

DOWN BEAT

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Lena's Look Draws Another



New York—Studying the New Look, Perry Como eyes his guest Lena Horne during rehearsal for a recent Supper Club program. Chic but conservative Lena, just back from a successful engagement in Paris, should have the latest word on styles.

Jocks' Met Benefit Star-Studded Show; Lionel Rocks House

New York—If the good Fathers at Fordham university are worried about some unexplained movements on their seismograph about 12:30 a. m. January 26, they might check the vicinity of Broadway and 40th street for the solution.

The fact that the famed Metropolitan opera house, located at the above mentioned corner, still stands is no fault of Lionel Hampton. The half-hour session Hampton and his band put on as a finale to the benefit revue staged by the National Association of Disc Jockeys (New York local) really rocked the staid old home of the elite in music.

Lionel and his full ensemble brought to a close a procession of talent which included some of the biggest names in music, augmented by a few boys and gals from the comedy and dance fields. Show started at 8:30 and ran continuously (no intermission, mind you) until 1:05 a. m. The fact that a capacity crowd, joined by an extra hundred customers seated in the orchestra pit, stayed through this long parade and never lost any of its enthusiasm is a tribute to the performers, the jockeys and the stage management.

P. A. Odoriferous

Only serious flaw in the entire evening's performance was the public address system. Opera singers having no need for these new fangled contraptions, one had to be imported to the Met for the big show. To say that the imported job was lousy is being complimentary. Continuous static, plus constant changing of mikes in the hopes of making an improvement, almost ruined the show for its audience. Lack of volume was also felt, particularly by the teenagers up "on the shelf" of the Family Circle. They never hesitated to yell "louder" when the

(Modulate to Page 2)

Extension

New York—At press time union chief James C. Petrillo announced that the AFM would permit FM stations to duplicate musical programs carried on AM, and had agreed to a 60-day extension of the union's present contract with the four major networks, which would have expired January 31. Network officials added that current negotiations, though proceeding successfully, could not have been culminated by the expiration deadline as it stood. The ban on performances by union musicians for television remains in effect.

Cats' Haunt To Be Razed

New York—The boys are shedding real tears in their beers at Charlie's Tavern these days.

The Tavern, favorite haunt of dance band musicians in this area, is doomed! The 1662 Broadway building which houses Charlie's, along with many other musically important locations, has been sold and will be razed to make way for a new 13-story edifice.

Beside the tavern, the somewhat aging structure houses the nationally famous Roseland ballroom wherein have played practically all the name dance bands of the last few decades.

Roseland was opened 28 years ago and in the intervening years has served the youth of Manhattan as the outstanding dance hall in the area.

China Doll Goes Too

The China Doll, a night club, occupies the basement of the building. This spot has been operated under a variety of names and probably gained most attention in the music world when, several years ago, it served as the "welcome home" stand for Jack Harris, who had gained international fame in England.

A wide variety of booking agents, press agents, costumers, dancing instructors, and operators of rehearsal studios occupy offices on the floors above Roseland.

Roseland Will Move

Though definite future plans have not been announced by any of the tenants, it is very likely that Roseland will switch to another location. Lew Brecker, operator of the ballroom, has indicated that he may convert the Gay Blades Roller-drome, a roller skating rink a block away, into a new Roseland.

Charlie Jacobs, owner of the Tavern, has no plans at present but he too will probably begin looking for a new location within the next few months.

Louis' French Date Definite

New York—Louis Armstrong's one-week engagement at the Jazz Festival in Nice, France, has been set with the French government posting half the money involved. Joe Glaser, Armstrong's personal manager, will go along and probably book dates in other countries if conditions and money are satisfactory.

Armstrong and his six-piece combo, which has been touring the country with great success, have been playing the Roxy theater here. They'll sail this week to arrive in Nice before February 20.

Lee's NYC Date Nixed

New York—Peggy Lee's proposed New York trip, which was to have included a local niter appearance, has been postponed because of Jimmy Durante's illness. The comic's hospitalization has kept his radio program, on which the golden thrush is featured, on the west coast.

Palmer Set For Claridge

Memphis—Jimmy Palmer and his orchestra have been signed for a three-week engagement at the Claridge hotel here, beginning February 20.

It will be a bigger and better Down Beat on February 25!

Beat To Present Kenton In Chi. Concert Feb. 22

Chicago—All things come to those who wait, save that no cliché is really applicable to Stanley Newcomb Kenton. Roughly five years out of the Rendezvous in Balboa, California, Stan will have ascended just about as high as the

Police Close Philly Club

Philadelphia—The Downbeat, mid-town jam spot where the color line was never in force, either on the bandstand or in admitting patrons, is no more part of Quakertown's after-dark scene. And all because Nat Segall, who also introduced jazz concerts in classical halls here, refused to fall for the Jim Crow line. Downbeat (the club, that is) was downed during a police "clean up" campaign, which gave them a chance to give vent to their own racial prejudices, according to Segall. As a result, they closed his room "because Negroes and whites mixed freely there."

The Downbeat, a must spot for all visiting musicians, had been known throughout the city as probably the most genuinely interracial niter in the area. Jamming musicians were both white and colored and patronage was about half and half. Segall said the charge of minors being served in his establishment was merely a police screen and that he was being prosecuted because colored and white were generally mixed at his place.

"The Mason-Dixon line has moved up north," said Segall, in giving up the famous swing room.

Raeburn To Build Combo

Hollywood—Baker Stillman Pond, who reportedly dropped a few bills in the big Boyd Raeburn band, is bringing Raeburn back to the coast to re-form a smaller band. "We'll put the Boyd in a smaller cage," he said.

Pond has been huddling with local ballroom ops with a plan to buy into their diggings, thus giving him a set circuit for his bands.

Stage Policy In Memphis

Memphis—The Warner theater is bringing stage shows back to Memphis, inaugurating a one-day stand policy February 16 with Vaughn Monroe and his orchestra.

Hyams Replaces Marsala

New York—The Margie Hyams trio has replaced Joe Marsala and his combo at the Hickory House here. Margie has Mundell Lowe, guitar, and Clyde Lombardi, bass.

'I Surrender'—Scott

Chicago—Raymond Scott, having shed big band accountability to re-adopt quintet instrumentation, opened at the Rag Doll, Devon and Western, February 6, for three and one-half weeks with options. According to the press release,

when asked about abandoning his large unit in New York, Scott said, "I surrender. Wherever I've gone I've been endlessly asked: 'Where is the quintet? . . . Why haven't you got the quintet with you?' Gentlemen, I surrender. Here is the quintet."

"Seriously, the quintet was a lot of fun—is a lot of fun, and a most wonderful inspiration. The major part of music I composed was inspired by it, and I'm looking forward to a wonderful time creating for it again."

Scott forsook his big band early last month to rehearse with the new combo, which includes Irving Manning, bass; Joseph Palmer, tenor; Dick Mains, trumpet; Jerry Winner, clarinet, and Jimmy Cha-

pin, drums. Dorothy Collins will sing. Scott on 88 of course.

Longest Title?

In addition to time-honored chestnuts (Powerhouse, Toy Trumpet, etc.) the new quintet will showcase such recent Scott-composed instrumentals as Dedicatory Piece To The Crew And Passengers Of The First Experimental Rocket Express To The Moon, Slaughter In The Hen House, and an album of Migraine Headaches. Last item includes one "headache" per man . . . i. e. a Headache For Clarinet, etc. Six in all.

Scott will alternate at the Rag Doll with Joe Franks and the Advocates, with vocalist Rex McElwain.

third satellite when he tops off his band's current concert series with an appearance at the Civic Opera house here February 22, in a program sponsored by DOWN BEAT.

The occasion will be more than a little auspicious, lent spangled braid by: (1) the Beat's presentation to Stanley of his winner's plaque for having topped top band honors in the 1947 poll; (2) like presentations to June Christy, Eddie Safranski, Shelly Manne, and Pete Rugolo, for having walked off with similar honors in their particular vocal, instrumental, and arranging divisions; (3) a TC air-shot (ABC), 11-11:30 p.m. (CST).

Pre-Concert Itinerary

Kenton, who grossed over \$10,000 from his last concert here, and who has been busting Canadian records like a musical Tom Dewey, will preface his Washington's Birthday date here with one-niters at Cleveland's Music Hall, February 19 (which job is under the auspices of Herb Carlin, also Civic Opera manager); Detroit, Mich., February 20, and Purdue university, Lafayette, Ind., February 21.

Following the Chicago concert, Stan will play Akron, Ohio, February 24; the Adams theater, Newark, N. J., March 3 through 9; the Hippodrome theater, Baltimore, Md., March 10 through 16; the Howard theater, Washington, D.C., March 18 through 24, and the Royal theater, Baltimore, March 25 through April 1.

Eyes Europe

In addition to eagerly contemplating the fulfillment of his present plans for an extended nation-wide concert tour . . . "no dance dates" . . . Stanley pants like puppy love whenever Europe is mentioned these days. The long leader of leopards is so thoroughly convinced that in concerts lie jazz' saving grace, that he cannot wait to cross the herring pond and trade musical pleasantries with continental savants.

Despite the difficulties of transporting the huge Kenton organization to Europe, and carting it around while there, Stan feels that in such a tour lies the experience and prestige which would make him a continuing concert draw in this country. English musicians' recent "demand" that Gillespie be allowed to visit Britain, union regulations to the contrary, may make it possible (if such a reaction also applies to Kenton's band) for Stan's group to include the British isles in whatever circuit is finally set.

Stan has not only instructed his own bookers (GAC) to look into the situation, but is known to have had long exploratory talks for informational purposes with another booking office which has already sent talent across.

Watch for the February 25 issue!

Hamp And TD On the Cover

Scanning and editing the script they are about to use for one of TD's transcribed jockey series are Lionel Hampton and Tommy Dorsey on the cover of this issue. TD will break up his band the latter part of this month for a six week vacation. The Hamp closes an exciting engagement tomorrow (12) at the Strand theater in Manhattan. See another column this issue for an account of Lionel's triumph at the Metropolitan.

Costello Building 35-Piece Band

By EDDIE ROMAN

Hollywood—As a quip to the chant of the bookers that bands must be trimmed in size comes the shocking news of the formation here two weeks ago of a 35-piece band. How such a thing could happen was realized only when it was revealed that the band was being backed by movie star Lou Costello. Certainly, in these times when most local ballrooms are lighted only one or two nights a week, such a move appears on the surface to be completely reckless to say the least. But Costello says he has a reason.

He intends to use the band in connection with his Junior Youth foundation. The band, once it's whipped into shape, will appear on radio shows and tour the country playing schools and theaters along with a program to combat juvenile delinquency.

The group now rehearsing has six saxes (two baritone), four trombones, five trumpets, two pianos, two guitars, two basses, drums, tympani, eight violins, two violas, two cellos and a harp. The band is fronted by Sherrell Dacey and will feature vocalist Annette Warren, drummer Karl Kiffe, formerly with Jimmy Dorsey, ex-Woody Herman bassist Joe Mondragon, altoist Hal McKusick and others. Arrangements are by Bill Byers.

Waters Tour Includes South

New York—Ethel Waters launches her first concert tour tomorrow at the Mosque auditorium in Harrisburg, Pa.

Joining the singer, who has been a top ranking favorite for night clubs two decades, is the Hall Johnson Choir.

Following Harrisburg, Miss Waters and the choir will tour eastern and southern cities, among them Altoona, Pa.; Charleston, W. Va.; Durham, N.C.; Norfolk, Va.; Charleston S.C.; Birmingham, Ala.; Atlanta, Ga.; Nashville, Tenn.; and Kansas City, Mo.

Cobb Won't Enlarge

New York—If there's been any talk about Arnett Cobb augmenting his small group in favor of a large orchestra, and apparently there has been some speculation on this subject, let his own words put a definite end to such hallucinations.

"I am perfectly happy with my present combination and feel honestly that all of us can show to better advantage in such an intimate group."

These, according to those closely associated with him, are the words of the former Hampton saxist following his engagement at Harlem's Apollo theater.

Combo More Flexible

"A small unit is far more flexible and, therefore, it is possible to do many exciting things," the quotation goes on. "And there is surely more opportunity for im-

Stan's Canada Tour 'Ripping'

London, Ont.—Despite a heavy blizzard, Stan Kenton and his orchestra, playing the third night of their Canadian concert tour, packed the auditorium here with 3,775 people at \$1.25 per.

The tour of the Eastern part of the Dominion was launched two nights before in Toronto where, with the thermometer registering ten below zero, Stan drew 4,078 people to the Palace Pier at \$1.25 to \$1.75. A sellout before the day of the event, thousands were turned away at the door.

Second date was in Niagara, Ont., where they drew 3,480 at \$1.50 in fifteen-below-zero weather.

San Francisco's Local 6 Nabs Union Sessioners

San Francisco—Local 6 fined four musicians at the end of the year for playing a jam session in the studio of Air-Teck, Inc., in the Bellevue Hotel.

Tip off on the session, which brought on union action, was an item in Herb Caen's column *It's News To Me*, in the *San Francisco Chronicle*. Caen itemed the sessions and brought down the local's wrath on Duke DeMay, pianist, who organized the bashes for himself and several other musicians including Paul Desmond, Dave Brubeck and Robert Stowell.

Men were fined \$5 each, with DeMay, as the ringleader, getting tabbed for a sawbuck. Local 6 has been on the march against sessions and sitting in for some time now . . . most of the local spots having union notices posted barring sitting in.

Petrillo Inquiry Nets Leader D.C. Converts

Washington—James C. Petrillo converted not only a large portion of the American public but apparently a few members of congress as well, when he appeared before the House labor committee to explain just what was on his

mind. Pointing out for the benefit of investigators and television fans who were given an opportunity to watch him in action via an East Coast network, that his only interest is in maintaining music as a profession for "the boys," Petrillo laid his cards on the table with what turned out to be a pretty fair hand.

The Taft-Hartley Act having knocked the pins from under the union's welfare fund, AFM attorney Milton Diamond explained that the recording ban was a necessary action if the organization and its members are to survive. Continued use of recordings, it has been pointed out, eventually would boil down the working musician circles to a very small group of key men who would make whatever discs were necessary. These would be used for radio programs of all types and to provide music in taverns and dance halls via coin machines and wired music systems. Of course, a comparatively small number still would be employed by movie studios.

Union Books Opened

As this excitement in the Capitol was going on, the union opened its books, audited by Lybrand, Ross Brothers & Montgomery, Boston firm, disclosing that it had spent \$1,500,000 of its welfare fund in the employment of members, to provide concerts, dances and other musical services in more than 500 communities in the United States and Canada during the past year.

The million and a half figure represents practically all of the money received from recordings and transcriptions during 1947. It was pointed out.

Jobless Employed

By thus using the welfare fund, unemployment resultant from the use of waxings was offset to a great extent.

Many union concerts were presented in veterans hospitals, particularly in New York, where \$100,000 was appropriated for this purpose.

Movies Taboo Too

During "his day" in Washington, Petrillo reminded committeemen that his boys missed out years ago with the advent of sound pictures when some 18,000 members lost theater jobs across the country as a result of musical moods being recorded in Hollywood studios.

This, he was careful to admonish, would not happen again—if he could help it.

Radio Okay—Maybe

Petrillo pointed out that he had no big grudges against television, FM, or recordings, as long as they don't curtail the employment of AFM members, of whom there are more than 200,000, most of them not now working.

If a basis for royalty payments can be set up whereby records

used for commercial purposes net the union a tax, thus enabling it to continue providing employment for the boys who are out of work, Petrillo indicated he would have no objections to returning his men to the wax works. Regular phonograph records, which currently are being used by radio stations and juke box operators, would then be restricted to home use only.

New Bill Mooted

In line with this, Rep. Carroll D. Kearns (R., Pa.) reaffirmed his intention of presenting a bill before congress, probably during the current week, making the use of "for home use only" discs prohibited on stations and coin machines, and establishing a tax set-up (royalty not determined at press time) for the "commercial use" platters.

Another congressman, Rep. John Lesinski (D., Mich.) was reported to have caused something of a furor in the hearing room when he claimed the FCC was showing favoritism toward the major networks.

Harry A Potential

Challenged to contradict President Truman's recent statement that Americans are spending more money than ever before, a good part of it in places of entertainment employing musicians, the union head replied that he couldn't contradict President Truman, explaining that, as a piano player, the President's a potential member.

Justin Miller, president of the National Association of Broadcasters, stated that Petrillo has deprived the public, and precisely that segment of the public which loves music best, of the opportunity of hearing the widest choice of musical programs. The fact that some mighty excellent recorded music is still being heard over the airwaves was not mentioned.

Chamber Of Commerce Attacks Night Clubs

Hollywood—A number of midtown and Sunset Strip night clubs were charged with "catering to immoral patrons" by John B. Kingsley, president of the local chamber of commerce, at a recent state assembly hearing on public morals.

Those named in the charge, which advocated the revocation of their liquor licenses, included Billy Berg's, Mike Riley's, the Susie Q, Flamingo, Bradley's Five and Ten, Swing Club, Slim Gordon's, the Continental and Greenwich Village.

You asked for it, and we are going to give it to you on February 25!

NADJ Bash Well Planned

(Jumped from Page 1)

occasion demanded.

Como Comes On

Perry Como grabbed himself a tremendous welcome and equally big ovation on completing his contributions in song, setting top honors until Hamp broke things up at the evening's end.

Naturally, Rose Murphy "killed" them, coming on late in the show for three numbers. She was rescued from mike trouble which definitely was ruining her act by emcee Jan Murray, who stood alongside her, holding it off the floor. This spared her static interference, which to the small voiced Rose would have been fatal.

Russell A Martyr

Andy Russell sang against his throat doctor's orders, even doing his routine with Dick Wesson wherein he imitates four other singers.

The parade of music names included Vic Damone, Page Cavanaugh Trio, the Ink Spots, Mel Torme, Helen Forrest, Golden Gate Quartet, Dave Appollon with two mandolins (one of which he played); Betty Reilly, Diosa Costello, Sammy Kaye and his orchestra; the Harmonaires, the huge string band from Billy Rose's Diamond Horseshoe, Herb Jeffries, and Robert Merrill, who was right at home and found no need for the villainous microphone.

Assorted Emcees

Ed Sullivan, *Daily News* columnist, opened the show as master of ceremonies, introducing all the disc jockies who were on hand. Milton Berle took over for Ed; Morey Amsterdam later took over for Milton, and Jan Murray then took over for Morey.

In addition to the music world representatives participating, several other attractions joined in, including Zero Mostel, Myron Cohen, the Beatrice Kraft Dancers, Mata and Hari, the Moroccans and the chorus from the Carnival.

Hams Can't Play

John Garfield and Robert Alda, both of the cinema, came on separately for bows. Garfield, after a thunderous reception, explained that he doesn't really play the violin; Alda begged off with the explanation that he left his piano playing hands at home.

Receipts from the performance are to be split by the NADJ among three charities, the Damon Runyon Cancer Fund, the March of Dimes and the New York Heart Association; toward establishing scholarships for future recording talent, and covering the operational costs of the evening which included staging by the firm of Beckman and Franksy.

Boogie Black

All in all it was a big success, the like of which the good old Met has never experienced, especially the finale of all finales, *Hamp's Boogie*, which at least should bring on a new plastering job around the diamond horseshoe.

And maybe that wouldn't hurt. Milton Berle drew one of the biggest laughs of the evening when, coming onstage, he looked over the ancient drops of tapestries and remarked, "This place must have been decorated by the Caddy brothers!"

—Jes

Bon Voyage For Bop Stars



New York—Peering through the life preserver, Dizzy Gillespie poses for a mud off shipboard photo before leaving for the Scandinavian countries. Manager Milt Shaw is on the left, critic Leonard Feather on the right. Trip was made on the S. S. Drottningholm.

Blow, Illinois

New York—A recent press release received by the BEAT reads, "Illinois Jacquet, the frantic 'Dynamo of the Saxophone,' has taken out a policy insuring his lungs for \$100,000 against injury caused by his sax footing. Jacquet, whose upper register reed playing causes a tremendous strain on his lungs, took out this protection on the advice of his personal physician, who expressed amazement at the fact that Jacquet's lungs are none the worse for wear in spite of his reckless blowing."



W. H. PRIESTLEY
"You're sitting there doing nothing, daddy. How about playing these records while I'm getting cleaned up for my date?"



Brit To

Long said to have had a promising first. Going to be outstanding be-bop star for a show an extent would not, and, fession it this out brand new the ackno Ben

While benefits be seen the restr musicians laxed an door to aggregati sicians an tries. Suc turally, t One of on this Dizzy Gi the unio upon a musician board to they mi be-bop.

Old-Timer Kassel Holds Chicago Klatch



Chicago—This time it was to celebrate Art Kassel's twenty-fifth year as a bandleader. Party at the Blackhawk restaurant here included, left to right above, Mrs. Glenn Burrs, Saxie Dowell, Don Roth, owner of the spot, Mrs. Dowell (the former Claire Oldsen of WGN), Burrs, Kassel. Smaller photo shows pert Glorcia Hart, singer with the band, and Kassel. Photos by Hertha Mullins.

NYC Sets July Week For First Music Fair

New York—Plans for the first World's Fair of Music, to be held at the Grand Central Palace here from July 19 to 24 this year, are rapidly taking form. Of international scope, the fair will occupy the Palace's four exhibition floors and

Radio - Theater Feud Over Fog

New York—Reports from across the river have it that there's a little feudin' and fightin' between the Adams (theater) boys and the radio stations (WPAT and WNJR). Correspondents in the Newark, N.J., area, which is where it's going on, confide that it all started when the theater management prohibited Mel Torme from appearing on the stations' disc shows while working the house, then notified Stan Kenton that when his band plays there, the same rule holds.

Slick paper? Down Beat will have it again starting February 25.

cover all angles of music, particularly the three major phases, music as culture, music as entertainment, and music as an industry.

Sponsors of the event include Dr. Walter Damrosch, James Melton, David Ewen, Joseph Schillinger, Miss Jean Tennyson, Mrs. Lytle Hull, Mrs. Frederick T. Steinway, Herman Iron and Mrs. Olga Samaroff Stokowski.

Purpose To Enlighten
Irwin H. Stahl, musical coordinator for the fair, explained that "its purpose is to generate interest in music in all its diverse forms among the uninitiated, and to increase the knowledge and heighten the awareness of the professional musician by exposing the essential and advanced techniques of music in operation."

"Every conceivable form of musical creation will be given full and artistic expression," he added.

Half Jazz
Jazz and popular music will come in for at least fifty per cent, possibly much more of the attention. It is planned to set aside Tuesday night, July 20, for an exclusive evening on the history of jazz, tracing it through New Orleans, Chicago and New York, the blues, Dixieland, boogie woogie, and swing to be-bop.

An auditorium will feature two shows daily, matinee and evening, each different throughout the entire affair. It is here that the history of jazz, and other demonstrations in music will be presented. Arrangements are now being made with various booking offices to buy blocks of attractions for the purpose of fully illustrating the various phases of music.

Exhibition booths will occupy space other than that given over to the auditorium.

Half-Price To Students
In an effort to reach all students of music, the board of directors will issue half-price tickets which will be made available to all registered pupils at recognized schools of music and conservatories.

Headquarters of the World's Fair of Music has been set up at 1619 Broadway, New York, 19.

The ? Look

New York—Gordon Polk startled Broadway and people in every other place Tommy Dorsey played, with his "new look." Though it bears an amazing resemblance to a heavy bathrobe, Gordon swears it's an overcoat and continues to use it as one. The color? Sort of a bluish, purplish, maroonish, mauve decade thing.

Humes' Cafe Opening, But Rose Cops Show

New York—While it was Helen Humes' opening night at Cafe Society Downtown, the folks on hand apparently were there primarily to hear and watch Rose Murphy. Working the same bill with the Murphy lass these days is a tough spot for any performer. "The Squeak", as she was nicknamed by columnist Bob Roark, is without doubt just about the hottest single in music circles at the moment.

Helen preceded Rose, a hold-over attraction, in the show and obliged in typical Humes style, a style which is most acceptable. Her selections were enthusiastically received and she was brought back for an encore. But that's when the audience began its table chatter. It looked like one thing, it was really another. No intentional sluff, we observed, but merely an impatience for Murphy.

Smash Hit
The Rose of Sheridan Square followed immediately and, as far as the crowd was concerned, could have stayed there for the duration, the duration of anything. As it was, she played about five numbers, followed with three encores of a pair of tunes each. It is unfair to expect any performer to rate against the strong competition Murph offers today.

The Murphy performance has caught on and there's no telling where it will stop. When the gal comes out, squeezes those eyes, smears that contagious smile across her face, peeps out those "chee, gee, chee" and "brrrrrr" inserts, claps out a few beats over her head and just breathes into that mike, she has the audience right in the well known palm.

Tongue Entices
For excitement, every once in awhile she sticks a bit of tongue through her glistening teeth and out the left corner of her mouth. A catchy little piece of business which helps contribute to the performance which, all in all, fairly rates her as one of the great showmen at the keyboard today.

Someday Rose is going to miss and bite the end off that little bit of tongue of hers. Then, at long last, someone can write the sequel to that all too famous Down Beat story about Pine Top. —jog

Another Jazz Tome!

New York—Before sailing for Europe, Dizzy Gillespie made a writing deal with Leonard Feather, swing critic, magazine and radio writer, for a book on modern jazz. The two will collaborate, Feather doing research and outline work during Gillespie's overseas junket. Publication rights, while not yet sold, probably will go to J. J. Robbins.

British Waived Rules To 'Catch Gillespie'

London—A spokesman for the British musicians' union is said to have revealed that the waiving of rules which might have prevented Dizzy Gillespie's local engagements, was prompted by three considerations.

First, Gillespie's band, according to popular consensus, is the outstanding exponent of the new be-bop style of music; secondly, any proposed booking would be for a short time rather than for an extended tour and, therefore, would not replace British musicians, and, lastly, the music profession itself is anxious to hear this outstanding exhibitor of a brand new music, of which he is the acknowledged creator.

Bands Across The Sea
While the immediate decision benefits Gillespie it can readily be seen that the heretofore stringent restrictive attitude of local musicians has been somewhat relaxed and, therefore, opens the door to exchanges of musical aggregations between English musicians and those of other countries. Such exchanges would, naturally, be mutual.

One of the interesting sidelights on this special consideration for Dizzy Gillespie is the report that the union's decision was based upon a petition drawn up by musicians themselves, begging the board to relax its ban so that they might see the exponent of be-bop.

Shorty Into NYC Arcadia

New York—After being plagued by a series of misfortunes, including the loss of two libraries by fire, Shorty Sherock finally will crash the Great White Way and make his Manhattan debut at the Arcadia ballroom tomorrow night. Though he began his career as a maestro in suburban Glen Island Casino, in the spring of 1945, the Arcadia engagement marks his bow into the Big City. The interim has been spent on one-niter grinds and occasional out-of-town locations.

Shorty's band will be augmented by the vocals of Elayne Trent and Tommy Lynn. The Arcadia stint is for an indefinite period.

Prima Draws Prize Pic

New York—Louis Prima draws the prize movie plum of the season, Hope and Crosby's *Road To Rio*, for his local vaude engagement which starts next week.



BOSS PRIESTLEY

"Well, J. B., the way it looks now, it won't be very long before we'll be re-releasing our old re-releases!"

Holds Up Well Under Pressure



Chicago—Chanteuse Yvette seems to be bearing up much better than Buddy Clark (see other photo in this issue) or could this possibly be a posed picture? Ann Perry, left, and director Rex Maupin, foreground, watch the clock while Art Hansen, Bob Morton and Yvette record. Photo was made in the Vitacoustic studios.

CHICAGO BAND BRIEFS

Bechet Raps Time; Charlie V. Returns

By TED HALLOCK

Chicago—The Blue Note's Johnny gets more fantastic with each visit. It's now so crowded with music sheets, excerpts from famous sayings, etc., that one hardly can go about one's business. Apropos of the decor, its attendant's name is "Descon."

Exchanged interesting notes a few weeks ago with Louis Zucarro, 51-year-old bus boy and glass washer at Jazz Ltd. He asked for my definition of music, which was: "Dear Louis: Music is the harmonic expression of emotional will, desire, and happiness, concentrated in sound form through the medium of mathematically-arranged note structures. It is a cultural mirror of the soul." I asked for his definition, which was: "Dear So & So: Music is a liquidated formation of vibrations which causes a shell, just a shell. My dear friend, culture and ethics are hereditary." Makes one think college was a complete drag.

Sidney Bechet took definite exception to Time's pseudo-pleasant critique on Chicago jazz in its January 19 issue. Bechet felt he was unfairly associated with houses of ill repute; that it was insinuated he had left New Orleans because Storyville was closed, that one gleaned the impression he had depended upon the bawdy life for his income.

Got Out Earlier

Facts are that Bechet played with the Eagle Band in New Orleans, and, during the period 1913-1917, he had probably played a total of four months in Storyville, at such spots as the Clayborne street theater and St Catherine's hall. Sidney left New Orleans with the Bruce & Bruce stock company one year before Storyville was closed by the navy. He came to Chicago to play at the Monogram theater. Shortly after arriving here, Bechet joined Lawrence Dewey's Creole Band and went into the Pete Lawlor cabaret.

Bechet resents anyone saying "Here comes the man from the w.h."

Playing Safe

Speaking of Jazz Ltd., one can't say the Reinhardt's don't know how to lock a barn door. Less wealthy by a burgled \$2,000, they've just installed a safe. Only Brinks knows the combination.

Jump Town's begun Thursday night sessions, featuring the Eddie Wiggins quintet. Likewise the Embassy Club (located at 119th & ploughed ground), with Jay Burkhart's ork featured on Monday eves Jackie Cain and Bob Dunne have guested at the latter spot.

New Eight For Charlie

The Ventura octet, which opened two days ago at the Blue Note (for four weeks, alternating with Miss Cornshucks) boasts a completely new line-up. Pianist Roy Kral and singer Jackie Cain, formerly with the George Davis quartet, have joined Charlie; as have Ventura brothers Ernie Benny (saxess), and Pete (trumpet).

It's definite Buddy Stewart is out. He's in NYC angling for a club job on the west coast plus spots on either the Jo Stafford or Jack Smith webbers. Kai Winding will probably join Woody Herman.

Jackie'll Sing

Local bassist Gus Cole replaced Clyde Lombardi with the Ventura unit, with Dave Tough in on drums for Chick Keeney. Kral will arrange for the group Fortunately, because Cornshucks warbles, Miss Cain will not be restricted by the federal cabaret tax (which reduced Stewart to a scat lull) . . . she'll sing whole choruses.

Guitarist Teddy Walters (whose work on Yum Yum, Rogerini and other Pan-American releases is classic) opened February 9 at the Detour on Howard street with five men. Personnel: Pate Park, tenor;

Paul Miller, piano, Bill Moore, bass; Jeff Hulseph, drums, and Leon Cox, trombone. Cox, who's arm was severely injured in a train accident several months ago while he was enroute from the coast to join Kenton's band, has also played with Krupa and Raeburn . . . is now fully recovered from the accident's ill effects. Walters' sextet has a two weeks contract with options at the north-side spot.

Hamp Robbery

Loot totalling \$30,000 has been returned to Lionel Hampton (with the exception of one mink coat), following a robbery at Gary, Ind., last month in which four thieves made off with two band trunks, containing clothing belonging to Gladys Hampton.

Dorothy Donegan's returned to town, may leave again soon on a "classical" concert tour. The late Chu Berry's brother, Nelson (also a tenorman) is playing at the Wonder Lounge, on the south side.

Heywood Accident

Eddie Heywood sprained a wrist on the Monday beginning his closing week at the Detour. Rhythmites finished out the week, holding at the spot through February 8. Here's a trio which should be heard more often. Pianist Ernie Harper, though a Cole copier, could be great if properly showcased. Bassist Sylvester Hickmen has a fine voice, as well as a great beat; his version of Can't Get Started is good enough to make anyone think twice before ordering another Victor reissue. Only deterrent is guitarist Adam Lambert who has that awful (and human) faculty for pulling tempos down.

Rozelle Gayle stays put at the Bar O' Music. The Three Sharps and Flats return to the spot sometime this month. Floyd Bean has improved immeasurably during four weeks at Jazz Ltd. He's introducing modern changes and just a smattering of locked hand interpretation. Sounds like Buck-

ner on Reas Room.

Hive Sessions

The Bee Hive launched its series of fortnightly Sunday afternoon (4 p.m.) concerts February 1, with Jimmy McPartland, ex-King Oliver clarinetist Darnell Howard, and trombonist Albert Wynn (who played with Fletcher Henderson), backed by Doc Evans' rhythm section. Mamma and Jimmy Yancey also appeared.

Next Hive session will feature Art Hodes, Max Kaminsky, Baby Dodds and Chippie Hill, February 15.

Kirby Coming

John Kirby takes six men into the Sherman's College Inn for four weeks February 13, following Freddie Slack Nellie Lutchler's due back in town sometime during March for an Oriental theater appearance.

Skitch Henderson took a nose-dive several weeks ago while tripping (literally, not lightly) down the Stevens' kitchen steps. Result: one broken front tooth. Happened on a Sunday, so the 88er had to suffer through an exposed nerve until Monday morning. The new porcelain cap looks fine.

Skitch Will Return

Skitch's band will move to St. Louis' Chase hotel on March 7, for a two-week stay, following which they're off on a series of mid-west collegiate one-niters, returning to the Stevens on March 27 for six weeks. A NYC Penny hotel date is in the offing for Henderson come May.

Russ Carlyle's out at the Martini-que. He's off on a string of theater dates and one-niters . . . Kay Thompson and the Williams brothers opened last month at the Blackstone's Mayfair Room. They'll stay through February 13 . . . Pianist Mel Henke and family have been sufficiently tantalized by a more sunny climate; they're in California now.

Bothwell Has Combo

Johnny Bothwell, big band reports to the contrary, marched into the Windy City January 26 for two weeks at the Blue Note, alternating with Muggsy through February 1, and with Joe Morris (ex-Hampton lead trumpet) and Johnny Griffin (ex-Hamp tenor) through February 8. Steve Varela (whose Jose Melis affiliation shouldn't be held against him) is playing finer drums every time we catch the guy.

Tiny McDaniels' quartet into the Brass Rail January 26 for four weeks. Aside from Tiny's trumpet, there's Eddie Axlen's tenor, Royal Knott on piano, and Lew Finnelly, drums.

James McPartland played host

Chopsticks



Chicago—Chopsticks and boogie in the Boulevard room of the Stevens! Something like this hasn't happened in years, so Skitch Henderson and Dorothy Shay, old precedent-breakers both, thought it was about time. Bandleader Skitch joins the Park Avenue Hillbillie at the end of her act, while her accompanist stands by. Staff photo by Ted.

to ex-GI buddies when he threw a party January 29 for all former 462nd Infantry men in North America . . . all those in the

Capitol's vicinity, that is. No canapes were served.

Marian Page claims she cannot play Clair de Lune unless two cash registers ring simultaneously during the third bar diminuendo and a lush yells for Near You.

Sarah Vaughan in town for a one-niter at the Pershing ballroom February 8. Pianist-vocalist Sinclair Mills opened at the Argyle January 27 for an indefinite run. Howard McGhee unexpectedly stepped out of the spot three weeks ago, jumping to NYC for a Street opening.

Gershwin Concert Slated

Waukesha, Wis.—A group of Milwaukee and local musicians have been rehearsing for an all-Gershwin jazz concert to be presented at Waukesha's Avon theater March 9, 10 and 11. Band will be composed of six saxes, nine brass and three rhythm. Dave Kennedy has scored the concert arrangements.

Duke's Regal Week Set

Chicago—Duke Ellington enters the Regal theater here for one week, beginning February 20. Triple bill, featuring the Ravens (vocal group), Eddie (Cleanhead) Vinson's combo, and George Hudson's ork is slated for the south-side flick palace March 26.

Pittier Panther Patter

Chicago—Oh Johnny Bonnie Baker replaced Nellie Lutchler at the Sherman's College Inn January 17. Freddie Slack's ork holds over at the room.

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New York—(despite snow-s Town Hall three chilo proved to ence that his u the most impor jazz today. Th suffered throug jazz concert. few which off musical intere through as d snarlings and 15-piece Afro-C Very short seems thorough that the cruditi icle the histor Machito with Kenton. Thora

Dept. B-2

NOTES between NOTES

By Michael Levin

New York—In a surprisingly (despite snow-storm) crowded Town Hall three weeks ago, Machito proved to a cheering audience that his orchestra is one of the most important influences in jazz today. This columnist has suffered through scores of bad jazz concerts. There have been few which offered as much in musical interest all the way through as did the rumbings, snarlings and beguiling of this 15-piece Afro-Cuban band.

Very shortly, if not now, it seems thoroughly possible to me that the erudite sages who chronicle the history of jazz may list Machito with Ellington, Gillespie, Kenton, Thornhill and Armstrong

as one of the "must-listen" units of 1948. Many jazz purists scream that jazz is losing its birthright, the folk music which was its foundation. They had better become Machito fans pronto because the band uses not one but three folk traditions: the African, Cuban and American jazz.

Cuban music as distinguished from the straight Spanish dance mode is rougher, more rhythmic and sensual. All of the more sensational tempo changes are used,



Mike

while the melodic lines aren't as politely restrained. Heart of the band, of course, is its rhythm section. Machito uses six men; an excellent piano player who plays rhythm ideas instead of arpeggios, a good bass man and a drummer whose bop drumming on the straight jazz sections was excellently conceived. In addition, he has a bongos player (the little pair of hand drums you see held between the knees, and two conga drummers.

The swinging ease that this section possesses hasn't been heard since the early days of the

Basic band. But unlike that historic unit, this section doesn't confine itself to a straight four beats to the measure. Behind even the most commercial ballad in bolero rhythm pop constant fillips of ideas which for originality and power make the most resourceful bop drummer sound like an experimenting kid.

That indeed is the impression given by the whole band: that most big name units now playing would sound like faltering Casper Milquetoasts in a battle of music.

Responsible for most of this is Mario Bauza, the trumpet player some of you may remember from old Cab Calloway and Chick Webb days. He has rehearsed the band, done many of its arrangements, and keeps an eagle eye on it whenever it plays. This is one of the few units heard in Town Hall where, when the leader waves his hands, tempo and dynamic changes are executed. Bauza even cues beats for the rhythm section, and lengthens and cuts solo passages as he sees fit.

The three man trumpet section, for excitement, smack and delivery, has not been equalled in these parts for years. Whether they are playing bop, grandiose Kenton or more conventional Latin ideas, the music sparkles with enthusi-

asm and perfect conception. Here is a sample of how three men playing well can top six attacking their parts stickily.

Much of the music scored by Socarras, the flute player, Bauza and others is harmonically fertile as well as having unusual melodic line.

Dance-wise the output is superb too. A casual glance on the floor of the Palladium ballroom here, where Machito normally hangs out, will show a partnership in mutual excitement between dancers and musicians not seen since the early big band days of the middle thirties.

There isn't too much wax of the group you can get. They have some good things on Coda, but the only output on a major label you can find easily, is a souvenir album Decca issued last week. Included is a side called *Nague* which is nowhere near what the band can do, but does give you a taste.

As a sample of what Machito is doing for straight band music, Dexter Gordon played his bop tenor solo *The Chess* at the concert. The record Gordon made for Dial was adequate but dragged badly. With Machito behind him, the whole business rocked and rolled and deservedly brought the

house down. That rhythm section slices bop musicians before they can even get started.

Also included were some vocals by Betty Reilly, a gal who grew up in Mexico City, sings Spanish and Yiddish songs. She is the best entertainer show-wise I have seen this year, sings not only authentically but with a sexy wallop Diosa Costello and Betty Hutton would like to have.

Critics have been saying jazz is getting sterile, too intellectualized, lacks feeling and emotion. Drag 'em by the hair to hear Machito. This way lies much music.

The Short Side:

Bob Bach, ex-Beater, now writing Duke Ellington's transcribed record shows for NYC's WMCA, married Jean Enginger, the ex-Mrs. Shorty Sherock, February 6. . . . Teddy Wilson talking about going to Buenos Aires. . . . The head of one of the Big Four told me "we aren't going to lose our investment. We start recording at the end of February with or without the union's permission." . . . Les Paul has made a record he is sending to friends with eight separate guitar parts moving together, all of which he played by dubbing. . . . The unknown Ellington which George Hofer reported on the back of Hindemith's *Kammermusik* was *Dusk In The Desert*, an old Brunswick. . . . New York disc jockey Symphony Sid going slightly crazy with orders from his station owner to play almost nothing but Kaye and Monroe. His program has always been heavily bop.



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Boston Nitery Imports Guests

Boston—Ted Goddard, alto and tenor saxman, opened at the new Club Downbeat here for an indefinite run. Roy Eldridge has been appearing as guest star for the first two weeks of the band's stay. Goddard's line-up consists of Gus Dixon, trombone; Jimmy Felton, drums; Jack Medoff, piano. A bassman was being selected at press time. Guest policy at the club will be continued, according to Al Booras, owner, who hopes to bring in Bill Harris, Kai Winding, Flip Phillips, Charlie Parker, and Neal Hefti.

Peabody Inaugurates Six-Day Schedule

Memphis—After operating on a seven-day week policy for many years, the Peabody hotel here switched to a new six-day setup last month for traveling bands, with a local concert group (14 pieces) under the direction of Noel Gilbert taking over Sunday chores. News should be hailed by band leaders and sidemen who have long regarded the "no day off" routine a large thorn in music's side.

McGrew Crew In Florida

New York—Bob McGrew, whose band just finished a stint at the Drake hotel in Chicago, is working at the Casa Marina hotel in Key West, Florida.

Chit Chatter

New York—Two items in the city's chatter columns recently were found by music boys to be worth repeating to their friends.

Nick Kenny reported an interview by disc jock Art Ford who asked 300-pound Nuro Morales what prompted him to become a bandleader. "I couldn't get along on a musician's salary," was Nuro's answer.

Earl Wilson told of the real hep character who went into a Times Square restaurant where he overheard his waiter tell another, "The apple pie is gone."

"Good," screamed the gate. "Give me some apple pie!"

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Muggsy And Men Blow A Questionable Storm

By D. LEON WOLFF

Let it be known, friends, that there are horrid and dangerous tendencies afoot in this great country of ours which threaten to undermine the very pillars upon which our revered American institutions are founded.

You shudder, and rightly so, at this magnificent cliché, which was evolved after hours of polishing and re-phrasing. But relax. Let it not be said even in jest that Bolshevism is rampant in the Muggsy Spanier band (Blue Note, Chicago). Nonetheless, this unit does exhibit musical symptoms that are alarming because they apply to almost all Dixieland bands, and in a lesser degree to nearly all small combos peddling their wares this day and age.

In spite of everything, Spanier's is unquestionably one of the best current Dixieland outfits. There is simply no denying the vitality and cohesiveness of the group, which rivals the superb Davison-Brunis-Russell combination and even Spanier's erstwhile band that made the immortal Bluebird sides. Yet the kind of music of which these gentlemen are capable is being largely vitiated.

Tough Getting Louder

Dave Tough was louping up the band, for one thing. It's hard to understand what happened to the intelligent touch that used to characterize his small-band work. The fact is that Tough's style has become incredibly loud and unfeeling, especially on stomps and other fast Dixie standards.

Bob Elden is supposed to play fine piano, but it avails him naught if he can't be heard. From a vantage point right in front of the band this conscientious listener couldn't hear ten per cent of his solos, it being a physiological impossibility what with Tough creating a veritable pandemonium in the background. Unconscious to what his compatriot was trying to do at the 88 (new nickname for piano), oblivious to the audience, Tough crashed and banged away feverishly, losing himself in his own uproar, until every piano chorus was utterly lost, and only the clamor of traps, high-hat and cymbal assailed one's helpless ears.

Dave's Been Better

The strange part of it is that Tough used to be terrific at backing up a piano. Several HRS sides made before the war in which he sparked a motley group including Billy Kyle attest to that. The unthinking violence he now affects can hardly be recognized as that of the same man. Only on slow stuff like Sweet Lorraine, Rose Room, etc., did Tough sound like the sensitive, civilized drummer he used to be—and probably still is, withal.

Tough also ruined most of Parenti's clarinet solos for the same reason. Tony is not a frantic, screaming soloist by any means—his style is pretty contained and his frequent low-register work follows the New Orleans tradition—and he deserves better treatment than Tough gave him.

Gang Chorus Deafening

It wasn't all Tough's fault. Spanier and Mole and Parenti (whoever isn't soloing) gang up at the bridges with choir chording that absolutely finishes whatever chance Elden or Parenti had of being heard. Between Tough and these excessively loud choirs, the soloists in question hadn't a chance. It seems, as a matter of fact, that too many lads in too

many bands have forgotten the poor, lost listeners altogether. Many piano solos are fine on wax; too bad they can be heard so little in person, when the accompaniment is thoughtlessly noisy and there's so much racket in the joint anyway.

Tough can really swing a full band but from a listener's standpoint, mind you, (if not from the players') he was definitely misplaced in an outfit like this. It might even be said, albeit hesitantly, that he was almost as overbearing on the instrument as a certain Red Saunders of South Side Chicago ill-repute who invariably places himself at the very front and center of his unnumbered discouraged bands and creates a din so frightful, so astounding, so incessant, that the Club De Lisa management throughout the years could have saved a large fortune by dispensing with the rest of the band altogether.

No Place For Bass

It may also be stubbornly stated that a bass should never take off in a Dixieland band (or any other?). Such solos are a tremendous let-down and just don't fit—aside from the incidental fact that they can't be heard.

One also has the feeling that Tough and others like him should be brought back into line and told what they're doing to the various instrumentalists. Compare Tough to Danny Alvin—just as solid a beat as Tough, but a lot more unobtrusive in the right places. Or Wetzling—not nearly as potent an ensemble drummer as Tough, but smart as they come behind a solo instrument.

Muggsy Comes On

Still in all, it's one hell of a band. Muggsy is absolutely dynamite again. Miff has finally learned a few tailgate tricks and plays a surprisingly vigorous horn these days (though still pretty academic). Parenti is strictly on the ball as ever. Tough was tops behind the ensembles, and those final choruses were a joy to hear. If there'd be some changes made, this could be one of The Bands of the century for sure.

Ensemble chorus. Terrific. Piano solo. Can't be heard. Time for a cigaret. Talk to your friends. Drink your drink. Clarinet solo. Ditto, almost. Cornet solo. Audible, for sure. Powerful as hell in fact. Even Muggsy hasn't changed a solo phrase in years.

Bass solo. Absolutely, totally impossible to hear a note, and even more completely out of keeping with Dixieland jazz than the other take-your-turn solos.

Trombone solo. Miff is always interesting, and lots hotter than he used to be. Very hard to hear in spots because of Tough and the Spanier-Parenti choirs, plus the fact that Mole keeps moving rapidly from high to low register and of necessity can't develop much volume in the latter.

Ensemble chorus. Sensational. Dixie Means Ensemble. Now if Dixie has anything it's the ensembles. There, in fact, you have the guts of Dixieland jazz. But ensembles are becoming increasingly neglected. Then, too, is it unreasonable to feel that

It Takes All Kinds



Chicago—Mutually educational was the recent engagement of both Muggsy Spanier's Dixieland group and Gene Ammons' bebop boys at the Blue Note here. Left to right above, Ammons, Spanier, Miff Mole and Benny Green.

every number doesn't deserve a solo from every man in the band (except Tough, who takes fine breaks but never solos, fortunately), and always in the same order, at that?

Granted, Dixie could get unbearable with nothing but straight ensemble. Moderation in ensembles as well as solos is a good thing. One of McPartland's old bands used to alternate the two with great effect.

Watch for the February 25 issue!

'Smoke, Smoke' Williams To Parody Stan's Theme

New York—Stan Kenton, working here at the Paramount theater, has given Tex Williams, an associate artist on Capitol records, permission to make a hillbilly parody of *Artistry In Rhythm*, the band's theme song. Kenton was rumored to have said, "There's nothing Tex can do to it that we haven't tried."

Illinois-Ella Show Draws

New York—The Ella Fitzgerald-Illinois Jacquet unit launched its concert tour with a tremendous wallop at Carnegie Hall, Saturday night, January 17.

Despite the third heavy snowfall in a three-week period, a capacity crowd turned out for the Ernie Anderson promotion. Beside selling out the house, 200 on-stage seats were sold.

The Carnegie turnout proved a great hypo for the Anderson Saturday-midnight series which had been an oil-and-on thing until the preceding week when Frankie Laine and Sam Donahue jammed Town Hall. The latter, of course, doesn't compare with the huge Carnegie in capacity, however.

Premium Prices

With tickets going at a \$4.80 top, the box office reaped a few dollars less than \$7,500. On-stage chairs went for \$6 per.

Even without a better break in the weather, traders were of the opinion the attraction easily could have done two capacity nights.

The same combo has sold out on other tour dates; notably Philadelphia, same afternoon as the New York show; Boston, and Detroit. Ticket supply for the latter, staged in conjunction with Jack the Bellboy, was exhausted several days before the date.

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Blue Eagle Band Moves

New Orleans—The Blue Eagle Melody Players, with August Laurent as manager, and Dr. Leonard V. Bechet as assistant manager, have moved from German Hall here to the Happy Landing. The club, near the city airport, will feature the eight-piece group indefinitely. Bechet recently returned from a visit with his brother, Sidney, in Chicago.

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You've 'Ad It

New York—Not that the guests had anything personal against the English and their customs, but Leeds music company didn't have to go to such extremes. When the publishers tossed a cocktail party by way of exploiting NOW IS THE HOUR and Gracie Fields' record of same, drinks were served sans ice.

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Call Calls Wrong Trick

New York—Under an ANP deadline in the Kansas City Call, the following item was published before B-Day.

"Convinced that be-bop is here to stay, Savoy records announced in Newark last week that it had signed up six of the leading exponents of the newest thing in jazz on long-term exclusive recording contracts.

"The six are Leo Parker, Dexter Gordon, J. J. Johnson, Paul Williams, Bill Moore, and Brownie McGhee."

The last-named is a well-known blues guitar player who has been playing for years, regards a diminished fourth as a low-type bridge band.

Haymes For 'Venus' Role

Hollywood—Dick Haymes, the singer, has been signed to do his baritone in the movie version of the Broadway hit, *One Touch of Venus*, at Universal.



AM YES, PLAY A COUPLE OF MORE BARS.

Peggy And Dave Sub For Honeymooner

Hollywood — Peggy Lee and Dave Barbour will fill in April 3 on the Wildroot airer for the King Cole trio who will be on a 10-day vacation during which time Cole plans to be honeymooning with a new bride. Marie Ellington (no relation to Duke Ellington although she sang with the Duke) and Cole have announced March 28 as the date for their wedding.

Cole's divorce from his first wife, Nadine, will become final this month.

Russell Ork In Albany

New York—Artie Russell and his band, with engagements at the Broadway Palladium and the now defunct Kelly's Stables under his belt, is playing a four-week run at the New Kenmore hotel, Albany. Personnel of the Russell outfit consists of Tony Russo, trumpet; Ed Morrow, baritone; George Tipanero, alto; Frank Muse and the leader, tenors; Jack Cahn, piano; Clem De Rosa, drums.

Watch for the February 26 issue!



If any other platters of the Peggy Lee hit, *Manana*, pop on the market, you will know that rumors from the west coast about a clandestine session in a small record studio, with one of the execs operating a portable wire recorder for later dubbing to a master are quite true.

Press release from the Capitol theater described Ziggy Elman as a trumpeter who can hold a note longer than the Morris Plan... The NAACP threw a picket line around the Kansas City auditorium when Count Basie played there in January because of alleged discrimination.

Earle Spencer has a new manager, Dick Schumm, formerly with Boyd Raeburn and King Guion.

Add namesakes: Peggy Mann, one a singer, the other a radio script writer; and Louis Jordan, one a band leader, the other a movie star... The King Sisters may sell their San Fernando Valley dress shop and beauty parlor, since they are scattered around the country... The Lunceford band, now headed by Eddie Wilcox and Joe Thomas, is looking for a femme vocalist, its first.

Charlie Stone, publicist, expects that big bird at his house any day... Frank Sinatra's application to the FCC for ownership of a Palm Springs radio station reveals that his net worth is \$373,382, plus \$320,000 worth of insurance policies... Remember the Silver Masked Tones? His 18-year-old son, Bobby White, is being guest shot on the radio, has tripled on the Fred Allen show.

Milton Karle and Irving Cahn, partners in press agency, have split... Alvino Rey broke up his band and planned to the coast because of his mother's serious illness... If Stan Kenton or anyone else is seeking a bongo player, just audition the chef at Patsy's, 118 Mulberry in New York, who beats out a rhythm on the dough for his pizza.

By the Byfield, Ernie takes another wife during March. This time (his third) he'll wed Mrs. Adele Sharpe Thomas, owner of a beauty shop in the Ambassador West hotel in Chicago. Mr. B. hosts for the Ambassador and Sherman hosteries.

3 Bands Participate In Opening Dimes Aired

New York—The band world was represented in the send-off for the current March of Dimes campaign with a 55-minute dance music program over CBS, January 30.

Three bands were picked up in the special March of Dimes-Cavalcade of Bands broadcast. Elliot Lawrence opened from Washington and Lee University, Lexington, Va., where he was playing a dance; Tony Pastor followed from Frank Dailey's Meadowbrook, and Frankie Carle, at the Hotel Pennsylvania, closed.

Bassist Regains Health

Atlanta—Recovered from a serious illness which had him hovering at death's door, Tubby Phillips, bassist, rejoined the Charlie Spivak orchestra during its Ansley hotel engagement here.

Liberati Work Too

New York—A new novel by Bob Sylvester, *Daily News* drama columnist and authority on jazz, *Rough Sketch*, has been published by Dial Press.

The new *Down Beat* is almost here! Look for the February 25 issue.

NEW YORK ARTISTS DEMAND Leedy



MORRIS GOLDENBERG, left, staff percussionist at WOR, Mutual Broadcasting System, New York, and instructor of percussion instruments at Juilliard School of Music. A Leedy user for 10 years. Sylvan Levin, right, house conductor at station WOR.



TERRY SNYDER, staff percussionist of NBC, New York, appears on Chesterfield Supper Club, "Hires to You" Sunday Evening Party, and many other network programs.



WILLIE RODRIGUEZ, staff drummer at WPM, New York... formerly with Paul Whitman. Appears on the Bull King show and records with Jack Teagarden Jazz Combo.



JAY GOLDBERG, rising exponent of Latin American rhythms, was formerly a member of the Best Samba band... now the featured drummer with Eric Modiguesu.

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MOVIE MUSIC

Latest 'Leader' Pic Will Please Kiddies

By CHARLES EMGE

Hollywood—In YOU WERE MEANT FOR ME 20th Century-Fox dabbles lightly in a field at which Hollywood has made several not too-well-aimed stabs—the story dealing with the life and love-life of a dance band leader. Jeanne Crain, a small town girl, falls hard for Dan Dailey, leader of a successful mid-west territory band of pre-1929 era. They marry in a hurry. Soon the well known wear and tear on human beings involved in travelling with a band, the musician's preoccupation with his job, the girl's discovery that there isn't much glamor behind the bandstand, and finally the fold-up of the music business with the 1929 economic debacle very nearly wreck the romance. Naturally it all ends in the Hollywood tradition, with the band-leader on top in New York and true love back on its course.

Kids Will Love It

The host of kids who idolize bands and bandmen and even many adults will find YOU WERE MEANT FOR ME moderately entertaining. Full advantage is taken of the opportunity to inject the nostalgic charm movie makers have discovered lies in the use of song hits of 10 to 15 years ago. In addition to the title song, which is used as a background theme, and a song by Dailey she does his own vocals; there are other memory joggers, though some are a bit out of order chronologically, such as AIN'T SHE SWEET, introduced as a post 1929 number but which according to my recollection, actually hit its peak in 1927, if that makes any difference to anyone.

Dailey is depicted as a composite of several well known band leaders, playing several musical instruments. The band he leads is represented as the slick, novelty (a vocal trio, of course) type, pretty much keeping with the period. It would probably have featured a banjo instead of a guitar if the guitar did not come into general use in large bands until a couple of years later.

Stylized Scores

The arrangements by Herbert Spencer and Earle Hagen reflect the styles of the period, which were not yet formalized as today. The recording is, of course, by studio staff men. Bandmen who appear in the picture merely act, but they are well chosen "types" and, it so happens in this case, are all authentic musicians. At the piano, when it is not held by Oscar Levant who seems to double as band manager and also gets in a very pleasant version of Gershwin's Concerto in F between his wise cracks, is one-time Paul Whiteman rhythm boy Harry Barris.

Dailey Doubles

The sound for Dailey's instrumental solos was furnished by Russ Cheever, alto and clarinet the gives an excellent imitation of Jimmy Dorsey, Jimmy Heaton, trumpet and Bill Atkinson, trombone.

Best music in the picture is supplied by a small, unseen, free-swinging group which included Fox staff man Eddie Miller (listen for him on Georgia Brown and After I Say I'm Sorry in the chop suey joint sequences. You'll also hear Eddie's tenor in a couple of other spots if you listen closely.

Just Entertainment

YOU WERE MEANT FOR ME wasn't planned as, and isn't a "jazz pic-

Woody Makes Movie Short

Hollywood — The Woody Herman band, currently at the Palladium, recently completed a musical short at Universal-International studios.

Featured with Woody are Mary Ann McCall, trumpeter Ernie Royal, saxists Stan Getz and Zoot Sims, drummer Don Lamond, trumpeter Shorty Rogers and bassist Walt Yoder.

Silent Dan



Hollywood—Actor Dan Dailey, above, plays a sax-playing band-leader in the 20th Century-Fox movie "You Were Meant For Me," originally titled "The Flaming Age." Dailey's sax sounds were supplied by Russ Cheever of the studio's staff orchestra.



By Charles Emge

Hollywood—Musiccomment on current pic: that very effective music which Valli plays in the opening scenes of THE PARADINE CASE is an original composition by Franz Waxman entitled APPASSIONATA, written especially for the picture. The recording is by Edward Rebner, one of Hollywood's top studio pianists. . . . Interesting side-light on the scoring of THE PARADINE CASE is that producer Selznick bought \$5,000 worth of music (fifty minutes at \$100 per minute) from a well known movie music man, decided at the last minute that he didn't like it, scrapped it and called in Waxman to re-do the job on short notice, in fact a few weeks before the announced release date of the picture.

Alvy West Tracks

Music for cafe sequences in the new George Raft picture INTRIGUE, released in the east but not on the coast at this scribbling, was sound-tracked by our boy Alvy West and his interesting little group. Unseen combo heard on the sound track consisted of two guitars, accordion, string bass, sax

ture" or even a musical in the ordinary sense. It falls somewhere in between and, if nothing else, demonstrates the possibilities for better pictures of this type and also that the elimination of "production numbers" and excessive underscoring in favor of functional music in movies makes for better, more credible screen entertainment.

An interesting sidelight is that the man who plugged hardest to get music of sound value into the picture was Dan Dailey, an actor with a solid sense for music. His ambition is to do Hollywood's first good jazz picture, and I believe he's the man for it.

Neglect Nixes ASCAP In Evergreen State

Olympia, Washington—ASCAP is out of business here, at least temporarily. A ruling of the state supreme court held that the performing rights society had failed to file a list of all of its copyrighted works, a necessity to do business under Washington state law. Thus restaurants and theaters are technically released from obligation at present to pay ASCAP fees for ASCAP music performed in their establishments.

Bachelors Livin' At Lyons

Hollywood — The Bachelors, vocal and instrumental trio, currently are entering their seventh of an eight week engagement at Lyons on Ventura boulevard. The unit — Ralph Wolf, organ and piano; George Russell, guitar; Carl Carelli, accordion — features the arrangements and original material of songwriter Buck Ram.

Mastren Lauds Trio

New York — Carmen Mastren, guitar strumming conductor of the Morton Downey radio shows, returned from Florida with raves aplenty about the trio at Miami's Mardi Gras Club. Carmen nominates it for a northern hotel or east side spot. Pianist Buddy Salan leads the unit.

Advertisement for Buffet clarinets. It features a large image of a Buffet clarinet and a circular logo that says 'The SWEETEST CLARINET EVER MADE'. Below the image is a text box with the following text: 'For decades the name BUFFET has symbolized man's greatest skill and artistry in the creation of woodwinds. BUFFET is once again available in all its traditional superiority. Your local dealer is anxious to let you try it. Write us for his name and for the new BUFFET catalog.' At the bottom of the ad is the name 'Carl Fischer Musical Instrument Co., Inc.' and the address '69 Cooper Sq. New York 2, N. Y.'

(Alvy), trumpet, and drums. A bow to alert music director Lou Forbes for giving us something different in pic scoring.

Gordon MacRae, singer recently signed by Warner Brothers, will make his film debut in a non-singing role in something called THE FIGHTING TERROR. . . . Joey Preston and his drums also draw a featured spot (we forgot to mention him in the last issue) in Monogram's DEATH ON THE DOWN BEAT (no relation to us), the picture in which Bobby Sherwood enacts the role of a killer. . . . Jules Levey, producer of NEW ORLEANS, had confabs with Louis Armstrong about a sequel before Armstrong left Hollywood after his last visit.

More Biografilms

A story about Rodgers and Hart and their long and successful association as song writers is being scripted at MGM, with Mickey Rooney and Betty Garrett (another singer getting big movie breaks, set for leading roles. . . . At Warner Brothers they are planning BANJO EYES, a "life of Eddie Cantor" with Cantor doing the singing but enacted on the screen by an actor, a la Al Jolson and Larry Parks in THE JOLSON STORY.

Heavy music will get the heavy play in a forthcoming 20th Century-Fox opus tentatively titled SYMPHONY in which Rex Harrison will do the role of a symphony conductor and Gene Tierney a pianist. The theme is jealousy of the sympho stick waver over his much younger wife (Gene). No

Russell Heads New Air Show

Hollywood—Singer Andy Russell, backed by the Pied Pipers, Marion Hutton and the Ernie Filice band, debuts a 15-minute five-a-week airtel tonight (11) over Mutual for the Revere camera people.

Filice will have Dick Anderson, clarinet; Dick Fischer, guitar; Chuck Parnell, bass, and a drummer, unknown at press time. The camera company is prexyed by Ted Briskin, husband of Marion Hutton's sister Betty.

Paramount Signs Rich

New York—Buddy Rich and his orchestra, fresh from their short but successful engagement at Roseland ballroom, have been signed for a run at the Paramount theater beginning March 22.

musical assignments announced at writing.

Movie Musicians Safe

Despite heavy curtailment of movie budgets, the 400 musicians who hold jobs at around \$7,000 per year (average wage) in studio staff orks are safe—until September 1, when their current pact expires. What with the Taft-Hartley law, and other factors, future of staff orks is anyone's guess after that time.

You asked for it, and we are going to give it to you on February 25!

Advertisement for Gibson guitars. It features a large image of a Gibson guitar and a banner that says 'TONE PERFECTION IN EVERY STRING'. Below the image is the Gibson logo and the text 'Gibson INC. KALAMAZOO MICHIGAN'.

Rum Mull

Holly that a dose to study the opposition union is in. Certainly, it by radio ex and the juke settle with t men who b upon the lee. Of course, it talk can lea visible suc disputable.

During las wave of spe town, but r radio and whose jobs manent. Th was more wouldn't b about the c themselves union mu firmly ent.

Close ob blow over.

Ch... v... O... Here... inst... conv... sh... Wit... y... or... dep... m... And... loc... wi... MAK... FR... the... NAME... ADDR... CITY...

ON THE SUNSET VINE

Rumored L.A. Men Mull Split With Union

By EDDIE RONAN

Hollywood—Well, it's started. Word is out around town that a dozen or so name band leaders are huddling together to study the worth of organizing a union of their own in opposition to the AFM. To pull out from the now existent union is indeed a drastic move. Certainly, it would be applauded by radio execs, the record people and the juke ops. but how would it settle with the thousands of sidemen who have learned to depend upon the leadership of the union? Of course, it is only talk now, but talk can lead to action. How advisable such action would be is disputable.

During last December, a similar wave of speculation swept across town, but this time only among radio and film studio musicians whose jobs are more or less permanent. The move on their part was more plausible since they wouldn't be called on to travel about the country trying to book themselves into locations where union musicians were already firmly entrenched.

Close observers believe it will blow over, but definitely it is a

threat.

That Hollywood Air

Singer Frances Wayne will be heard on Tex Beneke's Sound Off airtel February 29... Look for Carolyn Grey, former Woody Herman chirp, to be packaged in a CBS stanza. She recently appeared on a shot with Lud Gluskin... The Crew Chiefs have joined Jimmy Durante's show. Unit (Lillian Lane, John Huddleston and Steve and Gene Stesk) also will handle singing commercials... Disc jockey Gene Norman has worked out a news exchange deal with NYC jock Freddie Robbins and Chicago spinner Dave Garoway... Capitol artist Joe Alexander is now featured on his own radio show over KFMB, San Diego. He'll use an instrumental combo with him... BMI head Carl Haverlin is currently here on a general

True Trio's Tunes Titillate

Reviewed at Showtime, North Hollywood

Buddy Casanova, accordion
Dick Mathews, bass
Bobby True, guitar, leader

Hollywood—Every so often a reporter is confronted with the problem of reviewing a unit like the Bobby True trio. A unit which deliberately sacrifices musical breadth for an exceedingly stylized vocal and instrumental performance

that is highly entertaining and commercial, yet not musical claptrap. For the most part, the True trio's book consists of unique vocal specialties—novelty, and occasionally double entendre—with guitar, bass and accordion used only for accompaniment. To showcase its change of pace, the unit turns to straight ballad-type numbers featuring either the baritone voice of bassist Dick Mathews or the blues-slanted chanting of leader Bobby. Both do well.

Needs Instrumentals

Behind solo vocals on such numbers as Don't Take Your Love From Me and One Hundred Years From Today, the trio depends on ensemble backing, with little or no employment of instrumental soloing. Injection of a few well-executed instrumental solos would measurably augment the ballad department; yet, it would hardly rectify any claimed musical shortcomings in the group's vocally-acrobatic specialty branch.

Use here would only defeat the trio's purpose: to entertain vocally with adequate instrumental musical backing.

Added facet to the True trio's success is informality. The unit works freely, socializing with the patrons both on and off the stand. This has built an unconventional intimacy intensified by the group's long stints at one location. The threesome spent the last two summers on Catalina and currently is entering its fourth month of a six-month stand at Showtime.

Bobby organized the group 18 months ago in San Francisco. They record for Mercury.—ron.

Down Beat's Decision:

A highly entertaining unit. Improvement could be gained by greater concentration on musical and instrumental presentation—but only without jeopardizing the unit's natural facility for comedy. Bobby True's Answer:

We play to the crowd's reaction and when on certain nights most of the people want music we play better music. If they want laughs, we give them to 'em. Right now, Bobby's accordion is headed for the junk pile. When he gets his new box, there'll be some musical improvements. Wait and see!

vine them that twelve hundred dollars worth of hot music is just as valuable as twelve hundred dollars of sweet music, is yet to be seen.

As for the demand that the sidemen wear tuxedos, Jimmy is said to have had no knowledge of this, claiming the message was not forwarded him from the Mus-Art agency.

Dorsey's contract called for him to receive \$2,500 for the night's engagement. Half of this amount was posted in advance as a deposit, customary procedure on all one-night stands by name bands.

Sanford in Spike's Booth

New York—After considerable juggling of writers, producers, and format, the Spike Jones—Dorothy Shay Spotlight Revue (Friday nights, CBS) has blasted Herb Sanford out of his Hollywood hacienda and persuaded him to take over.

Sanford, until a year ago West Coast radio director for the N. W. Ayer ad agency handling the Durante show, for years handled the producing-writing-directorial chores on the old Tommy Dorsey Raleigh-Kool series. During the early part of the war, Sanford served as an officer with the Navy in the South Pacific.

Blazes At Circus Room

Hollywood—The Hollywood Four Blazes opened the Santa Monica Ambassador Circus room last month and the spot brought in a remote line for airtime over KFMB. Move seemed odd since the hotel houses station KOWL.

Slick paper? Down Beat will have it again starting February 25.

Three Entertainers Demonstrate



Hollywood—One of the ways to make money in this town, like all towns, is to be entertaining. The Bobby True Trio, reviewed in this issue, shows part of its technique above. Left to right: Dick Mathews, True, Buddy Casanova.

business scanner... Rudy Vallee is working on a new show.

Items In Brief

Peter Potter signed for 13 more weeks on ABC for Chesterfield. Also, Ira Cook on KFAC for Lucky Lager... Freddie Stewart and his Dreamlady now night-maring, with the gal eyeing a Tex Beneke saxman... Louis Jordan into Lincoln theater March 5 and Million Dollar March 27... In spite of the popularity of his Timtashun, Red Ingle can't get clearance on Jerome Kern tunes... Top Notchers, currently at the Blue Heaven, Las Vegas, have signed with the Art Whiting office... Spade Cooley is packed with Continental. Don Arnan is currently at the Flamingo, Las Vegas... Sammy Mannis, Cesar's op, is blue-printing a summer, out-door dancery in Burbank... Don Swan has been renewed for an additional eight weeks at Vivian Laird's supper club, Long Beach... Harry Schoeler, Meadowbrook and Long Beach Majestic ballroom op, has resigned as executive director of the Miss Universe contest. His

duties will be taken over by Stillman Pond.

Har. Revel has opened a band and talent agency here... Dick Haymes is recuperating from a sprained leg result of a fall in his home... Billy Eckstine opened at the Red Feather last night (10) backed by Kay Kalie and his six-piece unit... Banjo sales have jumped for the first time in years at local music shops since the recent popularity of I'm Looking Over A Four Leaf Clover by Art Mooney and featuring banjo... The Mills brothers say they'll use a ukelele the next time they record.

Billy Walters now reps Oxford music replacing Ted Grouya... Ed Flynn, onetime DOWN BEAT rep, is now handling publicity for Woody Herman here... Martin Block has patched up his troubles with Mutual according to reports and will be on the web for Kremlin until June... The Ike Carpenter band, working weekends at either the Trianon or the Aragon, may go out with Frankie Laine on his next trek... Guitarist Guy Scalis with the Johnny White quartet is in the children's clothing business daytimes.

'No Taxes, No Loot', Say Penn Frat Men

Pittsburgh—The American Federation of Musicians placed the University of Pittsburgh on its unfair list following the refusal of its Inter-Fraternity dance committee to pay Jimmy Dorsey \$1,250, the balance due him for an engagement he played a few weeks ago.

The committee contended that Dorsey didn't fulfill the terms of his contract and, therefore, was not entitled to the money. The university backed up the committee on this argument.

It is reported that the committee requested that the band appear in tuxedos, the dance being a formal affair. While such an item cannot be included in the union contract, the committee declares that it had this provision written

into a letter which, it contends, is sufficiently binding.

It is further charged by the committee that JD didn't bring his own band in full, but made a few local substitutions on some of the chairs.

And, to complete their argument, the scholars aver that Jimmy ignored their request to lay off the hot stuff and lean over backwards for sweet music. Whether or not Jimmy can con-

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CHORDS AND DISCORDS

Be-Bop to Sweden

Stockholm, Sweden
To The Editors:

... I am very interested in music, special in jazz-music... you perhaps like to know which American musicians we have here in Sweden. Last week Chubby Jackson had a be-bop concert here in Stockholm. I can't say that I like be-bop very much. Chubby and Terry Gibbs (from TD orca) was very good musicians, but I don't like the style. Deniz Best on the drums was not so bad. Last month (December) was Rex Stewart here with Sandy Williams, Vernon Story and Don Gais. Bob Laine had been here a half a year. He had a good left-hand play (good for boogie). And we have Peanut Holland, a big show man, here. We have a dancer and singer... Mr. Kilroy from Chicago. And so we have Franz Jackson, Maxine Johnson and Bill Houston.

Chubby Jackson said to the editor of a Swedish jazz-paper called *Eskad*, that if he got one month to exercise with some Swedish musicians he shall beat Stan Kenton's and Boyd Raeburn's orchestras. We have very good jazz musicians he said.

I must finish this letter now cause the Swedish financial-minister is speaking in the radio now and I can't hear his hated voice, but father and mother want to hear it.

Arne Rosenstock

How Diz Did It

Murphysboro, Ill.

To The Editors: Regarding your news item "How Then?" in which you (January 14)

reprinted an incomplete story from the Kansas City newspaper. The Call, Dizzy Gillespie took gold from Fort Knox by playing at the Field House on the mentioned occasion.

He didn't match his best standards nor did he come close, but he and his orchestra did play the Afro-Cuban Suite which to me was worth the price of admission. The "Cubano Beep and Bop" number, by the way, was the only selection announced to the audience before it was played. The concert goes had to rely on their own ability of recall to recognize the numbers. The *Beat's* review of the Gillespie concert at Carnegie Hall in October hasn't in any way lessened Dizzy's showmanship (bumps and grinds).

Despite the horrible acoustics in the Field House, Dizzy's vocalist, Kenny Hagood, appeared to be quite good. I would like to hear more of him. Exceptional performances were turned in by Al McKibbin on bass and Chano Poyo on the congo drums. The latter soloist's performance in the Afro-Cuban Suite was worthy of high praise.

Frank Weber

A Cold Winter

London, England

To The Editors: I would like to thank you somewhat belatedly for printing my letter of January, '47 in the June 4 issue of the *Beat*. When I wrote the letter we over here had just come out of the worst winter we have had, with everything snowed up and an almost complete stoppage of industrial activity. This led to there being no February records (our records here being released monthly) but the next release, a combined March-April supplement, gave us the first Musicraft records released on Parlophone.

In my letter I complained of the lack of Capitol, Musicraft and Keynote discs on our own labels.

SHAGTIME MARCHES ON

NEW NUMBERS

BURCHIERE - A daughter, Marsha Ellen, to Mr. and Mrs. Alfred Burchiere, December 10 in Los Angeles. Dad is accordionist.
DRAGON - A daughter 17 lbs. to Mr. and Mrs. Carmen Dragon, January 17 in Hollywood. Dad is musical director.
GRIFFIN - A daughter, Eileen Renee, to Mr. and Mrs. Kay Kyser, January 10 in New York. Dad is free lance radio trumpeter.
KYSER - A daughter, Carroll Amanda, to Mr. and Mrs. Kay Kyser, January 21 in Santa Monica. Dad is leader; mom is former singer Georgia Carroll.
MILLER - A daughter to Mr. and Mrs. Jack Miller, January 12 in New York. Dad is ork conductor.
ROBERT - A daughter, Wendy, to Mr. and Mrs. Charles Robert, January 15 in New York. Dad is MGM Records publicity director in New York.
SEXTON - A son, Charles Wiley, (7 lbs. 8 oz.) to Mr. and Mrs. James E. Sexton, January 12 in Santa Ana, Calif. Dad is bassist and trombonist formerly with Ted Fio Rito and Freddy Nagel.
WITTE - A daughter, Moni Anne (8 lbs. 2 oz.) to Mr. and Mrs. William Witte, January 10 in Philadelphia. Dad is former member of the Franc Notes; mom is former Marilyn Galetha of Chicago.

TIED NOTES

ABARAVICH-THOMAS - Lenny Abaravich, trumpet player formerly with Jose Melis, and Marcy Thomas, January 17 in Chicago.
BROWN-ALFORD - Harold Brown, bass man with Glenn Young, and Ann Alford, January 28 in Louisville, Ky.
DALE-STEWART - Al Dale, band manager for Larry Clinton, and Gloria Stewart, former singer with Carmen Cavallaro, January 11 in New York.
DESAIR-METZGER - Skippy DeSair, former baritone sax player with Woody Herman, George Auld and Bob Chester, and Heine Metzger, singer, December 20 in St. Louis.
ESHOW-LEMOINE - Haig Eshow, trombonist, and George Lemoine, December 26 in Carson City, Nevada.
HERRICK-WADE - Tom Herrick, former *Down Beat* staffer, and Jane Wade, January 29 in Chicago.
OPPEHEIM-HOLLIDAY - David Oppenheim, New York City Symphony musician, and Judy Holliday, actress in *Born Yesterday*, January 3 in New York.

FINAL BAR

CULLEY - Henry T. Culley, 84, former president of the Canadian musical union, January 13 in Toronto.
EDWARDS - Carlo Edwards, 57, one-time manager and assistant conductor at Grand Opera and NBC production manager, January 16 in New York.
FORD - Jack Ford, 50, violinist and drummer, December 7 in Los Angeles.
FRIEDMAN - Ignaz Friedman, 66, pianist and composer, January 26 in Sydney, Australia.
GUTHRIE - Jack Guthrie, 32, long known as the Oklahoma Yodeling Cowboy, January 16 in Sacramento, Calif.
LEAMING - Hal Leaming, 42, Chicago, guitarist, January 17 in an auto accident near Waterloo, Iowa.
LUNDELL - Virgil E. Lundell, 48, trombonist, December 12 in Los Angeles.
MOORE - Mabel Moore, 60, pianist and organist, January 20 in Des Moines.
SEARLES - Arthur H. Searles, 65, organist, January 8 in Detroit.
SEBER - Cora Seber, 32, pianist, December 12 in Los Angeles.
SULLIVAN - Dan J. Sullivan, 72, composer, January 13 in Boston.
THOMAS - James F. Thomas, trombonist, November 27 in Los Angeles.
WOLF-FERRARI - Ermanno Wolf-Ferrari, 72, opera composer, January 21 in Venice, Italy.
ZILCHER - Hermann Zilcher, 66, pianist and composer, recently in Wurtzburg, Germany.

Well, that has been rectified somewhat as we have had most of the Cole Porter-Artie Shaw Musicraft sides, quite a few Ellingtons and Dizzy Gillespie. We have also had those Mills Blue Rhythm sides led by Van Alexander. Peter Tamer mentioned this in his column in the November 19 issue. I can further add (and I hope I'm not scooping Mr. Tanner) that I have just seen the December list of releases which includes Dizzy's *Shaw Tuff* coupled with *Lover Man*.

Non-Profit Grub: Plaudits To L.A.

America's press has sufficient fodder to exercise its anti-AFM, anti-Petrillo, anti-Labor policy for the coming year, and that's probably exactly what it will do.

We wonder how many editors caught an article in last month's issue of *Overture* (Local 47's official journal), which began: "We're not mad at the grocers. We know that they have to make a living. We know too, that they perform a necessary part in the food distribution facilities of our society. We couldn't do without them... but..."

The gist is this: Los Angeles musicians, weary of paying \$7 for \$4 worth of food, have done something about it. On December 29, Local 47's grocery department began a policy of selling food AT COST to its members. Saving to musician-consumers is estimated at 20 per cent. Groceries thus sold include staples, canned goods, ham and bacon. Sole drawback to the plan is that some wholesalers have refused to sell to the union... presumably objecting to labor's objection to inflation.

Los Angeles' move demonstrates that musicians are not economics-starved idiots, that, though this plan operates without a profit motive, price control (a measure supported by labor) can help defeat the inflationary trend, that 13,500 members of Local 47 have irrefutably proved they are not amassing the gold hoard (in salary form) which Petrillo critics insist all musicians earn.

It is most interesting, in light of statements that union musicians contribute nothing social-wise to the democratic picture, to watch this experiment's success. Though other labor groups have undertaken similar projects, this is the first time musicians have been sufficiently concerned to act.

The move is neither in restraint of trade nor un-American, unless the matter of filling one's abdomen and remaining solvent is now covered by the Taft-Hartley, Lea, or Vandenberg acts.

After all, people who play music eat too... just like congressmen.

colored by Sarah Vaughan. I'm looking forward to these a great deal as I have read your good reports of her singing. Also Slam Stewart's quintet, Count Basie and Coleman Hawkins.

I feel I should have sent in a poll sheet but I think that if I did I would give a very biased opinion since we only hear just a few of the current favorites and it wouldn't be quite fair to those other outstanding artists we don't hear or haven't heard yet.

Colin Derry

Teddy Bear. It seems that Mix says this about Duck: "There is nothing wrong with this music; the only trouble is that most of the ideas were used a few years ago by other bands." I have personally known Raymond Scott for many years, attended his band rehearsals, watched him arrange, compose, etc., and I know his demands and desires for new sounds. I would call Raymond anything but a copyist.

John Wharton Jr.

Backs Boyd

Boston

To The Editors: Thanks to *Down Beat* for giving Stan Kenton the importance he deserves (Jan. 14 issue) after winning the 1947 popularity poll. It's good to see that you don't forget the readers who chose that band for the top place...

But I'm forced to disagree with Kenton (in the "Jazz Is Neurotic" story) in his reference to Boyd Raeburn and his use of symphonic reeds in jazz. Even though I'm not a musician, I'd say that Raeburn knows how to adapt those instruments to the orchestra and get incredible and marvelous sounds, i.e. *Yerxa* and *The Man With The Horn*. To me these are the most valuable records in my nearly 1000-record collection.

Hector Rodriguez

T-Bone in New Orleans

New Orleans—Singer T-Bone Walker opened here at Frank Painia's Dew Drop Inn February 7 for two weeks.

REEDS GILBERT

by Eddie Ronan



THE HOT BOX

Pianist Monk Getting Long Awaited Break

By GEORGE HOEFER

Chicago—Thelonious Sphere Monk is one of the most fabulous characters in jazz. You've seen his counterpart, the goateed cat with the beret and massive gold-rimmed glasses, on 52nd Street for the past six years, but chances are rare that you've seen the Monk himself.

He is a 30-year-old pianist who lives in comparative obscurity on West 83rd street in New York City. Ninety per cent of his time is spent at a piano, anybody's piano, sometimes for a week straight without sleep. Away from the keyboard he is usually asleep three days and nights at a time. Lorraine Lion of Blue Note Records says Thelonious is so full of ideas that before he has time to write one down he has thought of five others.

It has been written before that Monk was the genius of the famed sessions at Minton's Playhouse in Harlem during 1939-40-

41, where new sounds in American music were pioneered. Dizzy Gillespie and Charlie Parker went away from those nights at Minton's to sell be-bop to a considerable following. They became famous in the process while the man who laid the chord foundations and inspired the harmonic progressions was forgotten, due to his own elusiveness.

Blue Note Sides Out

Blue Note has just released the first record wherein Thelonious' piano can be heard to advantage. Danny Quebec West, better known as Ike, helped Alfred Lion spirit the Monk into a recording studio, and played on the records with him. The sides waxed were The-



Thelonious Monk (Bill Gottlieb Photo)

lonious (Monk original) and Suburban Eyes (Ike Quebec), issued on Blue Note 542. The former side is a pianistic promulgation of weird harmonies played with the right hand, while the latter is a breezy bop instrumental featuring Monk in solo and in ensemble. Monk's technique is not the greatest but his originality in improvisation is that of a genius.

Monk has composed some well known numbers including the theme songs used by Cootie Williams (Round Midnight) and Dizzy

Gillespie (Emanon, no name backwards).

Cut With Christian

Other recordings on which Thelonious Monk has played include several with Coleman Hawkins, released in 1945. They were Flyin' Hawk, Drifting On A Reed, Recollections and On The Bean, all by the Coleman Hawkins quartet on Davis records. One night in late 1940 an amateur recorder named Jerry Newman cut a session at Minton's with Charlie Christian (guitar), Joe Guy (trumpet), Kenny Clark (drums), Nick Fenton (bass), and Monk on piano all participating. Last year Newman sold the masters to Vox records which put them out in an album featuring Christian. There were six sides titled Charlie's Choice, Parts I, II, and III, and three parts of Stompin' At The Savoy. On the Hawkins records Monk takes few solos, while on the Christian sides the recording technique is poor. Monk is just now being given the proper notice for his accomplishments.

Volume Four Ready

JAZZ PUBLICATIONS: Gordon Gullickson, sans Record Changer of Fairfax, Virginia, is announcing publication of the fourth volume of Orin Blackstone's stupendous work Index To Jazz. The

Bop: The End!

New York—Joan and Robert Boardman, in their new chatter column in the Herald Tribune, report that the paper's jazz critic speaks of be-bop as "the ultimate degeneration of swing."

compiler states that the four volumes list over 20,000 jazz records. It is undoubtedly the easiest and best reference work available to the hot record collector.

CORRECTION: Eddie Lightfoot is playing drums with Doc Evans' Dixieland band at the Bee Hive, not Eddie Tolck as listed in the Hot Box, January 14.

Volpe Wax Released

MISCELLANY: V. M. C. RECORDS of Volpe Music company, Jackson Heights, N. Y. announces three acetate recordings by the guitarist Harry Volpe at \$1.50 per disc. The tunes are: Suite Miniature, Oriental, Fantasia Romantica, Nina, Turkish Holiday, and Dark Eyes.

The Chet Roble Trio is back in Chicago at the Rocket Club on Milwaukee avenue still featuring jazz saxophonist Boyce Brown.

Circle Sound Buys Ten Kid Rena Masters

San Francisco—Rudi Blesh's Circle Record company has bought masters of the Kid Rena records made in New Orleans before the war and released on the Delta label.

The sides, about ten in all, feature Kid Rena, New Orleans trumpet player and contemporary of Armstrong, with several old timers including Alphonse Picou, Big Eye Louis Nelson, Jim Robinson and others. Sides are old time marches, rags and blues.

They were recorded by Heywood Hale Brown and have been unavailable for some time.

Clarinetist Nieuwenter To Join Condon Mob

San Francisco—Otis (Slim) Nieuwenter, Chicago-style clarinet player and long time associate of various members of the Condon mob, packed his bags and flew to New York late in January to join Wild Bill Davison and the boys at Condon's New York jazzhouse.

Should be quite a reunion as Slim has been away from Nicksie-land for some time doing stretches in the army and blowing up a gale here on the west coast.

70 Victor Reissues Out

New York—The reissue move among the major waxeries continues. Strong contender Victor, with 70 titles back in the catalogue. Among them are: Earl Hines (Piano Man and Second Balcony Jump), Fats Waller (Star Dust, Until The Real Thing Comes Along, Jitterbug Waltz), Bunny Berigan (In A Mist and I Cried For You), Hal Kemp (Time On My Hands and The Chestnut Tree), Tommy Dorsey (Deep Night, Dolores, Liebestraum, The One I Love), Coleman Hawkins (Body And Soul), Charlie Barnett (Pompton Turnpike, The Last Jump, Swingin' On Nothin'), Johnny Hodges (Day Dream and That's The Blues Old Man), Jan Savitt (Sugar Foot Strut and Quaker City Jazz) and Spike Jones (Der Fuehrer's Face).

Have Discs But No Show

New York—Somebody's face is apt to get awfully red one of these days. Disc makers who cut sides from the score of the prospective Broadway hit, Bonanza Bound, now have the platters on their hands but no show on the boards. The musical took a brody during its out-of-town tryouts. It may be re-written and brought on to Broadway regardless, but possibly with new music.

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PROFILING THE PLAYERS

Average Lawrence Sideman Philly-Born, 22, Loyal To Elliot

By PAT HARRIS

ELLIOT LAWRENCE, leader and pianist has been bearing up under the appellation "prodigy" for almost all of his 22 years. He was born in Philadelphia on St. Valentine's Day, February 14, 1925, and his musical career began four years later when he started piano study.

He organized his first band, a 15-piece unit called the **Band Busters**, at the age of 11. Elliot's father, **Sian Lee Brosa**, was conductor on the **Horn & Hardart CHILDREN'S HOUR** broadcast over station WCAU in Philadelphia. The first Lawrence band played on the program every Sunday and gigged around at school and neighborhood dances and parties. Several members of this kid group are still with the band.

The Band Busters were active all through Elliot's high school years—which ended when he was just 16 and entered the University of Pennsylvania. At college he piled musical prize after prize on the award he had won while a sophomore in high school, that of first place in a state-wide competition held by the Penn State Music Teachers Association. His college honors included directorship of the military band, the Hurley Cross scholarship, the Alumni prize in music and the Thornton Oakley medal for achievement in creative art—the first time it was won by a music student. Two **Mask and Wig** shows featured his music and playing.

After graduation at the age of 19, Elliot took over the job of musical director of WCAU. The studio band he organized was acclaimed over the country for its outstanding performances.

In July of 1946 his band opened at the Pennsy's Cafe Rouge in New York and their first Columbia record was released. In October they started on a 13-state tour which took them as far west as the Dakotas. They returned to the Pennsylvania in November of that year. Lawrence's band has since played at Frank Dailey's Meadowbrook, the Hollywood Palladium, the Click in Philadelphia, the Aragon and Trianon ballrooms in Chicago, and dozens of colleges. Present instrumentation is three trumpets, three trombones, five saxes, bass, guitar, drums, piano, oboe and French horn.

Lawrence's composing—he started at the age of six—ranges from the three originals the band has recorded to his **Suite For Animals**, which is scheduled for performance by the Philadelphia Symphony soon. He has just completed a full-length musical comedy score and Robbins Music has contracted for a series of his works to be used for piano studies. Most of the band's vocal arrangements are scored by Lawrence.

Elliot lists Art Tatum as his favorite piano soloist and Bijou as his favorite record. Kenton, McKinley and Herman are his favorite bands, other than his own of course, which rules out that Thornhill comparison, technically. His ambition, he says, is to "compose classical music" by which we guess he means symphonic.

JOHNNY DEE, trumpet, is also 22 and a Philadelphian. His real last name is DeFrancesco and he is not related to fellow Lawrenceman Joe Dee nor to bandleader-saxophonist Johnny Dee, the former Jimmy Dorsey sideman. This Dee has played with Johnny Warrington and Benny Goodman's bands and is looking forward to the day when he can pilot his own musical crew. He's also patiently hoping that Elliot will break down and use a six-trumpet section sometime. Johnny, who is one inch shy of an even five feet, admires Conrad Gozzo's trumpeting, Kenton's band, and says **Apple Honey** is his favorite record.

WALT STUART, trumpet, is—you've guessed it—a native of the Quaker city and 22 years old. His wife, vocalist June Kaye, keeps the hearthstone bright in his home town at 3514 Frankford Ave. Walter, who thinks his present name is easier to spell than the original Lyszowski, joined Mal Hallett in 1943 but left in 1944 to enter the service. He was released in May of 1946 and joined Elliot one month later on third trumpet. He left for a while but returned to take over the jazz trumpet spot. Walt thinks Roy Eldridge is tops and has a certain admiration for the Krupa band. Says his ambition is to make money and his hobby is eating spaghetti. Like section-mate Johnny Dee, he attended Masbaum Vocational School in Philly.

FREDDY EDWARDS, trumpet, is a Fair Lawn, N. J., boy and although he is only 21, has played with the bands of Henry Jerome, Milt Britton and Jess Stacy. Freddy, whose real last name is Schwamer, names Harry James as his favorite trumpeter and the Kenton band as most pleasing, other than Lawrence of course.

BARNEY LIDDELL, trombone, is a frustrated family man and says it's hard waiting until he can become established enough to go home. He'd like to go into studio or film work so that he could spend more time with wife Ethel and four-year-old Terry and two-year-old Pat, who now live on Staten Island. Barney was with the Les Elgart band for three months in 1946 and with Glen Gray for four months before joining Elliot in October of that year. A music major at Notre Dame, 26-year-old Liddell says photography, good music of any kind and just plain living are his hobbies. He is a great Tommy Dorsey fan, but will give Bill Harris due credit. Another vote for Kenton here, and for Herman's Bijou, Hawkins' Body And Soul, Jack Jenny's Star Dust.

VINCE FOREST, trombone, "just came out of service and joined Elliot's band." Fact that he's 22 and was born in Philadelphia is the merest coincidence. He didn't tell us the lady's name, but there will be a Mrs. Vincent Forchetti in a week or so. Vince, who also plays drums, is a member of Local 77 and one of J. J. Johnson's staunchest supporters. He likes any record J.J.'s on, and he's also interested in what Kenton's new band is doing. He's had no musical education or influences, Vince says, and has been playing trombone only two and a half years—both statements deserving further amplification, we think.

TONY LALA, trombone, is 28 and another Philly boy. He joined Alex Bartha in 1940, Tommy Reynolds in '41 and Charlie Barnett

Sleeveless



Hollywood—Ilene Woods, singer on NBC's **Seaside Village Store**, displays a new twist to the "heart-on-sleeve" gag. In case you want to let fly some arrows of your own, Valentine's Day is February 14.

in '42. An avid student of the movies, Tony's hobby is attending only the four-star flickers. He likes what TD does with the trombone and agrees with Walt Stuart that **Disc Jockey Jump** is a fine record. Like Stuart and Forest, he thinks money's mighty important and counts on making some.

JO SOLDI, alto sax, clarinet and flute, is also a Tommy Reynolds alumnus. He was with Reynolds for ten months in 1942 and '43 and with **Shep Fields'** all-reed band from 1944 to '47. Joe is 22 and was born in Newark. His home is now in Belleville, N. J. He has no wife as yet. Plans on marriage and a family, but is currently concentrating on learning to play his horns "real well." Thinks he'd like to do radio work. Says Joe Allard, his teacher, is the greatest! Charlie Parker is okay too. Joe is a member of 802 and a Herman Herd admirer. Fave records are Parker's **Ko Ko** and the Boston Symphony's **Daphnis And Chloé**.

LOU GIAMO, alto sax, clarinet and oboe, joined the Band Busters in 1939 and rejoined the Lawrence lads in 1946. He's 25 and his home is in Norristown, Pa. Lou and his identical twin brother Mike were with Elliot for more than ten years. His own business, perhaps a music store, is what Lou would like to see in the crystal ball. A member of Local 77, he lists golf and bowling as his hobbies and likes any records made by the Kenton band. Willie Smith is Lou's choice among alto players.

JOE DEE, tenor sax and clarinet, played with local bands before joining Milt Britton's violin-breaking specialists in 1946. His home address is 48 Allen St., Irv-

ington, N. J., and he is not married. Mike Cauzo, a tenor man from Caldwell, N.J., is Joe's favorite soloist on that instrument and "the greatest." A member of Local 16, Joe is interested in all sports and partial to Gene Krupa's band. He thinks **Disc Jockey Jump** is his favorite record too. Joe Dee's real last name is D'Addario.

BRUNO RONDO, tenor sax, clarinet and flute, was born Bruno Rondinelli 25 years ago in Philadelphia. He's been playing tenor for ten years. Rondo studied with Michael Guerra and, although not working as a musician, played whenever he got the chance. He joined Lawrence in August, 1946. He likes to read, but also enjoys golfing and sports in general. Bruno is another Kenton fan and says Wagner's love music (**Tristan and Isolde**) is his favorite.

MERLE ELWIN BREDWELL, baritone sax and bassoon, alto sax, B-flat clarinet and E-flat alto clarinet, has played the baritone since he was 11. Bredwell worked with the bands of Ralph Slade, Lee Williams, Bernie Cummins, Al Donahue and Bobby Sherwood before joining Lawrence about 15 months ago. On baritone he likes Harry Carney most, while Art Flemming is his favorite bassoon player. Bredwell's home is in Beatrice, Nebr., where his wife Marilyn lives. He has been a member of Local 483 since 1942.

BUD PECHA, oboe and English horn, is 26 and a veteran of the

Houston and Pittsburgh symphony orchestras. A member of 802 since 1941, Bud—whose first name is Emerich—studied at Juilliard for a year and at Columbia for two years. He would like, some day, to do radio work. Bud's wife, Betty, lives in New York. Tabuteau is his favorite soloist, while he maintains that the old Glenn Miller band was top. Sports, crafting and photography head his list of spare-time interests.

JOHN ST. AMOUR, French horn, has been playing his instrument for seven years and joined Local 4 when he was 20, two years ago. John played with Ray Anthony for awhile, and with the Cleveland symphony. His wife, Katherine, lives in Cleveland. John's ambition is to do symphony or radio work and teach.

LOU MELIA, guitar, played with various small combos before joining Sonny Dunham in 1945. He began playing guitar when he was 13, and studied with his brother, Lou, who is 28, lives at 12 Central Ave., Highland Park, N. J., where his wife Evelyn and Cathy Ann, 3, and Jackie, 2, wait for Daddy to get back to town. A member of Local 802 since 1936, Lou would like to play like either Barney Kessel or Andres Segovia. He enjoys music played well, likes Ellington, and Bijou is his favorite record.

LOUIS J. PALOMBI, bass viol and tuba, is 26 and lives, with

(Modulate to page 15)

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SWING

HARRY JAMES

East Coast Blues
I Understand

The band starts kicking during James' solo, moves on behind Willie Smith and commences

breaking it behind Ziggy Elmer's topnotch trombone solo. This is more lively wax than James has given forth since he became a family man. I Understand is the old tune revived with James sobbing gently against the strings. Buddy De Vito sings it well. (Columbia 38059)

Symbol Key

- ||||| Tops
- ||| Tasty
- || Topid
- | Tedious

THE SQUADRONAIRES

My Blue Heaven
You Don't Have To Know The Language

One of the best of the English bands during the war, this one hung together for peace time service, and kicks off well here. The rhythm section is unsteady in spots, but the brass is a rock wall to the entire band. The recording by the way is excellent. Scoring has useful ideas, though it leans too much on the "salt peanuts" riff. There's an eight bar trombone solo of note. (London 124)

DIZZY GILLESPIE

Two Bass Hit
Stay On It

Al McKibbin plays bass on this follow-up to the Ray Brown bass specialty, One Bass Hit. Dizzy's solo starts out more restrainedly and with better tone than usual. The bass pick-up during band passages is not as clear as it should be, making it hard to hear McKibbin's ideas. (On neither of these sides does the band sound as impressive as it did on its first Victor sides. Sloppy execution is one fault, the band's constant lack of solo strength another. (Victor 20-2603)

WOODY HERMAN

The Golden Wedding
Las Chiapanecas

Two sides by the old Herman Herd originally released in 1941 when it was on its Goodman Sing, Sing, Sing kick. Drumming here is by Frank Carlson. Las is the old folk tune given what was at its issue date typical big band "swing" treatment. (Decca 25300)

CHARLIE BARNET

Deep Purple
Jubilee Jump

Amazing the way Barnet probably has the highest average of any band in the country for consistently good records. He breaks bands up, starts over again, but always comes up with good records. Purple has excellent Barnet sax, superb trombone, and fine trumpet—retains throughout the

feeling of the tune, approaching almost a Miller reed sound at points. Jump, an Andy Gibson score, has the familiar Ellington flavor to be found on Barnes' discs, including here a spot with Joe Nantonish-sounding trombone. High trumpet is by Clark Terry, who certainly can bother Cat Anderson, besides playing better jazz. (Apollo 1092)

LIONEL HAMPTON

Red Top
Giddy-Up

Best sides Hamp has put on Decca in a long while. Top has the old Sy Oliver-Lunceford two-beat approach with bop trumpet figures tossed on top. Hope Hamp listens to these sides carefully. The band isn't pressing, because it isn't over-blowing nor is it trying to play impossible tempos. Thus it sounds like a band instead of bagpipes. Giddy-Up sounds as though someone might have been thinking of Coquette while writing the arrangement. (Decca 24281)

HOT JAZZ

COLLECTORS ITEMS

- Travelin' Man (Kenton)
- You're My Everything (Nichols)
- I Apologise (Hucksters)
- Bug In A Rug (Groer)
- Tain't Like That (Stewart)
- Baby (Lee)
- Just One More Chance (Miller)
- I Can't Get Started (Carter)

Another of those Capitol albums made up of spare sides in the files. This one, however, is considerably better than the Campus Favorites sometime ago. Man is the full Kenton 1945 band with Anita O'Day singing, while Everything is tight, pushing Red Nichols something like his old Bluebird records. Apologise has a structure much like Talk Of The Town, spotlights better-than-usual Goodman clarinet plus excellent Red Norvo xylophone (thanks to Dexter for getting him off vibes). Side is by the Hollywood Hucksters, an all-star pick-up group. Bug and That both use Ellington personnel, were made in 1945. Bug opens with Bigard clarinet, moves on to superb Taft Jordan horn. Heard too seldom that man is That is one of the little jumpers Rex Stewart has always liked to play. The Duke-ites here play well, with tasty interspersions by Harry Carney's baritone and Lawrence Brown's trombone. Rhythm, sparked by Junior Raglin's bass and Eddie Heywood piano, gets there. Baby is a 1944 Peggy Lee vocal, never issued, which has Miss Lee back on her Lee Wiley kick. Excellent singing and the capable backing of Mrs. Barbour's husband, David. Chance is Eddie Miller's tenor pitted against Tommy Linehan on organ and piano. Nothing happens of note, Miller simply plays the melody line with sympathy. Started is by the 1944 Benny Carter big band, includes several passages where his alto blowing is back to its unparalleled lightness and perfect form which characterized his playing in the thirties. Charlie Parkerites claim Carter is getting old. Please heaven I should grow old with such grace and style. This is an excellent album despite its two weak sides, worth far more than the usual hodge podge in such collections. (Capitol AD 62)

to devote really good musicianship to it. The idea is to devote an album to each year from 1928 to the present and present a medley of 24 or so of each year's top tunes. Regardless of your tastes, it can't help interesting you to have in one package all the tunes of a particular year. But again, Decca thought the idea was good enough so that too much attention didn't have to be paid to the musical renditions. It's a great shame—this could have been a merchandising triumph for them.

BASIL FOMEEN

1920

Including Sweet Sue, Lover Come Back To Me and I'll Get By, this one is played by a well-known society band in the well-known society manner. It's dated, boring playing which certainly does no justice to the tunes. Do you have to be THIS commercial? (Decca A-1928)

MARLENE FINGERLE-ARTHUR SCHUTT

1929

This is more like it. Pleasant double piano backed by rhythm, though the recording sounds like a large closet. One side includes Why Was I Born, More Than You Know and With A Song In My Heart, which will give you an idea. This musically is more acceptable, still is rather common-place stuff. (Decca A-1929)

TED STRAETER

1930

Back to society stuff with Straeter's piano, though the reeds are in tune and better played. Included is Blue Again, a good tune you don't hear too often. (Decca A-1930)

VOCAL

PERRY COMO

A Sentimental Date

The usual good job turned out by Como. Listen to What'll I Do for fine Russ Case support and also an interesting comparison with the Sinatra disc. Frank's singing lacks the body and timbre of Como's voice, but his phrasing seems warmer and more suited to the song itself. (Victor P-187)

RICHARD DYER-BENNETT

American Folksongs

More sides by one of the "gen-u-yne" exponents of the art. Included is the well-known Green-sleeves. (Decca A-573)

EDDY HOWARD

Songs

Noteworthy since these reissue sides include three made in 1939 with a fine little Teddy Wilson pick-up band including Bill Coleman's trumpet and Benny Morton's trombone. Listen especially to Exactly Like You. This was in the era when John Hammond was playing around trying to combine hot jazz and commercial vocaling. Howard, at that time just a Chicago band singer, sings, but is completely overshadowed by the musicianship around him. (Columbia C-158)

LOUIS ARMSTRONG-JACK TEAGARDEN

MILDRED BAILEY-ETHEL WATERS

Singin' The Blues

Another interesting packaging putting together four all-time vocalists. All four have slipped since their original climbs to fame in the twenties with Armstrong and Teagarden showing the least wear. Miss Bailey and Miss Waters show the similarity in tonal style that they always have, while the album honors probably go to Teagarden's vocal and horn on St. Louis Blues. (Victor P-192)

JIMMY SAUNDERS

I'm Looking Over A Four Leaf Clover

Heartbreaker

If You Care For Me

Roses Of Picardy

Four sides by the ex-band vocalist. Clover is another version of the tune which has dominated the record shops for the past month. Heartbreaker is just corny enough as a tune to be successful too. Saunders, despite (Modulate to Page 14)

"The Greatest Left Hand in Boogie"



VIVIANE GREENE

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diggin' the discs

(Jumped from Page 13)

right top tones, does a surprising-capable job. The last two sides, if you please, are done with a mandolin orchestra backing, the only one in the country. Evidently Rainbow exec Harry Fromkes wants to do for the mandolin what MGM's Harry Myerson did for the bango. Adding insult to injury, they play *Care* completely in shuffle time. The record is supposed to be a hit now in Philadelphia. If it becomes a hit, I'll take it to the hills. Saunders himself sings well, but ingawd, mandolins! (Rainbow 10043, 10044)

MEL TORME

Country Fair
J.I. I Cover The Waterfront
A 12-inch version of the original Torme-Wells tune done for transcription with Torme backed by the Page Cavanaugh Trio. This version, while still tops in tuning and singing, seems to me to lack some of the subtlety and humor on the transcription. Reverse must have been made on the coast at Radio Recorders, because the quality and fidelity is much better than anything Musicraft gets out of its New York recording studios. This is good Torme and good singing. (Musicraft)

NOVELTY

AL GOODMAN

In A Clockwork
A Hunt In The Black Forest
This is program music of the most obvious kind. Perhaps Goodman means it for the kiddie trade, in which case it could still use a little more imagination. These safer sound like records the Victor salon orchestra used to make in the twenties. (Victor 28-0420)

CONCERT

ROBERT SHAW CHORALE
Magnificat (Bach)
Magnificent chorale singing by the young man who started out directing for Fred Waring. The solo voices hold things down a little. (RCA Victor 1192)

WANDA LANDOWSKA

Masterpieces For Harpsichord
Those of you who have heard the harpsichord only as used by Alec Wilder and Artie Shaw, should listen to this album. It is a sample of how the harpsichord can be superior to the piano when it comes to playing something like Bach which requires complete clarity, crispness and celerity of style. There is no mushy booming and no sustained tones to destroy the on-rushing musical line. It's a contrast you'll like if you give it a chance. (Victor DM 1141)

MACKLIN MARROW

Sabre Dance
Bohemian Polka
When the Khatchaturian ballet suite *Gayne* was reviewed here, it was pointed out that the New York Philharmonic had fallen down on playing it, that it didn't "sing" as it should for an Armenian folk song, which is what

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it is essentially. Marrow here plays the extracted *Sabre Dance*, does it no better rhythmically, shows less control of notes and dynamics. The *Polka* is the well-known one from *Schwanda*. (MGM 30048)

ARTURO TOSCANINI

Schubert's Ninth Symphony
Listed here because it is a wonderful symphony, though a shade long, loaded with more good tunes than you'll be able to swipe in ten years. Listen to it and see. (RCA Victor 1167)

THE FIRST PIANO QUARTET

Music of Ernesto Lecuona
Our four piano friends move out of their strict diet of the classics and concert warhorses, offer a very pleasantly done album of dance tunes by the well-known Cuban composer. Included here are the selections from which came *The Breeze And I* and *At The Crossroads*. The playing is apt, and surprisingly light when you consider what a mess 4 x 88 could easily turn out to be. (Victor CO 41)

ARTHUR FIEDLER-BOSTON POPS

Khatchaturian Masquerade
Those who liked *Gayne* from which the currently popular *Sabre Dance* came, will like this one too. It's the same sort of melange of screen-score type music mixed with Armenian folk songs and dance musics. There are at least two good themes in this which probably could stand the same treatment given the *Sabre Dance*. (Victor DM 1166)

MORTON GOULD

Interplay For Piano And Orchestra
It is only fair to give the devil his due. This columnist has regularly lambasted Morton Gould, pointed out that in his opinion Gould is a bad conductor, a poor arranger given to using other people's devices and an unoriginal composer of mediocre talent. Here however is something which deserves considerable praise. Written originally as a show piece for pianist Jose Iturbi, it was adapted for ballet with brilliant results by Jerome Robbins.

The *American Concerto*, as Gould calls it, is written in four parts. The first is a melange of big band and boogie riffs, all familiar. The second, a gavotte, has the fun-poking jerkiness which Prokofieff has used, while the third is the "Big City Blues" type of meaning which Alfred Newman and Louis Alter used to like so much fifteen years ago. The fourth side is a driving finish incorporating some jazz ideas and again a few of those found in Prokofieff.

Gould himself plays the piano, can be proud of a suite that while not the greatest writing in the world, is clever, certainly suited for dancing and hangs together without all the added applause he usually tacks on the things he does. (Columbia MX 289)

Atlantic Waxes Kentonites

New York—Atlantic, the new record label run by Ahmed Ertegun and Herb Abramson, has done a session with a group of Stan Kenton sidemen under the leadership of bassman Eddie Safranaki.

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Buddy's Binge



New York—Aided by a paper cup of coffee, singer Buddy Clark just manages to remain erect to greet the New Year. Clark cut some of the last sides made in the Columbia studios. The groggy guy above seems to need a shave as well as some sleep.

You asked for it, and we are going to give it to you on February 25!

Coin Ops Slugged By Everything But Slugs

New York—If coin machine operators aren't exactly in a panic, it would be no understatement to remark that they are concerned about present conditions. The boys who have been sending you your favorite platters for a nickel a spin in your favorite tavern, ice cream parlor or club, are being ganged up on by several branches of the music industry.

Mr. Petrillo told Congress he'd like to see the juke boxes turn some of that revenue back to the artists via a tax payable to the union.

ASCAP Wants Cut

The American Society of Composers, Authors and Publishers, would like to see the composers of those records also realize a little profit from the performance on the coin machines. They say it's done in most other countries.

And then there's the final rub, which isn't being perpetrated by any individual or group, rather by public taste. The barflies throughout the country have gone television crazy. The result is that juke boxes stand in the corner, solemn and silent, while the customers gawk at a small television screen anytime there's a program on the air. Operators claim that the juke box "take" is off 70 per

'License All Teachers' Says L.A. Vocal Coach

Hollywood—Glenn O. Raikes, well-known vocal coach, is currently seeking legislation which would require examination and licensing of all would-be voice teachers, under state law. Raikes, who has tutored Betty Grable, Rita Hayworth and Georgia Carroll among others, has anecdotal proof that the business as it's now run is a "cruel racket."

"Anyone with a piano and a place to put it is permitted to set-up in business and solicit students," he says. No wonder he's bitter! One neophyte chirp told Raikes her former "teacher" had advised her to drink whiskey and smoke cigars in order to acquire a husky vocal quality. June Christy would love that.

Musical Chairs

Raikes' final story is the end of all illustrative bits: one young blonde called for a chair behind which to sit and sing when auditioning for Raikes. Seems she couldn't warble otherwise. She'd become so accustomed to using the chair to fend off her former teacher's passes she couldn't relax without it.

"Every day," Raikes says, "you

read about vigorous campaigns against bookies, gambling, the used-car racket, yet these humbugs are permitted to operate their so-called voice studios openly. If they were all forced to take a state examination and secure a license, as are instructors in other branches of education, many would have to go back to peddling pianos or other honest endeavors."

Watch for the February 25 issue!

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- Gotta Be This Or That: I & I—B. Goodman—75c
- Hello: I Surrender Dear—Benny Carter—43c
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- Carlo Boogie: Sunrise Serenade—F. Carlo—75c
- Jim Lee: Pitchin' Up A Boogie King Cole—75c
- Symphony: My Guy's Come Back—B. Goodman—75c
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Works Of Panassie Are Discussed

By ANDY GURWITZ

(Part 2 of a Survey on European Jazz Literature)

New York—The critical assessment of jazz is already stressed in most European magazines. But most European critics have so much more to say on the subject that they actually need a book to express their ideas.

In this issue, the works of the most important of all European writers Hugues Panassie, will be discussed. At a later date a summary will be made of the remaining writers.

Hugues Panassie, who confined most of his pre-war activity to the French Hot Club and the Swing record label, has now returned to active writing and several of his recent works can be easily compared to his epoch-making *Le Jazz Hot* (Editions Correa, Paris, 1934). *The Real Jazz*, published in 1942 by Smith & Durrell, Inc., New York, is too well known to need any further discussion.

Opinions Changed

This complete survey of American jazz shows that Panassie's opinions of today widely differ from those he expressed ten years ago, and it is therefore not surprising that he is formally opposed to see his first book reissued. French edition of *The Real Jazz*, which was first published in this country, has now appeared in Paris under the title *Le Veritable Musique De Jazz*.

For the layman, Panassie has condensed his *Real Jazz* into a booklet of 170 pages, entitled *La Musique De Jazz Et Le Swing (Jazz Music And Swing)*, which is entirely written as a dialogue between a swing fan (spelled "swing-

fan") all the way through) and a person completely uninformed about jazz. After establishing the real sense of "swing", which in wartime France had taken every possible meaning except music, Panassie gradually introduces his interlocutor to jazz. He also includes a truly outstanding description of the nature and the significance of the blues.

Good Reading

La Musique De Jazz is delightful reading even for the connoisseur and shows that Hugues' ideas are not so absolute as it is generally assumed. (Editions Correa, Paris, 1943.)

Les Rois Du Jazz (The Kings of Jazz) is a Who's Who of what Panassie considers the most remarkable figures of jazz music, namely 26 white (including five Frenchmen) and 134 colored performers, accompanied by two long articles affirming that things aren't what they used to be. Each "king" is discussed in a separate article, giving a brief biographical sketch, an appreciation of his work and a selection of his best records.

Among the white musicians Panassie specially praises Mezz Mezzrow, Dave Tough, pianist Bob Laney who once played with Ben Pollack, Django Reinhardt and Alix Combelle, a French tenor saxist, but most of the others

don't get a very good rating: Jack Teagarden "has a certain swing, but his phrases often display an Italian-like sentimentality, not at all suitable for jazz"; Bix Beiderbecke was a very creative musician, but he never lived up to his reputation, etc.

Lots Of Favorites

Panassie's favorites are, of course, among the colored musicians and the list of those he qualifies as the very best is quite long: Louis Armstrong (trumpet), Sidney Bechet (clarinet), Benny Carter (alto sax, arranger), Jimmy Blanton (bass), Harry Carney (baritone sax), Cozy Cole (drums), Baby Dodds (drums), Duke Ellington (arranger, leader), Ella Fitzgerald (singer), Coleman Hawkins (tenor sax), Jimmy Harrison (trombone), J. C. Higginbotham (trombone), Earl Hines (piano), Johnny Hodges (alto sax), James P. Johnson (piano), Lionel Hampton (vibraphone, drums), Papa Foster (bass), John Kirby (bass), Tommy Ladnier (trumpet), Jimmie Noone (clarinet), King Oliver (trumpet), Sy Oliver (arranger), Zutty Singleton (drums), Willie Smith (alto sax), Bessie Smith (singer), Eddie South (violin), Fats Waller (piano), Chick Webb (drums) and Dickie Wells (trombone).

On the other hand, he is rather critically inclined towards Albert Ammons ("has been greatly overrated") and Teddy Wilson, Chu Berry, Henry Allen ("one cannot count all the records which he has spoiled"), Don Redman, and particularly Blanes Roy Eldridge, Lester Young and Billie Holiday for having introduced a "modernistic" style in jazz music.

Misses New Men

As Panassie wrote this book in Montauban (France) during the war, most biographies stop around 1941 and the younger generation of musicians is hardly represented. Rather surprising, however, is the absence of such long established top soloists as Billy Butterfield (trumpet), Don Byas (tenor sax), Eddie Miller (tenor sax), Ray Bauduc (drums), Max Kaminsky (trumpet), Irving Fazola (clarinet) and several others. (Les Rois Du Jazz, 2 parts, 262 pages, Editions Ch. Grasset, Geneva, 1944.)

L'histoire Des Disques Swing is a detailed account of the recording sessions for RCA Victor and Swing with Mezz Mezzrow, Tommy Ladnier, Sidney Bechet, Frank Newton, etc., which Panassie supervised in New York during the winter of 1938-39. Hugues is rightly proud of his results which include the famous *Weary Blues*, *Revolutionary Blues*, *If You See Me Comin'* and *Royal Garden Blues*; but tells us well how he missed the occasion to record Fats Waller and that several sides are of a rather average quality.

Last Book Published

While the actual story is fascin-

ating, Panassie's and the music-records are far too long (*Histoire des Disques Swing*, 117 pages, Editions Ch. Grasset, Geneva, 1944).

His most recent publication tells about his association with jazz music from the very beginning until his departure for the United States in *Deux Années De Jazz (Two Years Of Jazz)*, Editions Correa, Paris, 1946).

Down Beat's Hub Namesake Promotes Jazz

Boston—The recently opened Downbeat Club has been featuring weekly jazz concerts using all former name band sidemen. The first session held featured Ted Goddard, well known tenorist who was featured with the Claude Thornhill band, as well as Royd Raeburn and Hal McIntyre. The rhythm section was composed of Johnny Fields, who has played for Rex Stewart, Pete DeRosa who drummed for Jerry Wald, and, at piano, Art Medoff, who played for Hal McIntyre. Others who have played at the sessions include—Jimmy Felton (Kenton, J. Dorsey, Les Brown), Dick DeFave former trombonist with Artie Shaw, Benny Goodman and Sam Donahue, bassist Al Morgan, well known jazzman, and Nat Pierce, formerly with Joanny Bothwell.

Boots Now Moody

Boots Mussilli and his band have been playing a few ballroom dates out of Boston. Fans are still wondering why Boots has adopted a new name for himself when he is known better by his own name. He has been using the name Boots Moody and his Mood Music.

Jimmy Mosher, one-time Jerry Wald lead altoist, has organized a fourteen piece band, and is at the present playing at Nuttings Ballroom in Waltham, Massachusetts.

Al, Not Sam

The Al Donahue band managed to cut a few sides for an independent recording company in New York before the ban. The Donahue band is currently at the Totem Pole Ballroom.

Recent popularity poll conducted by radio station WHDH disc jockey Bob Eliot shows that Vaughn Monroe continues to be Boston's favorite, with Stan Kenton running a few votes behind. Last year Kenton didn't rank very high in this city, but it looks like Boston is getting on the Kenton band wagon this year.

Kenton Coming

At Symphony Hall, Frankie Laine and the Sam Donahue band have been booked for concerts, as well as Illinois Jacquet and Ella Fitzgerald. Best concert to come will be that of the Stan Kenton band which is set for February 15. This will be the first opportunity Bostonians have had to hear the Kenton band in a concert hall.

—Ray Barza

Lawrence Men Are Like Boss

(Jumped from page 12)

wife Tillie, at 8 Georges Road, New Brunswick, N. J. He studied under both his father and Fred Zimmerman of the New York Philharmonic during the 12 years he has been playing the bass. He joined the union in 1939 and holds cards in Locals 204 and 802. Piombi, also a photography bug, looks forward to the day when he will be able to do studio work and arranging. He likes the Kenton band and his favorite record is Ellington's *Bojangles*.

HOWIE MANN, drums, is the youngest member of the band. Twenty-year-old Howard Louis Tittmann has been playing drums for six years. He played in New York clubs before joining Elliot in September, 1947. Howie's home is in Glendale, Long Island, and he joined 802 in 1944. "I love progressive jazz and to play with progressive jazz musicians," says Howie. He collects progressive jazz records, especially Sarah Vaughan discs, with Herman and Gillespie also eagerly sought. Dave Tough is his idea of a good drummer. Howie's plans for the future include studio work and playing in small "cool" combos.

ROSALIND PATTON, vocalist, was one of the Band Busters and sang on the *Children's Hour* for eight years. Rosalind, whose real name is Roselyn Mae Piccurelli, is 22 and was a WAVE during the war. She likes the singing of Peggy Lee and Ethel Merman and her favorite record is Peggy Lee's *Why Don't You Do Right*. Rosalind's vocal range is from E-flat to G. Both Rosalind and Jack Hunter were coached vocally by Miniam Spier. Away from work, she likes water-color painting, hikes and ponies.

JACK HUNTER, vocalist, has also been with Elliot for a long time. His real name is John Averona; he's 25 and a Philadelphian. Jack's vocal range is from low F to high F. He admires Sinatra and Frank Parker, would someday like to do radio or theater work, as would Rosalind Patton. Jack is married and wife Marie lives at 820 Federal St., Philadelphia. He is a swimming enthusiast.

SAM SANTELL, road manager, is a Brooklynite who worked for George Paxton before joining the Lawrence band. He collects records, likes Morton Gould and Kenton's *Intermission Riff*.

NELSON RIDDLE, **FRANK HUNTERMARK**, arrangers. Riddle, who lives in Los Angeles, arranged the band's versions of *Rhapsody In Blue* and *Pine Apples*. Huntermark's outstanding arrangement, in Lawrence's opinion, is *Sympathy*.

Sopra Musical For Philly

New York—An all-Negro cast musical comedy, which Jolly Joyce, a Philadelphia agent, is lining up, was expected to go into rehearsal last month in Philly. Steve Gibson and his Red Caps, recent hits at the Last Frontier in Las Vegas, Nevada, are to headline in the show.

Stick paper? Down Beat will have it again starting February 25.

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 ver-G. Krupa
 in: Don't Be A
 oodman Sextet
 nce And-B.
 : June Comes
 ve: Cross Your
 4.5-43c
 A Siring of
 43c
 in Rhumba -
 ridge: It's the
 F. Sinatra-75c
 -Harry James
 The Grablown
 5.5-83c
 A Gal In Calico
 o Late To Pray
 Wichey - C.
 r Discouraged
 Four Chis -
 Loved You - H.
 Hush-A-Bye
 75c
 Tonight:
 y, Baby-B. D.
 Pal That Kiss
 c
 How Be The
 60c
 e: Your Sochi
 by & Jordan-
 aing Rainbows:
 o To-H. James
 The Thing We
 ur-F. Sinatra-
 arrie Serenade
 up A Boogie
 ay's Come Back
 3c
 ue Plata: Sure
 -75c
 Squeeze Me-
 nes River - T.
 e Got Me-W.
 mph Fah Fah-
 1-75c
 Patience - C.
 Boogie: That
 Jordan-75c
 Sing: Sent For
 ad-B. Goodman
 an: Midnight-
 rain: The Side-
 rk-D. Ellington
 Slam: Gills Me
 eri Trio-75c
 I'm Gaiting Sea-
 sey-53c
 Wild Root - W.
 Train to Come
 To-H. James-
 ve Us Leap-G.
 Wood But The
 Wayne King-43c
 Shuttin' The
 75c
 here I've Said It
 2-43c
 Boy and Girl:
 Gay-B. Good-
 3c
 Four Months:
 Kenton-43c
 Get Man's - T.

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Be-Bop Called Merely The Beginning Of A New Creative Music Form

By DAVE BANKS

Much discussion, pro and con, about be-bop has consistently overlooked the outstanding feature of its essential difference from other jazz—New Orleans, swing, etc. As the picture must be understood through a knowledge of the painter and his times, so must the approach toward modern jazz.

Music, essentially, is a social art—a group of interpretative artists creating together. Until orchestration was developed, instrumentalists were free to improvise, but with the advent of increasingly larger musical groups, this basic framework of all music—the original, creative musical thought, became the sole property of the composer, and the instrumentalist was relegated to the role of interpreter.

A breaking away—a revolution, if you please—from this rigid tenet was manifested by the early New Orleans groups in their collective improvisation—contrapuntal themes, developed spontaneously by the trombone and clarinet around the trumpet lead in first choruses, with the trumpet going into the background as the other instruments took their solo turn. Of course, the two-beat rhythmic background remained as the inheritance from the European musical tradition of first and third accents. Europe, essentially militaristic and social in the sense of "society," needed only those two beats for music to be marched or danced to, and as a result, the music created by the court composers fitted this rigid framework.

Big Bands & Riffs

With the advent of the big jazz bands, Henderson, Goodman, Basie, et al. the soloist was freer to develop his own spontaneous musical thought, with of course, the rigid "riff" background which characterized the music of the thirties. Free improvisation was still impossible as the backgrounds influenced the soloist tremendously and by their very inflexibility, prevented the soaring musical imagination which characterizes the jazz of today. The rhythmic base, however, had become fluid with the use of four-beats, and the harmonic structure was gradually broadening.

Any art form must reflect the thought and mores of its time. If jazz is a representative art form, and no expression has a more valid claim, then an understanding of the creative musician's psychological attitude toward the war must come about.

Reaction To War

Destruction, is, of course, completely horrible to the creative mind. The war, with its civilian bombings, destruction of races and cities, forced the musical imagination further into the infinite reaches of its expression—producing an increasingly revolutionary approach to music. Was music to be played simply for dancing, as a necessary adjunct to the sale of liquor—or was it time for a true artistic expression in jazz? This is the background of modern musical thought, for the vast majority of American musicians are employed as popular musicians, not in the hallowed halls of our symphonic associations where a relatively small musical library is played and replayed to death.

As the painter needs colors on his palette, as the writer needs words in his vocabulary, so does the musician need sounds with which to create. The breaking away from the standard harmonic sources was necessary if jazz musicians were to find new origins for their improvisation—new colors for their sounds.

Turn To Debussy, Etc.

Progressive musicians found such sounds in the strikingly different usage of harmonics employed by Debussy, Ravel, Delius,

Stravinsky and Richard Strauss, and an increasingly flexible use of accents in the vast Latin-American group of rhythms. With these added components to work with, improvised music—jazz, has come into the fruitful period we know today.

Another element which enters forcefully into the present-day picture is the saxophone. Practically unknown just a quarter of a century ago except as a vaudeville attraction, the development of this singularly inefficient instrument, with its need for complete control by the player, more so than in any other instrument, has increased the ranges of improvisation in a startling manner.

Assuming that you are not an unashamed wearer of the molybdenum leaf, upon what musicians do you place the purple mantle of leadership in jazz? Louis, of course, presented the trumpet in a thrilling manner—sounding the clarion call that drove musicians to a true use of their medium. His virtuosity, sincerity, and imagination set the standards that hundreds of thousands have sought to follow. But since Louis—who's inspired, and in the complete sense, directed the regions of jazz?

Hawk, Pres & Bird

I believe thoughtful study will convince that three saxophonists followed Louis as the important influences in jazz—Hawk, Pres, and Bird. Not only do they all play the saxophone, but all originated in one small area, around Kansas City. And now we must add sociology to psychology to completely grasp what's happening.

Missouri, as a typical Jim Crow "border state," is at least "out of the garrison" as Mezz puts it. Kansas City, on the western border, draws a tremendous amount of spirit from the "free" tradition of Kansas, home of John Brown and a militant center of anti-slavery since its first settlement. The Negro community of Kansas City naturally felt very strongly this sense of anti-discrimination—they are "so near and yet so far." And the music of Kansas City reflects this feeling.

KC's Twelfth St.

Kaycee in the thirties followed the "wide open" tradition of the other great jazz towns, New Orleans and Chicago. A solid mile of clubs, from Washington street past the Paseo, made Twelfth street the musicians' mecca of the depression era. Musicians, although poorly paid, were assured of steady work and an exchange of their musical ideas throughout the thirties.

From the area, after schooling in Kansas, came the subtle sensuousness of Coleman Hawkins' horn to star in the Henderson band and to influence musicians everywhere through his records.

To Kansas City came that other great tenorman, Lester Young, to

be the guiding solo spirit of the great Basie band, and to put forth his intensely personal melodic conception on their records.

Parker Followed

And from Twelfth and the Paseo, Eighteenth and Vine, came Charles Parker, listening to the wealth of musical expression that nightly burst forth from a hundred doorways, and learning his horn the hard way—by blowing it.

Having heard the creative peak of improvisation that backgrounded his early life, it was only natural that Bird should seek a radical expression. Strongly influenced by Lester in early stages, as shown by his records with Jay McShann, he found a kindred experimental spirit in the Hines band, Dizzy Gillespie, and shortly started the forceful, highly individual style that has entered into music labelled "be-bop."

Bop's Characteristic

I shall leave the dissection of be-bop to those more trained in the, to me, labyrinth passage-ways of harmony and atonality. However, it is chiefly characterized by flowing harmonic progressions, odd intervals, use of passing tones, and a wealth of melodic ideas, poured forth at first at tremendous tempo. The desire to put forth this radical expression at such speed indicates the dissatisfaction with existing forms which characterizes the whole school of bop, but as it mellows, so has the tempo. Of course, it takes a virtuoso to produce music at such speeds, and the very dynamism of its movement served to discourage all but the technically able from the beginning.

The Esquire editors, before the Condon cabal took over, once dwelt at some length on the emotional content of jazz, dividing the various musicians arbitrarily into rigid categories of feeling.

Protest At Music

Disagreeing with their conclusions, though not the idea generally, I find the prime expression of Bird's music to be protest—at existing music, society, and the world in general. The strange sequence of sounds on *Lover Man*, the last side cut before his breakdown, is, I think, the best example.

This protesting expression moves too fast for anything but basic rhythmic accents, the "bombs" which modern drummers drop to punctuate a musical statement. The drummer has become more than a mechanical metronome keeping time—he has become a percussionist, with a wide range of rhythmic sounds to add to the

(Modulate to Page 18)

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Anthony, Ray
2/19, h
Arnold, Fred
Feb. 2/12-3
Arnold, Arthur
Arnold, Murray
Cage, h
Averre, Dick
h
Back, Will (M
25-425, b
Banks, Dave (C
nc
Barnet, Charles
Barron, Blue
Kans. 2-28-3
Basic Count (C
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Becker, Denis
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Bean, Carl (O
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Benedict, Gard
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Bicknell, Marj
Blue, Bobby M
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Bradshaw, Tir
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Brandwynne, J
leas, Out 2
Brooks, Randy
Busse, Henry
Dale, Fla., n
Byers, Verne (C
39, b
Byrnie, Bobby

Calloway, Cab
Out 2/11, nc
Carle, Frankie
Out 2/22, h
Carlyle, Rums
Ky., Out 3/12
2/20-22, t
Carlyn, Tommy
4/4, b
Carpenter, Ike
Cal, h
Cavallaro, Car
Chester, Bob (C
Clarke, Buddy
nc
Clinton, Larry
Cobb, Arnett
14, nc
Coleman, Emil
h
Collins, Jimmie
Mo., h
Cool, Harry (O
Copper, Ed (P
Courtney, Del
3/29, b
Craig, Wally (C
Brookline, M
Cugat, Xavier
nc

DeFoe, Sal (P
N.Y., b
Devine, Gene (A
h
Dinofer, Dinny
Didone, Dick (C
Cal, h
Dolan, Bernie
Donahue, Sam
2/18-24, r
Donahue, Al (T
Mass, b
Dorsey, Tommy
Diak, Charles
Ala., nc
Dunham, Sonny
3-17, b

Eberle, Ray (D
bus, O., Out
Ellington, Duke
12-18, t (Reg
(Riverdale) M
Everette, Jack

Featherstone, J
Springfield, D
Fields, Herbie
2/11, t
Fields, Shep (C
2/25, h
Fisk, Charlie (A
3, h
Fitzpatrick, Ed
Francisco, h
Foster, Chuck (C
Fraser, Jacques
Fugmann, Ted (C

Garr, Jan (B
Garr, Glenn (C
edo, O., h
Gillespie, Dizzy
Glidden, Jerry
Golly, Cecil (O
Gomez, (Troquo
Ky., nc
Grant, Bob (V
Gregg, Wayne
Springs, Ill.
Guizar, Tito (P

Hampton, Lion
2/12, t
Harps, Daryl (C
Ill., nc
Harris, Ken (B
3/4, h; (Wash
port, La., in 3
Hawkins, Erkin
Hayes, Carlton
Rouse, La., n
Hayes, Sherman
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Herman, Woody
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20-22, t
Higgins, Dale (C
wardburg, Mi
Rozard, Edy (C
2/22, t

Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Glasser), 745 Fifth Ave., NYC; FB—Frederick Bros. Corp., REO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., REO Bldg., NYC; McC—McCormack Music Corp., 1011 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; RFO—Harold F. Orlay, 684 W. Madison Ave., NYC; WMA—William Morris Agency, REO Bldg., NYC; Mus-Art, 268 E. Wabash Ave., Chicago.

Anthony, Ray (Claridge) Memphis, Out 2/19, h.
Arlene, Fred (Brook) Miami Beach Fla., 2/13/10, nc.
Arlene, Alice (Immature) Dayton, h.
Arnold, Murray (Palmer House) Chicago, h.
Averre, Dick (Gibson) Cincinnati, h.
Back, Will (Melody Mill) Chicago, 2/15-25, b.
Banks, Dave (The Pit) Jackson, Tenn., nc.
Barnel, Charlie (On Tour) MCA Barron, Blue (Orpheum) Wichita, Kan., 2/26-31, t.
Basic Count (Regal) Chicago, Out 2/12, t. (Howard) Washington, 2/20-25, t.
Becker, Denny (Sky View) Dallas, Out 2/15, nc.
Bean, Carl (On Tour) McC Bell, Curt (Wardman Park) Washington, h.
Benedict, Gardner (Netherland Plaza) Cincinnati, h.
Beneke, Tex (On Tour) GAC Bennett, Larry (Willard) Toledo, h.
Bicknell, Max (On Tour) FB Blue, Bobby (Banki Ely, Nev. nc Bolton Vaughn (NCO) Fort Riley Out 5/30.
Bradshaw, Tiny (Apollo) NYC, Out 2/12, t.
Brandwynne, Nat (Beverly) New Orleans, Out 2/21, nc.
Brooks, Randy (On Tour) GAC Buase, Henry (Colonial Inn) Hollendale, Va., nc.
Byers, Verne (Rainbow) Denver, 2/24-29, b.
Byrne, Bobby (On Tour) GAC
Calloway, Cab (Hi Top) Chester, Pa., Out 2/11, nc.
Carle, Frankie (Pennsylvania) NYC, Out 2/22, h.
Carlyle, Russ (Trocadere) Henderson Ky, Out 2/13, nc. (Miller) Gary Ind., 2/20-22, t.
Carlyn, Tommy (Trianon) Chicago, Out 4/4, h.
Carpenter, Ike (Trianon) South Gate, Cal., b.
Cavallaro, Carmen (On Tour) MCA Chester, Bob (On Tour) Mus-Art Clarke, Buddy (El Morocco) Montreal, Cal., h.
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 (On Tour) WM Cosper, Hal (Flame) Duluth, Minn., b. Courtney, Del (Arcade) Chicago, 2/24-27/29, b.
Craig, Wally (Ye Olde Tavern) West Brookfield, Mass.
Cugat, Xavier (Ciro's Hwd.) Out 3/2, nc.
DeFoe, Sal (Pine Point) Newburgh, N.Y., b.
Devine, Gene (Armory) Lansing, Mich., b.
Dinofer, Denny (Ball) NYC, nc.
Dillmore, Dick (El Rancho) Sacramento, Cal., h.
Dolan, Bernie (Larue) NYC, nc.
Donahue, Sam (Kovak) Washington, 2/18-24, r.
Donahue, Al (Totem Pole) Auburndale, Mass., b.
Dorsey, Tommy (On Tour) MCA Drake, Charles (Club 241) Pheux City, Ala., nc.
Dunham, Sonny (Roseland) NYC, 2/19-3/17, b.
Eberle, Ray (Deahler-Wallick) Columbus, O., Out 2/20, h.
Ellington, Duke (Palace) Cleveland 2/12-18, t. (Regal) Chicago, 2/20-26, t. (Riverside) Milwaukee, 2/27-3/4, t.
Everette, Jack (On Tour) McC
Featherstone, Jimmy (Lake Club) Springfield, Ill., 2/18, nc.
Fields, Herbie (Adams) Newark, Out 3/11, t.
Fields, Shep (New Yorker) NYC, In 2/25, h.
Fink, Charlie (Ansey) Atlanta, 2/16-13, h.
Fitzpatrick, Eddie (St Francis) San Francisco, h.
Foster, Chuck 1400 (Club) St Louis, nc.
Fosse, Jacques (China Doll) NYC, nc.
Fugmann, Ted (Dixie) Wayland, Mich., b.
Garber, Jan (Biltmore) L.A., h.
Garr, Glenn (Commodore Peitz) Toledo, O., h.
Gillespie, Dizzy (On Tour) MG Glidden, Jerry (Congress) Chicago, h.
Golly, Cecil (On Tour) FB Gomez (Iroquois Garden) Louisville, Ky., nc.
Grant, Bob (Versailles) NYC, h.
Gregg, Wayne (Oh Henry) Willow Springs, Ill., Out 2/15, b.
Guizar, Tito (Palace) San Francisco, h.
Hampton, Lionel (Strand) NYC, Out 2/12, t.
Harpa, Daryl (Lake Club) Springfield, Ill., nc.
Harris, Ken (Biltmore) Atlanta, Out 3/4, h. (Washington-Youre) Shreveport, La., In 3/8, h.
Hawkins, Erskine (On Tour) MG Hayes, Carlton (Tropicana) Baton Rouge, La., nc.
Hayes, Sherman (Martini) Chicago, h.
Henderson, Skitch (Stevens) Chicago, h.
Herman, Waddy (Palladium) Hwd. b. Hill, Tiny (Paramount) St. Louis, In, Out 2/12, t. (Orpheum) Omaha, 2/13-18, t. (Paramount) Waterloo, Ia., 2/20-21, t. (Capitol) Davenport, Ia., 2/24-28, t.
Huggins, Dale (Spanish Terrace) Edwardsburg, Mich.
Howard, Ed (Commodore) NYC, Out 2/22, t.

Deadline for band listings for the Feb 25 issue is Feb 13. Send opening and closing date and name and location of the job. Single dates cannot be listed.
Hudson Dean (On Tour) WM Hutton, Ina Ray (Click) Philadelphia, 2/16-22, r.
International Sweethearts (On Tour) ABC
Jacquel, Illinois (On Tour) MG Johns, Al (Dragon Grill) Corpus Christi, Tex., nc.
James, Don (Post Lodge) Larchmont, N.Y., h.
James, Harry (Aragon) Ocean Park, Cal., Out 2/22, b.
Jensen, Jens (Hollywood) Kalamazoo, Mich., nc.
Jones, Henry (Pelham Heath Inn) NYC, nc.
Johnson, Buddy (On Tour) MG Jones, Spike (On Tour) MCA Joy, Jimmy (On Tour) MCA Jurgens, Dick (Casa Loma) St. Louis, 2/13-19, b. (Pennsylvania) NYC, 2/23-4/17, h.
Kaasal, Art (Blackhawk) Chicago, Out 2/12, t.
Laye, Sammy (Rajah) Reading Pa., 2/12-14, t. (Hippodrome) Baltimore, 2/19-25, t.
Kenton, Stan (Adams) Newark 2/26-3/1, t.
King, Henry (Maple Reno, h. Kirk, Andy (On Tour) ABC Knight, Kay (Little Forest) New Orleans, nc.
Kranzik, Jack (Rose Room) Rome, Ga., nc.
Krupps, Gene (On Tour) MCA
LaBrie, Lloyd (On Tour) GAC Lang, Billy (Coliseum) Lorain, O., b. LaSalle, Dick (Flamingo) Las Vegas, nc.
Lawrence, Elliot (Rajah) Reading Pa., 2/28-29, t.
Leighton, Bob (Donahue's) Mountain View, N.J., nc. (Pla-Mor) Kansas City, 2/26-3/10, b.
Levan, Phil (On Tour) Mus-Art Lewis, Ted (Last Frontier) Las Vegas, Out 2/14, h. (Bal Tabarin) San Francisco 2/19-28, nc.
Liberato, Roy (Terrace) New Orleans, nc.
Lombardo, Guy (Roosevelt) NYC, h. Long, Johnny (On Tour) GAC Lopez, Vincent (Taft) NYC, h.
Lunceford, Jimmie (On Tour) MG
Mann, Bernie (Knickerbocker Yacht Club) NYC
Martin, Freddy (Ambassador) L.A., h. Masters, Frankie (On Tour) MCA McCarthy, Fran (Bengalator) Tulsa, Okla., nc.
McCoy, Clyde (Click) Philadelphia Out 2/15, b.
McCreery, Howard (Washington) Indianapolis, h.
McIntyre, Hal (Roosevelt) New Orleans, Out 2/17, h.
McKinley, Ray (Roosevelt) New Orleans, In 2/18, h.
Meeker, Bobby (Rainbow) Denver 3/23-4/4, b.
Messer, Hank (Urbait) San Bernardino, Cal., h.
Miles, Dick (Bamboo Room) Augusta, Ga., h.
Milliner, Lucky (On Tour) MG Millner, Bill (Slapsy Maxie's) Hwd., nc. Moffitt, Deke (Hamilton) Washington, D.C., h.
Morgan, Russ (Biltmore) NYC, h.
Muroso, Ruddy (Meadowbrook) Cedar Grove, N.J., Out 3/6, cc.
Morton, Ray (Blackstone) Chicago, h.
Ochart, Kiki (Congress) Chicago, h. Olsen, George (Edgewater) Chicago, h. Olsen, Jack (On Tour) McC Overend, Al (Skyline) Billings, Mont., nc.
Palmer, Jimmy (Claridge) Memphis, In 2/20, h.

Panchito (Versailles) NYC, r.
Pastor, Tony (State) Hartford 2/13-16, t. (Click) Philadelphia, 2/23-28, r.
Paxton, George (Arcadia) NYC, b.
Peltz, Emile (Statler) Washington, h.
Phillips, Teddy (Aragon) Chicago, Out 2/22, b.
Pieper, Leo (Bill Green's) Pittsburgh, 2/15-26, nc.
Prima, Louis (Paramount) NYC, 2/11-3/9, t.
Pollack, Jacques (Continental) Cleveland, r.
Ponds, Ray (On Tour) FB Postal, Al (Hi) Hot NYC, nc.
Pruden, Hal (El Rancho Vegas) Las Vegas, h.
Ragon, Don (Music Box) Omaha, 2/16-22, b.
Reed, Tommy (Edison) NYC, Out 2/17, h.
Rich, Buddy (Apollo) NYC, 2/27-3/4, t. Robbins, Ray (Oh Henry) Willow Springs, W. In 2/18, b.
Rogers, Eddy (Last Frontier) Las Vegas 2/13-3/11, h.
Roman, Wally (Diana) Union N.J., nc. Russell, Luis (On Tour) ABC
Sandra, Joe (Muebach) Kansas City, h.
Sands, Carl (Oriental) Chicago, t. Savitt, Jan (Inug Manor) San Diego, Cal., h.
Scott, Raymond (On Tour) WM Sherock, Shorty (Arcadia) NYC, In 2/12, b.
Sherwin Twins (Sunnyside) NYC, b. Sherwood, Bobby (On Tour) MCA Slack, Freddie (Sherman) Chicago, Out 2/12, h.
Spencer, Earle (Mardi Gras) Culver City, Cal., Out 3/18, b.
Spivak, Charlie (Chase) St. Louis, 2/13-26, h.
Stabile, Dick (Slapsy Maxie's) Hwd., nc.
Stalup, Jack (On Tour) ABC Stone, Eddie (Belmont Plaza) NYC, h.
Straeter, Ted (St Regis) NYC, h. Strazek, Frank (Alpine Village) Cleveland, r.
Stuart, Nick (Schroeder) Milwaukee, Out 2/15, h.
Sudy, Joe (Bismarck) Chicago, In 2/16, b.
Sullivan, John (Melody Lane) Houston, Tex., nc.
Tappero, Tappy (El Club) El Cerrito, Cal., Out 4/1, nc.
Thornhill, Claude (On Tour) WM Towne, George (On Tour) MCA Tucker, Orrin (Casa Loma) St. Louis, Out 2/12, b. (Schroeder) Milwaukee, 2/17-3/7, h.
Valdes, Maguelito (Chase) St. Louis, Out 2/12, h. (Martinique) NYC, In 2/13, nc.
Van Gaiwood (Statler) Buffalo, Out 2/29, h.
Vincent, Lee (Granada) Wilkes-Barre, Pa., b.
Vines, Henry (Terrace) Newark, b.
Wayne, Phil (Carlton) Washington, h. Wason, Hal (Riviera) Dinner Club) Corpus Christi, Tex., nc.
Weems, Ted (On Tour) MCA Weldon, Sonny (Biltmore) NYC, h.
Welk, Lawrence (Chase) St. Louis, 2/27-11, h.
Williams, Griff (Mark Hopkins) San Francisco, h.
Williams, Lee (Rainbow) Denver, 3/2-14, b.
Winder, Hank (Rainbow) Denver, 3/10-22, b.
Winslow, George (Melody Mill) Chicago, Out 2/21, b.
Wright, Charlie (Victoria) NYC, h.
Young Glenn (Sheraton) St. Louis, h. Young Marshall (Ansey) Atlanta, Out 2/17, h.
Zarnow, Ralph (KCB) Des Moines, Ia., nc.
Blocker, Bill (Favorite) San Francisco, nc.
Bosic, Earl (Club 845) Bronx, N.Y., nc. Brant, Ira (Leslie House) NYC, nc.
Broome, Drex (Blue Spruce) Colorado Springs, Colo., r.
Brown, Scooby (Hillman's) White Plains, N.Y., nc.
Buckwalter Trio, Junior (Nardia) Chicago, cl.
Cassato Quartet, Sam (Aurora) Aurora, Ill., h.
Coke Trio King (Royal) Baltimore, Out 2/12, t. (Oriental) Chicago, In 2/19, t.
Chilton, Herman (Ciro's) NYC, nc. Condon, Eddie (Condon's) NYC, nc. Curbelo, Jose (Roadside) Brooklyn, N.Y., nc.
Dardanelle (Madison) NYC, Out 2/16, h. Debuties (Sleepy's) Kenosha, Wis., nc. Deep River Boys (Palomar) Vancouver, B.C.
Deutsch, Emery (Ritz-Carlton) NYC, h. Downs Trio, Evelyn (Club 66) NYC, nc. Durn Quartet, Constance (Esquire) Indianapolis, cl.
Dunlap Trio, Ray (Dumping Hill) Rochester, N.Y., r.
Duran, Mike (Cappabana) NYC, nc. D'Varga (Ciro's) Hwd., nc.
Eckstrand, Ray (The Den) Sunnyside, N.Y., nc.
Eldridge, Roy (Downbeat) Boston, nc. Evans, Doc (Bee Hive) Chicago, nc.
Ferguson, Danny (Thomas Jefferson) Tampa, Fla., h.
Filane, Chiodines, Robert (Seven Gables) New Haven, Conn., nc.
Five Salted Peanuts (Lee's) Lincoln, Ill., Out 2/29, nc.
Five Spaces (Santa Rita) Tucson, Ariz., 2/10-3/8, h.
Four Top Hatters (Four Hills) Newark, N.J., Out 3/7, nc.
Ford, Rocky (Palladium) East St. Louis, Ill., nc.
Four Jills of Jive (Crown Propeller) Minn., nc.
Franks, Joe (Kilbourn) Milwaukee, h.
Getz, Eddie (Stage Door) Milwaukee, nc.
Gibson's Red Caps, Steve (Last Frontier) Las Vegas, h.
Goddard, Ted (Downbeat) Boston, nc. Gomez, Albert (Chateau Crillon) Philadelphia, In 2/17, nc.
Gonzalez, Leon (Town Casino) Chicago, cl.
Gross, Walter (Cesar's) L.A., Out 2/17, t.
Guarnieri, Johnny (St Regis) NYC, h.
Hall, Edmund (Cafe Society Downtown) NYC, nc.
Harmonicals (Nicollet) Minneapolis, h.
Hi Hatmen, Toot (Guffy's) Bowling Green, Ky., nc.
Hodes, Art (Jimmy Ryan's) NYC, nc. Hoffman Four, Ray (Crystal Inn) Bakersfield, Cal.
Hopkins, Claude (Wally's Paradise) Boston, nc.
Hyams, Margie (Hickory House) NYC, nc.
Ink Spots (Bowery) Detroit, 2/16-22, nc.
Jenkins, Duke (Ron Roi) Canton, O., Out 2/20, nc.
Jenny, Bob (Castle) Riverside, N.J., nc.
Jones, Jimmy (Onyx) NYC, nc. Jordan, Louis (Golden Gate) San Francisco, 2/25-3/2, t. (Lincoln) L.A., 3-11, t.
Kaathie Trio, Mary (Imig Manor) San Diego, Cal., In 2/10, h.
Kaminsky, Max (Village Vanguard) NYC, nc.
Kirby, John (Sherman) Chicago, 2/13-3/11, h.
Knapp Trio, Johnny (The Barn) Kings-ton, N.Y., nc.
Knapp, John (Sherman) Chicago, 2/13-3/11, h.
Knapp Trio, Johnny (The Barn) Kings-ton, N.Y., nc.
Lane, Rita (Zebra) Lexington, Ky, nc. Larson, Skip (Edgewater) Capitol, Cal., nc.
Lawsom Four, Jimmie (Rock) Lansing, Mich., nc.
Lecuna's Cuban Boys (Havana-Madrid) NYC, Out 3/10, nc.
Lewis, Sabby (Ebony) NYC, nc. Lopez, Jack (Palladium) NYC, b.
Mart, Frank (Colonial Inn) Hollendale, Fla., Out 2/18, nc.
Mel O Aires (Crest) Detroit, Out 2/20, cl. (Clover) Detroit, 3/1-4/1, cl.
McPartland, Jimmy (Capitol) Chicago, cl.
Miller Quintet, Sonny (Riviera) Palm Beach, Fla., nc.
Mooney, Joe (Triton) Rochester, N.Y., Out 2/21, h.
Morales, Nono (Meadowbrook) Cedar Grove, N.J., cc.
O'Brien and Evans (Goldmoor) Galesburg, Ill., cl.
Osborne, Mary (Dixie) NYC, h.
Ottis, Hal (Park Plaza) St. Louis, h.
Palmer, Jack (Holiday Inn) Farmington, L.I., N.Y., nc.
Paris, Jackie (Onyx) NYC, nc. Parker, Charlie (Three Deuces) NYC, nc.
Parson Sextet, Pat (Canadian Legion) Moncton, N.B., b.
Perito, Nick (Commodore) NYC, h. Pedro, Don (Hub Hill) Chicago, cl. Perkins Trio, Bob (Mombomb) Chicago, nc.
Pied Pipers (Oriental) Chicago, 2/5-10, h.
Raymond Ollie (Victory) El Paso, Tex., Out 2/28, nc.
Reese Quartet, Billy (Corinthian Room) Phoenix, Ariz., nc.
Riley, Mike (Swing Club) Hwd., nc. Roble, Chet (Rocket) Chicago, nc. Rollins, Adrian (Piccadilly) NYC, h. Roth Trio, Don (Pelican) Shreveport, La., nc.
Rose, Hal (Blue Mirror) Newark, N.J., nc.
Russell, Artie (New Kenmore) Albany, N.Y., h.
Sage, Frank (Bell Garden) Bell Gardens, Cal., nc.
Satan Buddy (Mardi Gras) Miami, Fla., nc.
Savage Quintet, Johnny (Rainbow Grill) York, Pa.
Scott Trio, Bee (Gladys) Sunnyside, L.I., N.Y., cl.
Scott, Raymond (Rag Doll) Chicago, Out 2/29, nc.
Sully, Larry (Ambassador) NYC, h. Smith, Van (Pierre) NYC, h. Stanton Trio, Eddie (Hwd Showplace) Miami, Fla., nc.
Stubby, Captain (Village Barn) NYC, nc.
Stuart Orchestre, Al (Turin Inn) St. Louis, Mo., nc.
Thompson Trio, Bill (Neptune) Washington, nc.
Three Flames (Royal Road) NYC, r. Townsman Trio (Don French's) Boise, Idaho, nc.
Travers, Vincent (Latin Quarter) NYC, nc.
Turner Bill (Kentucky Club) Chicago, cl.
Two Jax And A Jill (Majestic) Lake Placid, N.Y., h.
Ventura, Charlie (Blue Note) Chicago, nc.
Vera, Joe (Sheraton) Chicago, h. Vinson, Eddie (Bongal) Washington, Out 2/12, nc.
Wiggins, Eddie (Jump Town) Chicago, nc.
Young, Lester (Washington Social Club) Seattle, Out 2/17, nc.

Combos

Abbey Trio, Leon (Harry's) Chicago, cl.
Allen, Red (Frobes Show Bar) Detroit, nc.
Bal-Bal Three (Don French) Boise, Idaho, cl.
Barattini, Bill (French Casino) New Orleans, nc.
Bass, Ted, Lenny (New Broadway) Baltimore, h.
Bechet, Sidney (Jazz Ltd.) Chicago, nc.
Kaathie Trio, Mary (Imig Manor) San Diego, Cal., In 2/10, h.
Kaminsky, Max (Village Vanguard) NYC, nc.
Kirby, John (Sherman) Chicago, 2/13-3/11, h.
Knapp Trio, Johnny (The Barn) Kings-ton, N.Y., nc.
Knapp, John (Sherman) Chicago, 2/13-3/11, h.
Knapp Trio, Johnny (The Barn) Kings-ton, N.Y., nc.
Lane, Rita (Zebra) Lexington, Ky, nc. Larson, Skip (Edgewater) Capitol, Cal., nc.
Lawsom Four, Jimmie (Rock) Lansing, Mich., nc.
Lecuna's Cuban Boys (Havana-Madrid) NYC, Out 3/10, nc.

Singles

Allen, Melba (Town House) Albany, Ariz., Out 3/1, nc.
Anderson, Wally (Silver Spur) Phoenix, Ariz., Out 3/1, nc.
Baker, Belle (Harem) NYC, nc.
Brook, Hadden (Onyx) NYC, nc. (Royal) Baltimore, In 2/20, t. (Apollo) NYC, In 2/27, t.
Butterfield, Billy (Nick's) NYC, nc. Carpenter, Thelma (Apollo) NYC, 2/13-19, t.
Churchill, Savannah (Royal) Baltimore, Out 2/12, t. (Emerson's) Philadelphia, 2/16-22, nc.
Cornbucks, Little Miss (Blue Note) Chicago, nc.
Dale, Virginia (Zebra) Lexington, Ky., nc.
Davis, Martha (Sardi's) Hwd., nc.
DeHart, Bill (Ruban Bleu) NYC, nc.
Duncan, Hank (Nick's) NYC, nc.
Eckstine, Billy (Red Feather) Hwd., Out 3/7, nc.
Edwards, Joan (Copley-Plaza) Boston, Out 2/17, h.
Fitzgerald, Bill (Ball) Washington, Out 2/14, nc. (Billy Berg's) Hwd., 2/18-3/16, nc.
Greene, Mimi (Flamingo) Las Vegas, Out 2/25, h.
Hardiman, Johnny (Ardens) Chicago, cl.
Haywood, Eddie (Blackshear's) San Francisco, Out 2/13, nc. (Billy Berg's) Hwd., 2/18-3/18, nc.
Horne, Lena (Latin Quarter) Boston, nc.
Jackson, Cliff (Cafe Society Downtown) NYC, nc.
Lane, Frankie (Bowery) Detroit, In 2/21, nc.
Lewis, Meade Lux (Onyx) NYC, nc.
Liberace (Statler) Buffalo, h.
Lutcher, Nellie (Chase) St. Louis, 2/13-3/4, h.
Mills, Sinclair (Argyle) Chicago, nc.
Niesen, Gertrude (Florentine Gardens) L.A., Out 2/22, nc.
Palmer, Gladys (Tajana) Cleveland, nc.
Prof. Edith (Versailles) NYC, nc.
Raye, Martha (Latin Quarter) Miami Beach, Out 2/21, nc.
Stallings, Evelyn (Jump Town) Chicago, nc.
Starr, Kay (Slapsy Maxie's) Hwd., nc.
Torne, Mel (Triton) Rochester, N.Y., 2/15-21, h. (Frontier) Denver, 2/27-3/4, nc.
Tucker, Sophie (Beechamber) Miami Beach, nc.
Tyler, Ann (Balton Square) Cleveland, h.
Vaughan, Sarah (Forest Park) St. Louis, 2/13-3/4, h.
Slick paper? Down Beat will have it again starting February 25.

Man With The Beard Doesn't Like Dizzy



Portland, Oregon—Ross City Stompers, new west coast jazz group experimenting with Dixieland instrumentation, during rehearsal in studios of KEX, Portland's ABC affiliate. Personnel (left to right): George Bruna, trombone (KEX musical director); Axel Yala, drums; Bill Pavia, clarinet; Monte Ballou, guitar; Don Kinch, trumpet; Hank Wales, bass; Larry Dufresne, piano, and Bob Short, trumpet. Group, recently presented in jazz concert here, features such oldies as Ostrich Walk, Jazz Band Ball, etc.

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Waring Contract Renewed

New York—Fred Waring's contract for sponsorship of his Tuesday and Thursday morning shows over NBC was picked up by the American Meat Institute for an additional 52 weeks effective with the show of January 13.

Tenorist Terry Beats Jam Ban

New York—If the union rules say a guy can't jam with one of his favorite groups there are other ways of getting kicks. **Pete Terry**, former Ray McKinley tenorman, found that out.

Sitting in at an all-day Raymond Scott rehearsal, Pete apparently pleased the leader very much. At the end of the practice session, Scott called Terry aside and started to talk terms.

"Oh, I don't want to join the band," interrupted Terry. "I'm going to stay in town. But I sure enjoyed playing with you."

Capsule Comments

New York—Jerry Wald brought his band into the Paramount to play three instrumental numbers and help out by accompanying a series of personalities like Andy Russell, Helen Forrest, Dick Wesson and a dance team. As the band went into its second tune, *Temptation*, the native sitting behind us remarked, "That guy don't need no band, he does everything himself." Which would sort of indicate that Jerry is at the mike with his clarinet practically all the time. The kid was almost right. Band has six strings, three trumpets, two trombones, a tenor sax and three rhythm. Biggest number was its third, the Klachaturian *Sabre Dance*. Helen Forrest, in excellent voice, scored biggest with her encore, *Sunny Side of the Street*, despite the whistling accompaniment of the native behind us. She had to beg off. Russell, still suffering a little throat trouble (he'd been operated on in Hollywood a couple of weeks before), went over big but he's been heard in much better voice. His comedy routines with Wesson are a surprise and a treat.

New York—Noble Sissle came back to his public, which must be quite old after so long an absence, giving his band a one-week workout at the Apollo theater. For the past few years Sissle has been at Billy Rose's Diamond Horseshoe night club. Band is made up of five saxes, three trumpets and three rhythm. After such a long stint at the Horseshoe it is only natural that the crew should shine unusually well in the way it handled music for acts on the bill. On its own, the band scored strongest with a boogie woogie original. Vocalist Katherine Graves was featured with the band, giving a refreshing treatment to *The Gentleman Is a Dope*. King Cole Trio headlined the bill and, as was to be expected, tore down the house.

New York—His So You Want To Lead a Band contest gets the spotlight during Sammy Kaye's show at the Capitol. However, when not engaged watching the baton of an amateur, the band manages to entertain its audience with typical Kaye-and-choir numbers, with good musical comedy injected by tenor man Chubby Silvers on *Too Fat Polka*.—Jeg.

Baker Will Come Back With Mixed PH Band

New York—Josephine Baker, American toast of the Parisian musical stage for so many years, is planning on bringing a mixed band with her when her new musical revue opens on Broadway.

Seven 602 men journeyed to Boston for a three-week try-out run of the show. Vagabond New Yorkers are Bob Kennedy, trumpet; Cutty Cutshall, trombone; Pete Terry, Bill Vitale, John Hardy, Romeo Penque, saxes; Bernie Addison, guitar. Additional men will be added in Gotham.

Holmes in For Jerome

New York—Henry Jerome and his orchestra finished their engagement at the Pelham Heath Inn last month with Alan Holmes and his crew moving in as replacements. Holmes' outfit has played at the Tavern on the Green, New York; the Copley Plaza, Boston, and the Wardman Park Hotel, Washington.

Ex-BGor Spots Trio

New York—Ray Eckstrand, CBS staff clarinetist, is doubling week-ends with his own trio at the Don, Queens Boulevard, Long Island spot. Sanford Gold, piano, and Ralph Yanuzzi, bass, complete the threesome. Eckstrand is a Benny Goodman alumnaus.

Wayward Jazz Journals Type Cats As Neurotic

By COLLEEN HOEFER

Chicago—The statement "I can do anything you can do better than you can" produces emotions akin to those gleaned from a comparative study of jazz magazines—the ones which like to be thought of as quality publications as opposed to "trade papers," an epithet which they constantly throw at DOWN BEAT.

I have mused, without rancour or undue concern, for some time on the capricious critics featured by two gazettes, which I shall refer to henceforth as the *Boppers Bible* and the *Fig's Folly*. But I haven't felt any great urge to speak my mind on the subject. Like the *White Queen* said to the *Red Queen* about Alice, "She's in that state of mind that she wants to deny something — only she doesn't know what to deny." I have now decided what I want to deny.

The last issue of *Fig's Folly* devotes considerable space to a melange of idiocy entitled *The Development of Awareness of Popular Jazz Music in the Individual*. The title alone is enough to scare hell out of anyone. This masterpiece of poor taste purports to be a psychological case history of fifty jazz enthusiasts. For instance, "Case No. 41. T. Age 28. Mechanic. Father very nervous, mother hysteropathic. He is himself constitutionally nervous and suffered from enuresis until his seventeenth year. As a child was frail. Etc. Etc."

Equally Nuts

And, a second 'r instance — "Case No. 23. M. L. Music Librarian. Father violinist. Mother singer. No history of nervousness. Etc. Etc." Any casual reader of *Fig's Folly* knows right now which case history belongs to the guy who likes be-bop and which belongs to the enlightened aficionado of New Orleans. This work of art concludes with the statement: "Only rarely does one find a person of poorly developed musical awareness enjoying New Orleans music. In cases where the individual has had no previous musical awareness and the mentality is adolescent or juvenile, the modern swing and be-bop music has its greatest appeal. The author's studies have shown that in the cases of truly primitive individuals the attraction to New Orleans Jazz was instinctive."

SEE—be-boppers are juvenile and adolescent, New Orleans lovers are primitive and instinctive. And Kraft-Ebing turns over in his grave tonight.

Sad Satire

There are those who insist that the above-mentioned story is very broad satire. Could be, but if it is, proper interpretation would show that the Philistine *Fig's Folly* is kidding its own editorial policy. It's hard to believe it isn't satire—nobody can be as stupid as the author of the piece would appear. On the other hand—it's almost as hard to believe the magazine has enough of a sense of humor to print a satire on itself.

But let's hop over the publication fence and repose in the lap of the *Bopper's Bible*. Here we find another excursion into the realms of higher thought. A fable by Diderot concerning the song of the cuckoo and the nightingale with the jackass as judge. This concludes with the editorial comment "... so Diderot's jackass chose the melodic music of the *Moldy Fig*, 'cuckoo, cuckoo, cuckoo, cuckoo,' in preference to the nightingale's 'most daring modulations.' Thus will jackasses vote every time. A most interesting little moral tale."

Invective Idiocy

The incredible casuistry apparent in each of these examples shows that the editors of these magazines and their followers need a thorough mental housecleaning. I say examples because it is impossible to pick up a single issue of either publication without finding at least one in-

stance of invective directed at the other group. Anyone close to the jazz world knows that this attitude descends down through the ranks of both groups. Character assassination is a commonplace thing, in no other field that I can think of is there such widespread malevolence, scurrility, venom and diabolic fulmination against those who think differently.

The positions of New Orleans music and be-bop are reconcilable, anyone who says they aren't is either a liar or a fool. Both are legitimate folk arts. New Orleans music is limited by its form to remain static in structure, but further development within the form is possible and advisable. Be-bop is only part of a constantly changing and progressing tangent reflecting emotional and intellectual variations among the musically literate common people of this country.

Housecleaning Needed

If those, who, by predisposition cannot respond to New Orleans music, are interested in the further development of so-called be-bop, they will let the New Orleansans severely alone and concentrate on their own choice of folk art in an attempt to improve and perfect each detail of technique and feeling and form.

If those, who, by predisposition cannot respond to the Modern trend, are sincerely interested in the development and growth of interest in New Orleans music, they will cease to heap vituperation on the heads of others and the legitimate critics expect the musicians and their critics from their own fields.

In short, the camp-followers of each school are in the position of a couple of lousy housewives, each so busy criticizing the other's slovenliness that she hasn't time to clean up her own house.

Ed. Note: Actual names of the publications discussed herein are not available upon writing. We haven't the slightest idea who Mrs. Hoefler is talking about.)

Morgan Trio Excites S. F.

San Francisco—The Five Bits of Rhythm, which kept the Say When jumping most of the last six months, have moved to the Hyde Cal Club.

Trio Excites

The Loumel Morgan Trio at the Actor's Club has been causing a lot of comment here; scribe Herb Caen, the Winchell of the West, plugs them a couple of times a week.

Herbie Caro and his Five Be-Boppers (it says on the poster) are playing at the Club Lashon. Band is billed as "From 52nd Street ... New Progressive Jazz". What next?

Ory, McVee Stay

Jack Meskivins McVee continues at the El Borracho; Kid Ory at the New Orleans Swing Club where Andy Anderson's band has been replaced by the Sam Allen Trio and the admission and minimum charge dropped.

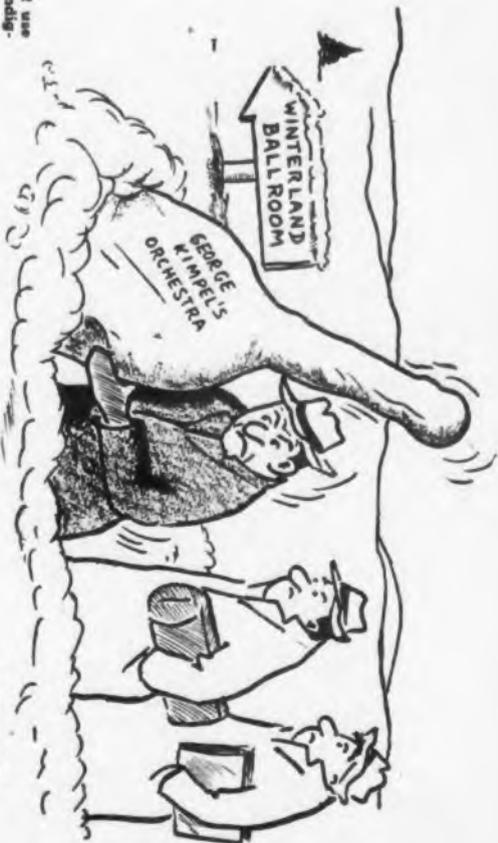
Pony Poindexter has been knocking all the local hipsters out with his fine alto playing at Jack's. Singer George Bledsoe, who can play bass any time too, has been getting lots of local attention recently. Understand he's slated for a build-up via radio locally.

— Ralph J. Gleason

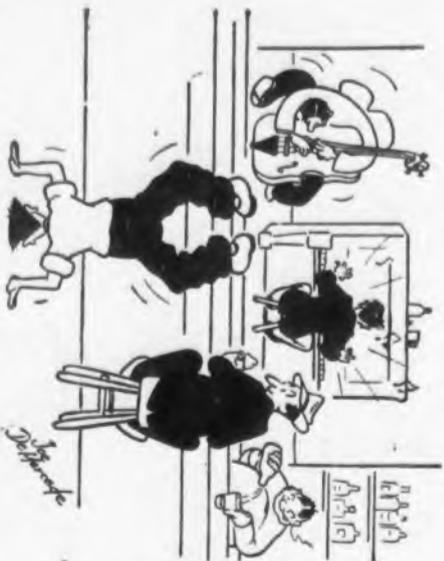
You asked for it, and we are going to give it to you on February 25!



(News Item)—Exponents of the "new sound" in music protest use of re-hop, be-hop and hop as a description for their art. "Too undig- nified," claimed a prominent spokesman for the group.



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DOWN BEAT

MUSIC NEWS FROM
COAST TO COAST



**FEB. 11
1948**

• • •

*Scott Jinks
Big Bond*

(See Page 1)

• • •

*World Music
Fair Planned*

(See Page 3)

• • •

*Petrillo Wins
D. C. Converts*

(See Page 2)



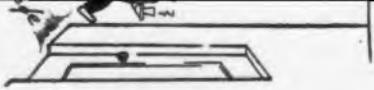
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