling music with touch and tone something similar to that Mary Lou Williams used to sport. It's not good jazz, but it certainly is a showmanly change of pace. (Majestic 1204)

GUY LOMBARDO

Grieg Piano Concerto
 Tchaikowsky Piano Concerto

Run for your life Freddy Martin. Lombardo is on your back. You stole 'em better, but Guy has a more suitable dance beat. These are typical of Lombardo's finishing-school or gingerbread mood. Reissues by the way. (Decca 25291)

HARRY RESER

Jazz Legato—Jazz Pizzicato
 Banjo Boogie

Didn't he use to lead the Cliquot Club radio orchestra? 'Cause these records sound about the same vintage. The Jazz items were previously Toonerville-trolleyed by the Boston Pops orchestra—this version is even worse, gummed up with an electric banjo! (Apollo 1085)

NELLIE LUTCHER

My Mother's Eyes
 You'd Better Watch Yourself Bub

The Song Is Ended
 Do You Or Don't You Love Me
 Eyes is the old tune which Nellie over-warbles — she badly needs tempo to put her style over, which is why Bub moves more. Same goes for the other two. (Capitol 40042, 40063).

THE HARMONICATS

Valse Bluette
 My Wild Irish Rose
 Waltzes played by harmonicas. (Universal U-25)

SAL FRANZELLA QUINTET

Valse Bluette
 Yesterdays
 The studio clarinetist leading a group through two standards. His

Jock's Ballots Match Beat's

New York—Drawing an almost exact parallel to the results of the recently concluded Down Beat poll, Lou Weinman, WNAB, Bridgeport, disc jockey, announced the winners of his own poll which ended a few weeks ago.

Weinman made no distinction between bandleaders and sidemen on various instruments, but, putting aside leaders who won such spots, sidemen who topped first in the Beat poll topped their contemporaries in Bridgeport also.

Winners Jibe

There were a few exceptions. All top men in the tenor sax division were bandleaders; Johnny Guarnieri took the piano spot; Bing Crosby won out over Frank Sinatra and Laine.

Black horse, and only local winner in the entire poll was Joey Zelle who has his own small outfit doubling between daytime factory jobs and night club work. Zelle's crew, which works as house band at the Ritz Ballroom on Sundays, nosed out all comers in the small combo division. Zelle, himself placed third in the trumpet ranks.

Thrillers May Use ET Music

New York—It is usually conceded around Radio Row that, should James C. Petrillo and the industry not come to terms with a new contract and the musicians be yanked from the nation's stations, recordings and vocal groups would be substituted on most musical shows.

However, the dramatic show poses a different problem. What happens with the mood music and bridges which have come to be such an important part of the soap operas, mystery shows and theaters of the air?

Use Sound Effects?

John Wilkinson, one of New York's leading producers and directors, when asked about this threw some light on the subject.

"It looks like we'll have to go back to the days before music was used on these shows," he explained. "In those early days scenes were bridged by sound effects fading down and out, then others coming up and in, effects associated with the action of the play. Maybe it would be footsteps, an automobile motor, crowd noises."

An alternative would be to use recordings, usually of classical music, or transcriptions similar to the mood effects cut by Frank DeVol for Capitol ETs or the Thesaurus and Lang-Worth theme cuts.

L.A. Jock Nets Vets New Sets

Hollywood—A summary of radio station KMPC's Radios and Records For Hospitalized Veterans campaign, conducted between last Thanksgiving and Christmas, disclosed that a total of 5,200 contributions were received.

The campaign, launched by disc jockey Bill Leyden, brought in contributions which, for the most part, were bedside radios, with the balance including several hundred record players and 75,000 records. In addition to contributing receivers, major and independent record companies donated all possible new platters available from their stocks.

Several television sets for installation in the hospitals were given as well as four juke boxes from a Chicago firm, with a year's supply of records.

Contributions were distributed to the disabled vets Christmas day with programs arranged by Leyden and featuring Peggy Lee, Dave Barbour, the Modernaires and others.

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SWINGIN' THE GOLDEN GATE

1948 Biz Recession Hits San Francisco; Some Spots Give Up

By RALPH J. GLEASON

San Francisco—The end of 1947 almost saw the end of the music business here. The last two weeks of the year were not kind to the muse, financially speaking. Harold Blackshear's supper club, which had been jumping for months in the Fillmore section, closed its doors in mid-December. It's been out of action since with little prospect of re-opening soon. Harry Greenbach, after losing money with Louis Armstrong's three-week stand at the Burma Club, decided to skip the expensive talent for a while and has cancelled plans for future bookings. He continues his smaller club in front with Nick Esposito and company.

Another well known Bay Area club was rumored folding. Hotel ballrooms were almost empty during the Yule month. It even crept to Sacramento where the Zanzibar folded under Jack McVea, leaving the leader dependent on one-nighters for a while. The club's boss just decided to close one evening, paid Jack off on his contract and let him go.

Oakland Okay

Somehow the slump skipped Oakland where the Harlem Quarter, on the site of the ill-fated French Quarter, began operations Christmas with Manager Henry Van Randall announcing plans for a January 7 opening of Billy Eckstine, with Mabel Scott, Gerald Wilson's band and other acts.

Blackshear's collapse leaves up in the air the question of contracts for Roy Milton (slated for a January 1 opening) and Eddie Heywood (skedded for December 29).

Greenbach Sly

Greenbach had no contracts outstanding, having prudently held off signing anything else definitely until after he saw whether the Armstrong deal would go over.

Despite this disquieting news, several clubs reported good business. Louis Landry's New Orleans Swing Club was doing well enough for him to extend Kid Ory's contract to 12 weeks. The Loumel Morgan trio, which opened late last month at the Actor's Club, was also reportedly doing well.

Slump May Come

The real slump, if it comes,

Capsule Comments

New York—Dorsey's latest appearance at the New York Capital theater, a more or less annual event, was by far the fastest moving stage show we've seen him present in the many years we've been watching him present.

The sixty-minute revue moved faster than a pre-war act of Japanese acrobats. There was no egging the audience for applause. And, believe us, TD—is the boy who, as an emcee, can milk plenty of hand clapping from a mob if he goes after it. This time, however, he was more interested in pace and, in this respect, he achieved his goal.

A great, very great improvement over the days when a lot of horseplay was injected into the performances. Proof that TD is a great showman.

Highlights with the audience were *The Flight of the Bumble Bee* theme done by Charlie Shavers, Buddy De Franco, Bummy Richman, and the rhythm section; Ziggy Elman's ever popular *Angels Sing*; Stu Foster's vocals and the very amusing opening number of Audrey Young, in a sexy, revealing gown, of *All of Me*.

—Jog

Stanley Tops Samuel Pepys

New York—This issue's share of Kenton items: "The slide trombone is a jazz has-been", Stan Kenton said last week here. "Ordinary trombones are fine for half, quarter and eighth notes. But when you want to play sixteenths at any kind of a tempo, as a section they are just too sloppy."

Will Switch

The leader went on to say that he couldn't get the proper bass response in his brass section, was therefore going to junk his regular trombones as soon as possible and switch the men to valve trombones.

"With valve horns, we can get almost as much speed of execution as with trumpets. We'll have a bass coloring and cleanliness no big band has had up until now," Kenton added.

New York—The Stan Kenton band, already topheavy with press agents, accountants and aides is probably going to have to take on a Spanish interpreter. With two men in the band already whose knowledge of English is somewhat scanty, Louis Miranda, a conga drummer, joined the outfit to give Kenton a full latin rhythm section of guitar, bongos and conga.

No Savvy

He knows no English at all, will have to rely on the shaky bridge of his section-mates to understand the pianist-leader's orders.

So far to the Beat's knowledge June Christie has not bought any tight sweaters with matched maracas, standard afro-cuban band equipment.

New York—"Man, it ain't so. Straighten those kids out before they start trying to play drums the same way. It won't work." Thus bleated Stan Kenton drummer Shelly Manne to the Beat last week after reading his boss' remarks in the January 14 issue.

Plays Four

"Stan said I didn't play four beats to a measure, just accented ideas on the bass drum. This isn't true—I play four on the bass, but lightly, and accent any of the special passages or counter-rhythms I want to use. But please straighten me with the business—you still have to play some four, no matter what accents you are playing. Stan was just trying to point up the fact that our rhythm section is more concerned with accents

and punctuation than it is with a steady unvarying rhythm of the old Basie school." Chapter five will appear next issue.

Vaughn First, Last To Cut

New York — Vaughn Monroe's band, first unit to record for Victor in November, 1944, when the previous record ban was lifted, was the last band to knock off recording December 31 for that firm.

Milton's Tonsils Out; Starts Third Road Tour

Hollywood—Following a series of recordings for Specialty records just before B-Day, Roy Milton entered a local hospital January 3 for a tonsillectomy.

Milton took two weeks off before starting out on his third cross-country tour. Dallas Bartley, formerly with Louis Jordan, replaces bassist Clarence Jones with the Milton crew.

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Teen Curfew Fought

New York—Swing Street cafe proprietors are joining other night club owners here to fight a resolution introduced in City Council by Democratic councilman Samuel Di Falco calling for a 10 p. m. curfew boys and girls in the Broadway theatrical district.

Di Falco, in introducing his resolution, specifically pointed out that teen-agers make a habit of hanging around ballrooms and clubs to get autographs, thus "consorting with persons of known low character and repute."

The resolution further instructs the police department to see to it that the teen-agers found in the Broadway area after 10 p. m. are escorted to their homes.

To Be Or Not
Fifty-second Street, which draws a large section of its clientele from teen-age music fans, would be hard hit by the resolution, is pointing out that either establishments are adequately run or not. If they are, club owners assert, they should be let alone and allowed to make a living. If not, they should be closed for whatever breach of the law is found. "After all," said Ralph Watkins, Chicken Roost operator, "kids are going to get in trouble no matter what we do. We could patrol the area with boy scouts and they still would get into mischief somewhere. My club, as well as most others in this area, is far better for

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Chicago, January 28, 1948

Wh...

EXPLANAT...

City: New...

Joe Glass...

NYC: MG...

Bliss: NYC...

Corp. of A...

Ave. NYC...

W. Wabash...

Alma: Mar...

2/3, b...

Anthony: R...

3/19, h...

Armas: Dea...

3/4, oc...

2/5-8, b...

Arnold: Ar...

O, h...

Arnold: M...

sgo. b...

Back: Will...

2/5, b: (f...

4/25, b...

Banks: Dav...

Be...

Bardo: Bill...

Barnet: Ch...

Barron: Bl...

Bass: Cou...

(Howard)

Bean: Carl...

Bell: Curt...

3/1, h...

Benedict: S...

Cincinnati

Beneke: T...

3/7, b...

Bicknell: H...

Brandwyn: J...

Leard: O...

Brooks: ita...

Buase: He...

dale: Fl...

Byers: Ver...

3/8, b...

Calloway: C...

Carle: Fra...

Out 2/25...

Carlyn: T...

10/4, b...

Carpenter: C...

Cal: b...

Chester: B...

Clarke: Bu...

Clinton: L...

Cobb: Ar...

14, oc...

Coleman: J...

Collins: J...

Mo, h...

Cool: Har...

apolis: I...

Courtney: J...

Out 7/4...

3/28, b...

Craig: W...

Brookh...

Cummings: C...

D...

N.Y. b...

Bovine: G...

Dinofor: I...

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Cal: h...

Belan: Be...

Donahue: M...

Donahue: J...

3/3-9, b...

18-24, r...

Dunham: r...

Dunham: r...

Berber: B...

bus: O...

Hillington: Ky. 2/...

3/12-14, S...

Bverette: r...

Fields: R...

Fla: Rita...

Foster: Cl...

1/30, n...

Fraser: J...

Fugmann: b...

Garber: B...

Jeri: Ol...

edo: O...

Gillespie: G...

Gilley: G...

Gomez: (i...

h: b...

Grant: E...

Gregg: S...

Spring: S...

Quinn: K...

N.J. n...

Quinn: T...

Hampton: 3/12, 1...

Hawkins: R...

Hayes: S...

Rouge: S...

Hayes: S...

Hether: V...

ington: O...

Berbeck: O...

Out 1/1...

Henders: h...

Higgins: w...

ward: H...

Hill: T...

Howard: r...

3/22, h...

Hudson: B...

Shaw: C...

Hutton: O...

Internat...

ABC

Joseph: J...

N.Y.

Where the Bands Are Playing

EXPLANATION OF SYMBOLS: a—ballroom; b—hotel; nc—night club; ck—cocktail lounge; r—restaurant; t—theater; c—country club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Gleason), 745 Fifth Ave., NYC; FB—Frederick Bros. Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCC—McConkey Music Corp., 619 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, 288 E. Wabash Ave., Chicago.

- Alma, Marty (Palladium) NYC, Out 2/3, b
Anthony, Ray (Claridge) Memphis, Out 3/19, h
Armas, Desi (Flamingo) Las Vegas, Out 3/4, nc; (Charro) Brownsville, Tex., 2/5-8, b
Arnold, Arnie (Neil House) Columbus, O., h
Arnold, Murray (Palmer House), Chicago, h
Back, Will (Casa Loma) St. Louis, 1/30-2/5, b; (Melody Mill) Chicago, 2/25-6/28, b
Banks, Dave (The Pit) Jackson, Tenn., nc
Bardo, Bill (Commodore Perry) Toledo, h
Barnet, Charlie (On Tour) MCA
Barron, Blue (Orpheum) Omaha, t
Basie, Count (Regal) Chicago, 2-12, t; (Howard) Washington, 2-20-26, t
Bean, Carl (On Tour) MCA
Bell, Curt (Stuyvesant) Buffalo, Out 2/1, h
Benedict, Gardner (Netherland Plaza) Cincinnati, h
Benke, Tex (Palladium) Hwd., Out 1/2, b
Bickell, Max (On Tour) FB
Brandwynne, Nat (Beverly) New Orleans, Out 2/21, nc
Brooks, Randy (On Tour) GAC
Buse, Henry (Colonial Inn) Hollendale, Fla, nc
Byers, Verne (Rainbow) Denver, Out 2/8, b
Calloway, Cab (On Tour) GAC
Carle, Frankie (Pennsylvania) NYC, Out 2/24, h
Carlyn, Tommy (Trianon) Chicago, 2/10-4/4, h
Carpenter, Ike (Trianon) South Gate, Cal., b
Carter, Bob (On Tour) Mus-Art
Clarke, Buddy (El Morocco) Montreal, nc
Clinton, Larry (New Yorker) NYC, h
Cobb, Arnett (Savoy) Boston, Out 2/14, nc
Coleman, Emil (Waldorf-Astoria) NYC, h
Collins, Jimmie (Shadow Lake) Noel, Mo., h
Cool, Harry (Indiana Roof) Indianapolis, 1/30-2/1, b
Courtney, Del (Palace) San Francisco, Out 2/4, h; (Aragon) Chicago, 2/24-3/28, b
Craig, Wally (Ye Olde Tavern) West Brookfield, Mass.
Cummins, Bernie (Deshler - Wallick) Columbus, O., Out 1/31, h
DeFoe, Ed (Pine Point) Newburgh, N.Y., b
Devine, Gene (Armory) Lansing, Mich., b
Dinofor, Dinky (Ball) NYC, nc
Dixie, Tony (Bismarck) Chicago, h
Dixie, Dick (El Rancho) Sacramento, Cal., h
Eolan, Bernis (Larus) NYC, nc
Donahue, Al (Totem Pole) Auburndale, Mass., h
Donahue, Sam (Music Box) Omaha, 2/5-9, b; (Kovakas) Washington, 2/18-24, r
Dunham, Sonny (On Tour) GAC
Eberle, Ray (Deshler-Wallick) Columbus, O., 2/2-29, h
Elington, Duke (National) Louisville, Ky., 2/5-10, t; (Palace) Cleveland, 2/12-18, t; (Regal) Chicago, 2/20-28, t
Everette, Jack (On Tour) MCA
Fields, Herbie (Adams) Newark, 2/5-11, t
Fite, Rito, Ted (Tom Breneman's) Hwd., r
Foster, Chuck (400 Club) St. Louis, 1/30, nc
Frane, Jacques (China Doll) NYC, nc
Fugmann, Ted (Dixie) Wayland, Mich., b
Garber, Jan (Biltmore) L.A., h
Garr, Glenn (Commodore Perry) Toledo, O., h
Gillespie, Dizzy (On Tour) MG
Gibson, Jerry (Congress) Chicago, h
Golly, Cecil (On Tour) FB
Gomez (Netherland Plaza) Cincinnati, h
Grant, Bob (Versailles) NYC, h
Gregg, Wayne (Oh Henry) Willow Springs, Ill., Out 2/15, b
Gutson, King (Rustic Cabin) Englewood, N.J., nc
Guitar, Tito (Palace) San Francisco, h
Hampton, Lionel (Strand) NYC, Out 2/12, t
Hawkins, Erskine (On Tour) MG
Hayes, Carlton (Tropicana) Baton Rouge, La., nc
Hayes, Sherman (Martinique) Chicago, r
Heatherton, Ray (Wardman Park) Washington, h
Herbeck, Ray (Schroeder) Milwaukee, Out 1/31, h
Henderson, Skitch (Stevens) Chicago, h
Higgins, Dale (Spanish Terrace) Edwardsburg, Mich.
Hill, Tiny (On Tour) MCA
Howard, Eddy (Commodore) NYC, Out 2/22, h
Hudson, Dean (On Tour) WM
Hughes, Jimmy (N. C. O.) Oklahoma City, Okla., Out 2/4, nc
Hutton, Ina Ray (Claridge) Memphis, Out 1/28, h
International Sweethearts (On Tour) ABC
Jacquet, Ethel (On Tour) MG
Janon, Don (Post Lodge) Larchmont, N.Y., r
Kassel, Art (Blackhawk) Chicago, Out 2/2, r
Kays, Sammy (Rajah) Reading, Pa., 2/12-14, t; (Hippodrome) Baltimore, 2/19-25, t
Kenton, Stan (Click) Philadelphia, 2/2-8, r
King, Henry (Mapes) Reno, h
Lewis, Ted (Last Frontier) Las Vegas, Out 2/14, h
Kirk, Andy (Adams) Newark, 1/22-28, t
Knight, Kay (Little Forest) New Orleans, nc
Kranzyk, Jack (Rose Room) Roma, Ga., r
Krupa, Gene (On Tour) MCA
LaBrie, Lloyd (On Tour) GAC
Lang, Billy (Coliseum) Lorain, O., b
LaSalle, Dick (Flamingo) Las Vegas, 1/25, nc
Lawrence, Elliot (Kovakas) Washington, 2/1-5, nc
Leighton, Bob (Donahue's) Mountainview, N.J., nc
Lewis, Ted (Last Frontier) Las Vegas, Out 2/14, h
Liberato, Roy (Terrace) New Orleans, nc
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Balinese Room) Galveston, Tex., Out 2/5, nc
Lynch, Johnny (On Tour) GAC
Lopez, Vincent (Taft) NYC, h
Lunford, Jimmie (Howard) Washington, Out 1/29, t
Mann, Bernie (Knickerbocker Yacht Club) NYC
Martin, Freddy (Ambassador) L.A., h
Masters, Frankie (On Tour) MCA
McCarthy, Fran (Bengalaire) Tulsa, Okla., nc
McCos, Clyde (Adams) Newark, 2/28-2/4, t
McCreary, Howard (Washington) Indianapolis, h
McGrann, Don (Muehlebach) Kansas City, Out 2/3, h
McIntyre, Hal (Roosevelt) New Orleans, Out 2/17, h
McKinley, Ray (Roosevelt) New Orleans, In 2/16, h
McLean, Jack (Oh Henry) Willow Springs, Ill., b
Meeker, Bobby (Rainbow) Denver, 2/23-4, h
Messer, Hank (Urbite) San Bernardino, Cal., h
Miles, Dick (Bamboo Room) Augusta, Ga., h
Millinder, Lucky (On Tour) MG
Moffitt, Deke (Hamilton) Washington, D. C., h
Morales, Nore (Havana-Madrid) NYC, nc
Morgan, Russ (Biltmore) NYC, h
Morton, Ray (Blackstone) Chicago, h
Ochart, Kiki (Congress) Chicago, h
Oliver, Eddie (Ciro's) Hwd., nc
Olson, George (Edgewater) Chicago, h
Overend, Al (Skyline) Billings, Mont., nc
Palmer, Jimmy (Martinique) Chicago, Out 2/4, nc
Panchito (Versailles) NYC, r
Pastor, Tony (Meadowbrook) Cedar Grove, N. J., 1/27-2/9, b
Pett, Emil (Statter) Buffalo, Out 2/5, h; (Statter) Washington, In 2/8, h
Phillips, Teddy (Aragon) Chicago, Out 2/22, b
Pieper, Leo (Music Box) Omaha, 1/27-2/1, b; (Bill Green's) Pittsburgh, 2/12-18, nc
Pollack, Jacques (Continental) Cleveland, r
Ponds, Ray (On Tour) FB
Postal, Al (Hi Ho) NYC, nc
Prima, Louis (Click) Philadelphia, 2/8-2/1, r
Pruden, Hal (El Rancho Vegas) Las Vegas, Out 2/2, h
Ragon, Don (Pla-Mor) Kansas City, 2/4-8, b; (Music Box) Omaha, 2/12-20, b
Reed, Tommy (Edison) NYC, h
Rich, Buddy (On Tour) WM
Robbins, Ray (Oh Henry) Willow Springs, Ill., In 2/18, h
Rogers, Eddy (On Tour) Mus-Art
Rose, David (Kovakas) Washington, Out 1/31, nc
Russell, Luis (Royal) Baltimore, 1/30-2/5, t
Sanders, Joe (Muehlebach) Kansas City, In 2/4, h
Sando, Carl (Oriental) Chicago, t
Sant, Jan (Imig Manor) San Diego, Cal., h
Scott, Raymond (On Tour) WM
Sherwood, Bobby (On Tour) MCA
Slack, Freddie (Sherman) Chicago, h
Spivak, Charlie (Anasley) Atlanta, Out 2/2, h; (Chase) St. Louis, 2/13-28, h
Stone, Eddie (Belmont Plaza) NYC, h
Stroeder, Ted (St. Regis) NYC, h
Stroek, Frank (Alpine Village) Cleveland, r
Stuart, Nick (Schroeder) Milwaukee, 1/28-1/15, h
Suter, Joe (Bismarck) Chicago, In 2/16, h
Tappera, Tappy (Hi Club) Carrizo, Cal., Out 4/1, nc
Thornhill, Claude (Click) Philadelphia, Out 1/21, r
Tucker, Orvin (Casa Loma) St. Louis, 2/6-12, b; (Schroeder) Milwaukee, 2/17-3/7, h
Tucker, Tommy (On Tour) MCA
Valdes, Miguelito (Chase) St. Louis, Out 2/12, h; (Martinique) NYC, In 2/13, nc
Van Garwood (Statter) Boston, Out 2/7, h
Ventura, Charlie (Apollo) NYC, 1/30-2/5, t
Vincent, Lee (Granada) Wilkes-Barry, Pa., b
Vines, Henry (Terrace) Newark, h
Wald, Jerry (Paramount) NYC, Out 2/2, t
Waples, Buddy (Robert Driscoll) Corpus Christi, Tex., Out 2/1, h
Watson, Hal (Dragon Grill) Corpus Christi, nc
Wayne, Paul (Carlton) Washington, h
Weems, Ted (On Tour) MCA
Weldon, Sonny (Biltmore) NYC, h
Welk, Lawrence (On Tour) MCA
Wilde, Han (St. Anthony) San Antonio, Tex., Out 2/4, h
Williams, Griff (Mark Hopkins) San Francisco, h
Williams, Lee (Rainbow) Denver, 2/1-14, b
Winer, Hank (Rainbow) Denver, 2/10-22, b
Winslow, George (Melody Mill) Chicago, Out 2/23, b
Wright, Charlie (Victoria) NYC, h
Young, Marshall (Anley) Atlanta, 2/4-17, h
Zarnow, Ralph (KCBC) Des Moines, Ia., h
Abbey Trio, Leon (Harry's) Chicago, cl
Allen, Red (Frotics Show Bar) Detroit, nc
Armstrong, Louis (Billy Berg's) Hwd., nc
Bechet, Sidney (Jazz Ltd.) Chicago, nc
Bostic, Earl (Club 845) Bronx, N.Y., nc
Cassano Trio, Sam (Aurora) Aurora, Ill., h
Broomie, Drex (Blue Spruce) Colorado Springs, Colo., r
Brown, Seoby (Hillman's) White Plains, N.Y., nc
Buckwalter Trio, Junior (Nardi's) Chicago, cl
Cavanaugh Trio, Page (Warwick) NYC, nc
Chittison, Herman (Ciro's) NYC, nc
Cole Trio, King (Tijuana) Cleveland, Out 1/29, nc; (Hi Top) Chester, Pa., 1/30-2/5, nc; (Royal) Baltimore, 2/8-12, t
Condon, Eddie (Condon's) NYC, nc
Dardanelle (Madison) NYC, Out 2/16, h
Debutones (Sleepy's) Kenosha, Wis., nc
Deutsch, Eneury (Rita-Carlton) NYC, h
Downs Trio, Evelyn (Club 96) NYC, nc
Duns Quartet, Constance (Esquire) Indianapolis, cl
Duroe, Dick (Copabana) NYC, nc
Evans, Doc (Bee Hive) Chicago, nc
Flane Chordtones, Robert (Seven Gables) New Haven, Conn., nc
Five Spaces (Sants Rita) Tucson, Ariz., 2/10-8, h
Four Top Hatters (Four Hills) Newark, N.J., Out 3/7, nc
Ford, Rocky (Palladium) East St. Louis, 2/10-8, h
Four Hills of Jive (Crown Propeller) Chicago, cl
Four Naturals (Androy) Hibbing, Minn., nc
Franks, Joe (Kilbourn) Milwaukee, h
Getz, Eddie (Stage Door) Milwaukee, nc
Gibson's Red Caps, Steve (Last Frontier) Las Vegas, h
Gonzalez, Leon (Town Casino) Chicago, cl
Gross, Walter (Cesar's) L.A., Out 2/11, r
Guarneri, Johnny (St. Regis) NYC, h
Hall, Edmund (Cafe Society Downtown) NYC, nc
Hi Hatters Trio (Guffy's) Bowling Green, Ky., nc
Hofes, Art (Jimmy Ryan's) NYC, nc
Hoffman, Four, Ray (Crystal Inn) Bakersfield, Cal.
Jahns, Al (Baker) Dallas, nc
Jenkins, Duke (Ron Roi) Canton, O., Out 2/29, nc
Jenney, Bob (Castle) Riverside, N.J., nc
Jones, Jimmy (Onyx) NYC, nc
Kaahue Trio, Mary (Orchid) Springfield, Ill., cl
Kaminsky, Max (Village Vanguard) NYC, nc
Keys, "88" (Club 345) Bronx, N.Y., nc
Knapp Trio, Johnny (The Barn) Kingston, N.Y., nc
Larson, Skip (Edgewater) Capitola, Cal., nc
Lawson Four, Jimmie (Rock) Lansing, Mich., nc
Lecuona Cuban Boys (Havana-Madrid) NYC, Out 2/10, nc
Marsala, Joe (Hickory House) NYC, nc
Marti, Frank (Colonial Inn) Hollendale, Fla., Out 2/18, nc
McPartland, Jimmy (Capitol) Chicago, cl
Miller Quintet, Sonny (Riviera) Palm Beach, Fla., nc
Mooney, Joe (Triton) Rochester, N.Y., 2/8-21, h
O'Brien and Evans (Goldmoor) Galena, Ill., nc
Osborn, Mary (Dixie) NYC, h
Otis, Hal (Park Plaza) St. Louis, h

Deadline for band listings for the Feb. 11 issue is Jan. 22. Send opening and closing date and name and location of the job. Single dates cannot be listed.

James, Harry (Aragon) Ocean Park, Cal., Out 2/22, b
Jensen, Jens (Hollywood) Kalamazoo, Mich., nc
Jerome, Henry (Pelham Heath Inn) NYC, nc
Johnson, Buddy (On Tour) MG
Jones, Spike (On Tour) MCA
Joy, Jimmy (On Tour) MCA
Judson, Dick (Casa Loma) St. Louis, 2/13-18, b
Kassel, Art (Blackhawk) Chicago, Out 2/2, r
Kays, Sammy (Rajah) Reading, Pa., 2/12-14, t; (Hippodrome) Baltimore, 2/19-25, t
Kenton, Stan (Click) Philadelphia, 2/2-8, r
King, Henry (Mapes) Reno, h
Lewis, Ted (Last Frontier) Las Vegas, Out 2/14, h
Kirk, Andy (Adams) Newark, 1/22-28, t
Knight, Kay (Little Forest) New Orleans, nc
Kranzyk, Jack (Rose Room) Roma, Ga., r
Krupa, Gene (On Tour) MCA
LaBrie, Lloyd (On Tour) GAC
Lang, Billy (Coliseum) Lorain, O., b
LaSalle, Dick (Flamingo) Las Vegas, 1/25, nc
Lawrence, Elliot (Kovakas) Washington, 2/1-5, nc
Leighton, Bob (Donahue's) Mountainview, N.J., nc
Lewis, Ted (Last Frontier) Las Vegas, Out 2/14, h
Liberato, Roy (Terrace) New Orleans, nc
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Balinese Room) Galveston, Tex., Out 2/5, nc
Lynch, Johnny (On Tour) GAC
Lopez, Vincent (Taft) NYC, h
Lunford, Jimmie (Howard) Washington, Out 1/29, t
Mann, Bernie (Knickerbocker Yacht Club) NYC
Martin, Freddy (Ambassador) L.A., h
Masters, Frankie (On Tour) MCA
McCarthy, Fran (Bengalaire) Tulsa, Okla., nc
McCos, Clyde (Adams) Newark, 2/28-2/4, t
McCreary, Howard (Washington) Indianapolis, h
McGrann, Don (Muehlebach) Kansas City, Out 2/3, h
McIntyre, Hal (Roosevelt) New Orleans, Out 2/17, h
McKinley, Ray (Roosevelt) New Orleans, In 2/16, h
McLean, Jack (Oh Henry) Willow Springs, Ill., b
Meeker, Bobby (Rainbow) Denver, 2/23-4, h
Messer, Hank (Urbite) San Bernardino, Cal., h
Miles, Dick (Bamboo Room) Augusta, Ga., h
Millinder, Lucky (On Tour) MG
Moffitt, Deke (Hamilton) Washington, D. C., h
Morales, Nore (Havana-Madrid) NYC, nc
Morgan, Russ (Biltmore) NYC, h
Morton, Ray (Blackstone) Chicago, h
Ochart, Kiki (Congress) Chicago, h
Oliver, Eddie (Ciro's) Hwd., nc
Olson, George (Edgewater) Chicago, h
Overend, Al (Skyline) Billings, Mont., nc
Palmer, Jimmy (Martinique) Chicago, Out 2/4, nc
Panchito (Versailles) NYC, r
Pastor, Tony (Meadowbrook) Cedar Grove, N. J., 1/27-2/9, b
Pett, Emil (Statter) Buffalo, Out 2/5, h; (Statter) Washington, In 2/8, h
Phillips, Teddy (Aragon) Chicago, Out 2/22, b
Pieper, Leo (Music Box) Omaha, 1/27-2/1, b; (Bill Green's) Pittsburgh, 2/12-18, nc
Pollack, Jacques (Continental) Cleveland, r
Ponds, Ray (On Tour) FB
Postal, Al (Hi Ho) NYC, nc
Prima, Louis (Click) Philadelphia, 2/8-2/1, r
Pruden, Hal (El Rancho Vegas) Las Vegas, Out 2/2, h
Ragon, Don (Pla-Mor) Kansas City, 2/4-8, b; (Music Box) Omaha, 2/12-20, b
Reed, Tommy (Edison) NYC, h
Rich, Buddy (On Tour) WM
Robbins, Ray (Oh Henry) Willow Springs, Ill., In 2/18, h
Rogers, Eddy (On Tour) Mus-Art
Rose, David (Kovakas) Washington, Out 1/31, nc
Russell, Luis (Royal) Baltimore, 1/30-2/5, t
Sanders, Joe (Muehlebach) Kansas City, In 2/4, h
Sando, Carl (Oriental) Chicago, t
Sant, Jan (Imig Manor) San Diego, Cal., h
Scott, Raymond (On Tour) WM
Sherwood, Bobby (On Tour) MCA
Slack, Freddie (Sherman) Chicago, h
Spivak, Charlie (Anasley) Atlanta, Out 2/2, h; (Chase) St. Louis, 2/13-28, h
Stone, Eddie (Belmont Plaza) NYC, h
Stroeder, Ted (St. Regis) NYC, h
Stroek, Frank (Alpine Village) Cleveland, r
Stuart, Nick (Schroeder) Milwaukee, 1/28-1/15, h
Suter, Joe (Bismarck) Chicago, In 2/16, h

Combos

- Abbey Trio, Leon (Harry's) Chicago, cl
Allen, Red (Frotics Show Bar) Detroit, nc
Armstrong, Louis (Billy Berg's) Hwd., nc
Bechet, Sidney (Jazz Ltd.) Chicago, nc
Bostic, Earl (Club 845) Bronx, N.Y., nc
Cassano Trio, Sam (Aurora) Aurora, Ill., h
Broomie, Drex (Blue Spruce) Colorado Springs, Colo., r
Brown, Seoby (Hillman's) White Plains, N.Y., nc
Buckwalter Trio, Junior (Nardi's) Chicago, cl
Cavanaugh Trio, Page (Warwick) NYC, nc
Chittison, Herman (Ciro's) NYC, nc
Cole Trio, King (Tijuana) Cleveland, Out 1/29, nc; (Hi Top) Chester, Pa., 1/30-2/5, nc; (Royal) Baltimore, 2/8-12, t
Condon, Eddie (Condon's) NYC, nc
Dardanelle (Madison) NYC, Out 2/16, h
Debutones (Sleepy's) Kenosha, Wis., nc
Deutsch, Eneury (Rita-Carlton) NYC, h
Downs Trio, Evelyn (Club 96) NYC, nc
Duns Quartet, Constance (Esquire) Indianapolis, cl
Duroe, Dick (Copabana) NYC, nc
Evans, Doc (Bee Hive) Chicago, nc
Flane Chordtones, Robert (Seven Gables) New Haven, Conn., nc
Five Spaces (Sants Rita) Tucson, Ariz., 2/10-8, h
Four Top Hatters (Four Hills) Newark, N.J., Out 3/7, nc
Ford, Rocky (Palladium) East St. Louis, 2/10-8, h
Four Hills of Jive (Crown Propeller) Chicago, cl
Four Naturals (Androy) Hibbing, Minn., nc
Franks, Joe (Kilbourn) Milwaukee, h
Getz, Eddie (Stage Door) Milwaukee, nc
Gibson's Red Caps, Steve (Last Frontier) Las Vegas, h
Gonzalez, Leon (Town Casino) Chicago, cl
Gross, Walter (Cesar's) L.A., Out 2/11, r
Guarneri, Johnny (St. Regis) NYC, h
Hall, Edmund (Cafe Society Downtown) NYC, nc
Hi Hatters Trio (Guffy's) Bowling Green, Ky., nc
Hofes, Art (Jimmy Ryan's) NYC, nc
Hoffman, Four, Ray (Crystal Inn) Bakersfield, Cal.
Jahns, Al (Baker) Dallas, nc
Jenkins, Duke (Ron Roi) Canton, O., Out 2/29, nc
Jenney, Bob (Castle) Riverside, N.J., nc
Jones, Jimmy (Onyx) NYC, nc
Kaahue Trio, Mary (Orchid) Springfield, Ill., cl
Kaminsky, Max (Village Vanguard) NYC, nc
Keys, "88" (Club 345) Bronx, N.Y., nc
Knapp Trio, Johnny (The Barn) Kingston, N.Y., nc
Larson, Skip (Edgewater) Capitola, Cal., nc
Lawson Four, Jimmie (Rock) Lansing, Mich., nc
Lecuona Cuban Boys (Havana-Madrid) NYC, Out 2/10, nc
Marsala, Joe (Hickory House) NYC, nc
Marti, Frank (Colonial Inn) Hollendale, Fla., Out 2/18, nc
McPartland, Jimmy (Capitol) Chicago, cl
Miller Quintet, Sonny (Riviera) Palm Beach, Fla., nc
Mooney, Joe (Triton) Rochester, N.Y., 2/8-21, h
O'Brien and Evans (Goldmoor) Galena, Ill., nc
Osborn, Mary (Dixie) NYC, h
Otis, Hal (Park Plaza) St. Louis, h

Singles

- Allen, Meiba (Town House) Albany, h
Andrew, Nancy (Chapman Park) L.A., Out 2/3, h
Jahns, Al (Baker) Dallas, nc
Jenkins, Duke (Ron Roi) Canton, O., Out 2/29, nc
Jenney, Bob (Castle) Riverside, N.J., nc
Jones, Jimmy (Onyx) NYC, nc
Kaahue Trio, Mary (Orchid) Springfield, Ill., cl
Kaminsky, Max (Village Vanguard) NYC, nc
Keys, "88" (Club 345) Bronx, N.Y., nc
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Larson, Skip (Edgewater) Capitola, Cal., nc
Lawson Four, Jimmie (Rock) Lansing, Mich., nc
Lecuona Cuban Boys (Havana-Madrid) NYC, Out 2/10, nc
Marsala, Joe (Hickory House) NYC, nc
Marti, Frank (Colonial Inn) Hollendale, Fla., Out 2/18, nc
McPartland, Jimmy (Capitol) Chicago, cl
Miller Quintet, Sonny (Riviera) Palm Beach, Fla., nc
Mooney, Joe (Triton) Rochester, N.Y., 2/8-21, h
O'Brien and Evans (Goldmoor) Galena, Ill., nc
Osborn, Mary (Dixie) NYC, h
Otis, Hal (Park Plaza) St. Louis, h

Duo Nets Pane Applause From Nymphs Du Pave

St. Louis—It happened in 1936: Ed Lowry, emcee at the Ambassador theater, was advised by his physician to walk to work daily—from his room at the Coronado to the theater—to inhale some air and give his Cadillac a rest. It so happened at the same time that St. Louis' red-light business had been distributed, by police inquiry, throughout the town, with a major share of the gala hustling along Olive street, on which boulevard Lowry took his morning constitutional. Bright and early one fine day Mr. L. prevailed upon Ed Paro (the Beat's ad mgr.) to stroll with him along the two-mile route. Throughout the jaunt Mr. Paro noticed embarrassedly that various and sundry females rapped sharply on their apartment windows as the duo waltzed by. Finally Lowry turned to Paro, said: "You know Ed, I wonder why I ever rode to work. I missed so much. I never realized the real meaning of friendship. All these people knock a morning salute to me as I walk by, every morning." Whereupon Lowry

gaily waved to the current panerapper. P. S.: When he recovered, Mr. Paro unfolded the cold, hard facts of life to Mr. Lowry.

Buffalo Snarl Moves Monroe

New York—Because of a snarl between the Buffalo local of the AFM and Shea's Buffalo theater, where he was to appear with his band and show for a week beginning January 15, Vaughn Monroe cancelled out and made a last minute substitution of the RKO theater in nearby Rochester, N.Y. Story is that the Buffalo union insisted upon a pit band in the theater for the duration of the Monroe run. The theater wouldn't go for the extra dough, nor would the "Booming Baritone" Rochester won the jackpot.

Hopkins in Boston

Boston—Claude Hopkins opened here at Wally's Paradise with four men and vocalist Rena Collins for a five week stint.

Cook Book Gets Nod

New York—Frieda De Knight, wife of Rene of the Delta Rhythm Boys, has had her recipe book, A Date with a Dish accepted by Heritage Press for spring publication.

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Del Serenades S. F. Snow



San Francisco—The crushed ice "snow" party that this town threw for the kids turned into a riot of hard-packed snowballs, sending quartet from Del Courtney's band scurrying seconds after their photo was snapped. Left to right above are Gil Vester, Courtney, Gloria Foster and Johnny Strong. Band, appearing at the Palace hotel, was invited to appear on the program to play skating tunes and Christmas music to celebrate the only "snow" S. F. has seen in 86 years.

San Francisco Cut Early; Avoided Rush

Oakland—The two San Francisco-Oakland record firms, Trilon and Pacific, enter 1948 with a big backlog of masters. Trilon has a reservoir of over 40 sides—Pacific at least 25. Two other local platter firms also have accumulated masters:

Golden Gate, with two discs by Glen Hurlbert, composer of CABLE CAR CONCERTO, and Big Town, a race label, which has a batch of sides by Lawrence Fulsum, blues singer. Dave Rosenbaum, local record shop proprietor, cut eight sides with Saunders King for his Rhythm label just before the year's end.

Backbone of the Trilon catalogue, The Vagabonds (whose I Wonder, I Wonder was the company's first hit), have 24 unissued sides on the shelf. Along with the 24 masters of the Vagabonds, Trilon has 14 sides by Viviane Greene (the Honey Honey Honey gal).

Pacific Has Esposito

Main item in the Pacific catalogue at the moment is a batch of 11 sides by Nick Esposito's band recorded in November and early December. They also have four sides by the Frisco Jazz Band and four by The Russ Bennett Swingtet, their first venture into non-hot discs. Rest of their backlog is composed of Ivory Joe Hunter sides held over from his Pacific session last July.

Personnel of the Esposito group is Bill Smith, bass; Joe Dodge, drums; Buddy Minsinger, piano; Russ Smith, sax; Russ Bodine, trumpet, and Nick Esposito, guitar. Joey Sano and Nora McNamara do the vocals. Titles of the sides are: Temptation, Sunny Side of the Street (vocal by Sano); Rosetta, Wrong Joe Blues (vocal by Sano); Tea for Two, Old Man River (vocal by Sano); Someday We'll Meet Again (vocal by McNamara); The Wolf, (vocal by McNamara); Jaminin' at Pacific; What is This Thing Called Love (vocal by Bill Smith); and Blue Skies.

Bennett Personnel

Russ Bennett's group consists of Bennett, guitar and vocals; Frank Wells, celeste; Jack Tunney, trumpet; and Walt Ullner, guitar. They recorded Bed Time Tale, Long May We Love, In a Little Spanish Town, and Hawaiian Boogie.

The Frisco Jazz Band, erstwhile rivals of Lu Watter's band, cut Dallas Blues, St. Louis Blues, Shake That Thing, and Blue Room. Personnel was Jack Buck, trombone; Jack Crook, clarinet and bass sax; Red Gillham, trumpet and vocals on Shake That Thing; Neal Spaulding, piano; Gordon Edwards, drums; Dave Smith, bass; and Stan Hall, guitar (and vocal on St. Louis Blues).

New Trio Cuts

The Eastmen Trio, (Ted Noga, Gus de Weert and Al Simon) who were recently featured on the

Paul Whiteman On Stage America Show did four sides for Trilon, including The Day I Left Alsace Lorraine (composed by Jack Harris, Fess Donohoo and Renee Lamarre . . . latter two are Trilon executives) and an original by the Trio's vocalist, Ted Noga, Pardon Me But You Look Just Like Margie.

Trilon also has six unissued sides by the local blues singer, Lawrence Fulsum.

Vide In Backlog

Rest of the Trilon backlog is composed of sides by Allen Greene (Viviane's singing husband), Vido Musso, and the Tune Mixers.

The Viviane Greene trio which accompanies Allan Greene and Viviane on their records is composed of Nick Esposito, guitar; Commodore Lark, bass; and Chuck Walker, drums.

Leeds bought the two Viviane Greene hits, Unfinished Boogie and Honey Honey Honey, during November. Donohoo and Lamarre composed the first one and share composing honors with Viviane on Honey.

—Ralph J. Gleason

Rex' Swiss Date Nixed By Union

Basle, Switzerland—After playing one month in Sweden and Denmark, Rex Stewart and his orchestra are now touring France. Rex was to start a two and a half month engagement at the Odeon Dancing in Basle, but Swiss professionals protested to their union, with the result that he was refused working permits. Jealousy seems the reason for this move, since lots of foreign bands were already granted permits to play in Switzerland. Even since Rex' refusal Belgian and Italian bands have been freely admitted for new engagements.

For the first time, the public took interest in a band's engagement. Many clubs of jazz fans wrote to ask for Rex' admittance, but the Federal Offices didn't take notice. Presently the case is being investigated by the American Legation in Switzerland.

While in Paris, Hugues Panassie had Rex record 22 sides for his Blue Star label. The group, consisting of Rex, trumpet; Sandy Williams, trombone; Johnny Harris, alto and clarinet; Verne Story, tenor; Don Gais, piano; Ted Curry, drums, and French bassist Ermelin, cut the following sides on December 8, 1947: Be-Bop Boogie (2202); Feeling Fine (2203); Boy Meets Horn (2204); I Cried For You (2205); Just Squeeze Me (2206); Stompin' At The Savoy Blues (2219); Night And Day (2220), and Confessin' (2221).

On the last two sides Rex was accompanied by Hubert Rostaing, alto; Django Reinhardt, guitar; Czabanyik, bass; and Ted Curry, drums. Don Byas also recorded in Paris for Panassie's Blue Star on June 12, 1947, accompanied by Jack Dieval, piano; Jean-Jacques Tilche, guitar; Lucien Simoens, bass, and Armand Molinetti, drums. Sides

cut were: These Foolish Things (4427); Humoresque (4428); Stormy Weather (4429); Riffin' And Jivin' (4430); I Can't Explain (4431), and Blues For Panassie (4432).

Lately all Switzerland was knocked out by the Nicholas Brothers who toured the country with a stage show. Big surprise came when Harold Nicholas sang a rumba in a way that killed even hard boiled hot fans. Yeah, real artistry isn't confined within styles, it extends to all music! Harold isn't a bad drummer either. He did a question-answer routine with Glyn Bayne, former Benny Carter-Willie Bryant sideman, on clarinet that reaped a storm of applause.—Kurt Mohr

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Hormel To Pull A Hutton With Ex-USO Musicians

New York—Considerable interest and speculation is being aroused by a series of ads running in the BEAT and some trade magazines by the Hormel Company of Austin, Minnesota, soliciting the services of girl musicians with service or U.S.O. experience.

Dale Schamber, production manager for "the Flavor-Sealed Division," throws some light on the situation with his explanation of the purpose of the campaign.

It seems that last year the company organized and sponsored the first all-girl American Legion Drum and Bugle Corps which it entered in competition against 33 male corps at the Legion Convention in New York. The girls did very well, finishing in twelfth place.

Nucleus Developed

Following the convention, the company retained some 20 of the original 60 girls to represent Hormel in some food promotions, performing at food shows, state fairs, civic functions, recruiting drives, etc. A series of musical specialty acts from within the group also was developed.

"Recently," Mr. Schamber ex-

plains, "we originated a radio show in Dallas, Texas, using the talent we had by making special musical arrangements. You can probably appreciate the fact that, from a Drum and Bugle Corps, musically you would have a preponderance of brass. That is why, at the moment, we are anxious to increase the scope of this radio show by recruiting further talent on strings and reeds. I imagine that one day, if the talent would permit, we certainly would try for a radio network show."—jag.

Philharmonica Trio Jaunts Northwestward

Hollywood—The Philharmonica Trio, Capitol's challenge to the Harmonicats, first discovered by the Beat when they were in boot camp at Curtis Bay, Md., 1942, are off on a junket of the Northwest, playing theaters and one-ners.

The trio, consisting of Joe and Charlie Pettillo and Harry Hall-icki, recently cut 15 sides for Capitol, including one with Red Ingle, and made Two Guys From Texas for Warners, and Rose of Santa Rose for Columbia.

During the last war, the Philharmonica Trio was featured in the Coast Guard musical, Tars and Spars.

Ericson 88er Weds English War Bride

New York—Stan Thomas, pianist with the Roger Ericson band at the 78 Club here, married Rita Ogden, recently arrived from England, following a courtship that began while he was in the Army overseas.

Thomas met his bride when he was in Manchester, her home town, with the Delta Base Army band. The courtship followed until he was transferred to Marseilles. They corresponded from there, then from the States when he was returned here. After two years' waiting, Stan sent for his fiancée and brought her in under the war-bride wire.

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Hollywood—Oppressed Don Swan chants his woes to an unsympathetic audience—his own band. Duckling Swan's tale of overwork leaves unmoved ork members standing, left to right) Arnold Koppitch, piano and arranger; Lou Obergh, trumpet; Paul Scheibner, vocalist; Kenny Olson, alto sax and flute; Swan; Norman Michea, tenor and flute; Walt Clark, alto and flute. In front are Rollie Culver, drums, and Joe Cornell, tenor sax and arranger. Bassist Swan and flect are currently at Vivian Laird's Supper Club in Long Beach.

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STUFF

Ted Steele, one of the guys who hopped on the WMCA jockey spin, is talking of getting back on the bandwagon... Eddy Howard's Sunday afternoon commercial airshow has added 108 stations, making the total 161 NBC outlets... Morrison-Norell signed Gladys Cooper to a three-year pact... Buddy Basch, press agent, was made a deputy sheriff of Passaic County, N. J.

Bob Holley, the ad agent, penned a two-page article for the current Music Dealer Magazine... Gabbe, Lutz and Heller put out a fine broadside on their client, Frankie Laine, for winning a campus poll, but it should have been paid for by Carlos Gestel. It gave equal billing to five of his clients... Cpl. Jack Parsons, GI warbler who scored a big hit overseas, particularly on the recent Bob Hope shows there, has returned to the States.

The new Mus-Art agency in San Francisco—and how they are spreading—was established by Art Howley who deserted the head MCA spot there to do the work. Seems like almost all Mus-Art men are MCA alumni.

Personal appearance dates were why Hadda Brooks planned east from Hollywood... Burl Ives left New York January 16 for a coast-to-coast concert tour. He'll do his Friday night MBS program, 8 p.m. EST, en route, picking up guest stars wherever possible. Jack Searle, Chicago radio singer, now has a half-hour commercial show over WMCA, New York, five times a week. He's also slated to appear on Arthur Godfrey's morning show sometime soon, and on the Paul Whiteman airshow.

George and Bob Howland, who wrote You Can Bank On A Yank, have placed a new song A Man Ain't Got A Chance with Smith-Foley. The Howland boys are from Madison, Wisconsin... Mike Sukin, former baseball player turned song plugger, shifted to the Coast for Dave Dreyer's music firm.

PUBLISHING

Jerry Jensen, trumpet, left the Sonny Dunham ark to return home to Wisconsin, where he'll study at Lawrence Conservatory of Music, Appleton... Buzz Bridgeford, is drumming again.

Hot Club of London Stages 4-Hour Bash

London—George Webb, Dixieland pianist, bandleader, and head of the Hot Club of London, finally seems to have turned the trick. After trying for seventeen months to raise enough cash for a building to house the club, his eighteenth concert at King George's Hall, December 21, proved so successful that half the customers had to be sent away at the box-office. The crowd was so great that police had to settle the right of entry and London County Council men had to shoo standees away from the aisles. The concert took more than four hours (6:30-10:45 p.m.), kept five bands, two commentators and one jazz critic busy, and left the audience crying for more.

First unit, Webb's own Dixielanders, had Humphrey Lyttelton on cornet, Wally Fawkes on clarinet, Harry Brown on trombone, the leader on piano, Buddy Vallis on banjo, and Roy Wykes on drums. The band undoubtedly has greatly improved since its first records and now sounds better than most Dixieland combos on the other side of the pond. Cornetist Lyttelton certainly measures up to Lu Watters or Bob Scobey while the rest of the band doesn't limp far behind the standard of the New Orleans bands now playing in the U.S.A.

Second unit to take the stage was John Haim's Jelly Roll Kings doing their namesake honor with a line-up that included banjo and tuba (Alan Morris and Gerald Haim) in addition to the usual three horns (John Haim, trumpet; John Lofthouse, clarinet; Ron Dixon, trombone), and a rhythm section of piano (Pat Hawes) and drums (John Westwood). This may have been archaic music, but it certainly was played with so much conviction and by musicians so young that the question of authenticity versus imitation somehow didn't seem to come up in anyone's mind.

After a recital of blues discs by critic Albert McCarthy, the Christie Brothers' Band took over with a somewhat less orthodox line-up: cornet (Reg. Rigden), trombone (Keith Christie), clarinet (Ian Christie), piano (Tim Moore), guitar (Dick Denny) and drums (Roy Wykes).

Keith Christie, after Humphrey Lyttelton of the Webb band, is now probably the most promising of the younger English musicians. Ian Christie might grow to similar status if he will learn to control his vibrato. Roy Wykes seemed the least adequate member of the band due to an exaggerated use of cymbals in preference to drums. Ensemble discipline, however, is fine, and the spirit of the band is a thing to behold.

After a brief washboard interlude by the original London Blue Blowers, the guest stars of the evening, Graeme Bell's Australian Dixieland Jazz Band, closed the program with a dozen arrangements, carefully rehearsed to sound improvised, and running from such Dixieland classics as Ostrich Walk, Fidgety Feet and Sister Kate to four-beat numbers like Willie the Weeper, Smokey Mokes and Dallas Blues and original numbers.

with Randy Brooks after a four-month leave of absence for his health... Philadelphia's Bob Morton replaced bary-sax man Larry Patton with Gene Krupa following the Click engagement.

RECORDS

Oboe and English horn player Mitch Miller has been named musical director of Mercury... Universal signed Doodles Weaver, Spike Jones comic, to cut monologues... Saul Bihari switched from the coast to New York to distribute Modern records... Signature recently latched onto an additional \$100,000 and has finished a pressing and compound plant.

inals like Christina's Five (a piano blues by the leader) and Czechoslovakian Journey (a jump number by full band).

Too Rehearsed The unit sounded competent and looked businesslike but seemed a let-down after the less-rehearsed and more spirited English bands. Roger Bell on cornet sounded a little weak after Humphrey Lyttelton of the Webb band. Abe Monburgh's valve trombone didn't seem able to give the right sort of glissando effects to the ensemble. Don Roberts' clarinet didn't seem able to balance the volume of the other two horns. Graeme Bell's piano seemed to stick a little too closely to the beat, and Russ Murphy's unmuffled bass drum nearly killed all other instruments' bass notes.

With all limitations, however, this is undoubtedly one of the better bands playing today in the traditional idiom. It operates with conviction and discipline and it obviously shares with the other four bands a noticeable confidence in Dixieland jazz as a living form. It is this confidence which seems to make European and Australian bands of this sort so much superior to their American counterparts involved in an ideological struggle between "modernism" and "traditionalism."

Progress No Deterrent There doesn't seem any doubt in any of these musicians' minds that the music they are playing is their most personal and direct mode of expression. The question of "progress" hasn't touched them because it seems to them to be outside the point. From the consumer's point of view, this seems all to the good.

—Ernest Borneman.

Hawaiians Take Over Breneman's Eatery

Hollywood—They're going to hula now on Vine street. Latest addition for the street is the booking two weeks ago of Ray Andrade and his Hawaiians into Tom Breneman's new restaurant.

Andrade brings his lei boys in from the Rainbo Randevu, Salt Lake City, where they played following a run at Las Vegas' Last Frontier hotel.

The Royal Hawaiian hotel band, which records for Victor, will broadcast nightly over ABC. The booking was acted by Ed Fishman, marking his first Hollywood location engagement since his return to the band booking clan.

Haynes New Kenton Flack

Chicago—Don C. Haynes, ex-Beat staffer, has been acted to handle Stan Kenton's promotion in the midwest. Haynes will handle releases, contact jocks, etc., from his Chicago office.

Swiss Conductor Praises Americans

New York—Ernest Ansermet, Swiss conductor who is directing the NBC Symphony Orchestra in a series of Saturday concerts, paid high tribute to American composers on his arrival here. "America," said Ansermet, "has many composers of international interest, who rank high with the great contemporary composers of the world."

Among those he considers outstanding are Samuel Barber, Virgil Thomson, Aaron Copland, William Schuman, Roger Sessions, and David Diamond.

Osborne Trio At Dixie

New York—The Mary Osborne Trio began a six-week engagement at the Dixie Hotel here January 14. Mary, on guitar, is joined by Jack Plets, piano, and Bert Blake, bass.



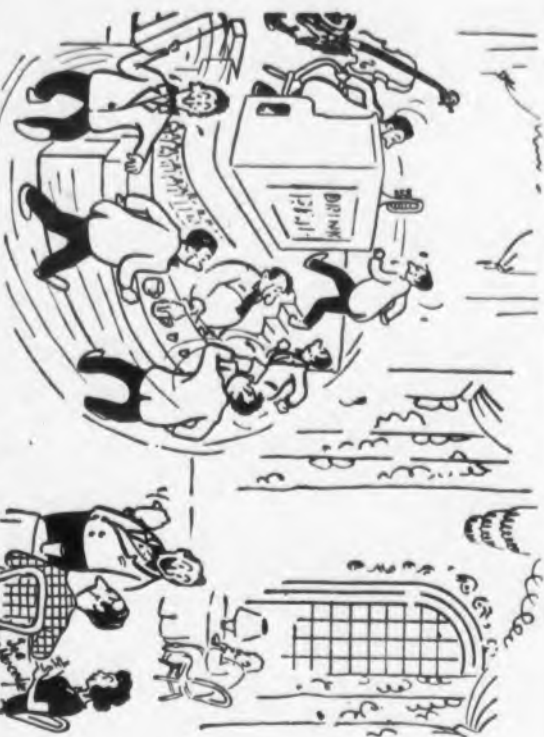
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**JAN. 28
1948**

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*L. A. Biz
Slashed*

(See Page 1)

• • •

*NAB's Miller
Raps Petrillo*

(See Page 3)

• • •

*Ray Scott
Answers Stan*

(See Page 3)



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