Studio Job Scramble Subsiding



VOL. 15-NO. 21

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BG Plans Tour For New Band

New York—Very much the business executive, Benny Goodman, playing the role of his own personal manager for the first time in his career, has been engaged busily behind a huge desk and a battery of phone buttons reorganizing his large band.

As vague as ever in giving out definite information, Benny was noncommittal on practically everything except the fact that it will be a big outfit and will begin touring under the MCA banner early in November.

Gray Tenor Set

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Wardell Gray is set for a tenor chair
but, at press time, that was the only
definite placement.

Benny was shopping for new vocalists and thumbing through long lists of
sidemen's names, both new kids and
established players, and was getting set
for a two-week rehearsal period which
should be getting under way as this
issue hits the streets.

Seeks Girl Singer

Benny had expressed an interest in getting an established girl singer with band experience and reputation, someone of the Fran Warren caliber, but was understood to be open to all comers later, just as long as the girl is a good rhythm singer.

few dates around the New York area, t Manhattan, then head west. Most the starting dates probably will be

Jan Savitt, Tophatter Ork Leader, 39, Dies

Los Angeles—Jan Savitt, who managed successfully to combine strings and swing in his band as well as in his own career, died of a cerebral hemorrhage while traveling near Sacramento late the night of October 3. He was 39.

Savitt, whose home recently has been in North Hollywood, was born in Petrograd, Russia. His father, leader of the Imperial Regimental band under Czar Nicholas, brought his family to America when Savitt was less than 2 years old

Studies Violin at 6

Studies Violin at 6

He began violin study at 6, and at one time was a pupil of Carl Flesch. Savitt received a scholarship to the Curtis Institute of Music, and joined the Philadelphia Symphony at 16. He studied conducting under Artur Rodzinski and Fritz Reiner.

In 1935 Savitt became musical director of station KYW in Philadelphia, where he organized the Tophatters and adopted the shuffle-rhythm style long identified with his band.

When he left radio work in about 1938, the Tophatters formed the nucleus of his dance band. Among Savitt's own compositions were the popular 720 in the Books and Now and Forever.

Cuts Band Down

Cuts Band Down

Last March, Savitt cut his band down to eight, called it a "swing chamber music" type of unit, with a big band sound and fine for the hotel dates he seemed fondest of playing. Savitt married his onetime vocalist

Savitt married his onetime vocalist and secretary, Barbara Stilwell, in 1940, and they had two daughters.

Ian Savitt

Thornhill Returns: Rehearsing Vets

New York — Claude Thornhill, reorganized and rehearsing here following his return from a three-month vacation, begins a two-month tour of one-niters at Lehigh university October 29.

The band will have the same instrumentation as his previous one with many of the former personnel returning. Included among the vets are Billy Exiner, drums: Barry Galbraith, guitar; Joe Shulman, bass; Al Langstaff, trombone; Sandy Siegelstein, French horn: Jerry Mulligan, baritone arranger: Gil Evans, arranger. and band boy Little Evans, arranger, and band boy Little Gate. Evans, all set to launch his own band, thought better of it and rejoined

Ventura Combo Slates Pre-Note One-Niters

Chicago—Immediately preceding his four-week date at the Blue Note here. Charlie Ventura and his combo will play one-niters at the armory in Pittsburgh, November 5; the auditorium in Cleveland November 6, and Devine's ballroom in Milwaukee November 7.

After his Chicago appearance, Ventura will play December 6 and 7 at the Club Hollywood in Madison, Wis. before opening December 9 at the Royal Roost in New York.

Spike Heads East

Hollywood—Spike Jones and his City Slickers, who returned here from a jaunt through the northwest to resume their Coca-Cola radio series, start their an-nual trek east January 10, touring the

Hollywood—The hectic scramble for steady jobs with the staff orchestras at the major movie studios, where the musicians have been working, if at all, on interim agreements since the expiration August 31 of all individual contracts, was just about over at this writing. Only Paramount, RKO, and Republic were "not quite set," as they put it.

The staff orchestras maintained by the independents were abolished as of August 31 (Down Beat, October 6).

Some Changes Extensive

thing certain is that this time

One thing certain is that this time very few musicians, if any, were able to hold out for and get guarantees of as high as \$15,000, as many did during the lush years. Almost all were mighty glad to sign on at the AFM's basic rate

Lee Young Out Drummer Lee Young, brother of ten-orman Lester and the only Negro musi-cian to hold a staff ork job here in the

Mel Powell with MGM

One

of so,900 a year

Reher, Joseph Di Tullio, Leonard Krupnick, Joseph Coppin, cellos: Vernon Bushway, Paul Gregory, Chico Rivera, basses; Luella Howard, Barbara Putnam, Sterling Smith, flutes; Edwin Kosinski, Gordon Pope, oboes; Don Christlieb, and Carl Jeschke, bassoons. Alfred Brain, Eugene Ober, French horns; Russ Cheever, Peyton Legare, William Ulyate, Gene Miller, Lyle Sharpe, reeds; James Heaton, Don Anderson, Edward Shiner, trumpets; Bill Atkinson, John Tranchitella, Dale Imes, trombones; Vic Berton. Paul De Droit, Richard Cornell. drums; Urban Thielman, piano, and Lois Craft, harp.

WARNER BROTHERS—Vic Aller, Some Changes Extensive

Signing of new tickets brought
changes that ranged from much shuffling of orchestra personnel at some studios to situations such as that at Warner
Brothers, where there are few new faces
and some of the musicians have been
on the contract staff for more than 15 years.

The movie musicians hail from such varied groups as the London String quartet (Cecil Bonvalot), the old Goodman sextet (Artie Bernstein) and the once famous Five Pennies (Artie Schutt.

wan, plano, and Lois Craft, harp.
WARNER BROTHERS—Vic Aller, orchestra manager; Dan Lube, Harry Zagon, Joseph Livoti. S. Ross, Martin Black, Howard Griffin, Baldassare Ferlazzo, Rene Hemery; David Berman, Sigmund Ziebel. Naomi Fischer, Hans Wippler, Aaron Bramer, Samuel Singer, violins.

Wippler, Aaron Bramer, Samuel Singer, violins.

Paul Robyn, Maurice Kekz, Carroll Cole, Christian Sprotte, violas; Eleanor Slatkin, Julian Kahn, Maurice Amsterdam, cellos; Artie Bernstein, Vic de Lory, basses; Leonard Posella, Robert Bladet, futes; Joe Casillas, Les Robinson, Archie Rosate, Art Fleming, Ted Krise, Percy Nichols, reeds; Liliane Lhoest, Lloyd Rathbun, oboes; Ray Nowlin, bassoon, and William Hinshaw, Walter Hornig, George Hoffman, Jacob Kessler, French horns.

Larry Sullivan, George Wendt, Al Harris, trumpets; Frank Sullivan, Hoyt Bohannon, Charles Cowpland, trombones; David Klatzkin, Norma Drury, pianos; Charles Calkins, George Beebe, drums; Gail Laughton, harp, and Richard Ehrecke, guitar.

COLUMBIA— Lindsay Simons, orcian to hold a staff ork job here in the movie business, disappeared from the lineup at Columbia. "I got a square deal from everyone at Columbia." said Lee. "They treated me line there. There was no race pressure involved in my leaving. Just one of those things."

ard Ehrecke, guitar.

COLUMBIA — Lindsay Simons, orchestra manager; Marshall Sosson, Scipione Guidi, Laura Griffing, Barton Gray,
Robert Gomberg, Eloise Roessler, Minna Sandler, William Weiss, Julian
Brodetsky, Lou Kaplan, violins; John
Fiasca, Morris Brenner, Dorothy Colton,
violas; Joseph Saxon, David Pratt,
cellos; Manny Stein, Nathaniel Gangursky, basses, and Archie Wade, Harry
klee, flutes.

Mel Powell with MGM

Mel Powell, ace piano soloist who rates high with many jazz fans, joined the MGM group. He is one of the few who is sure to have got an above-scale deal, and he also is permitted to do outside recording work.

In the studio orks are many musicians whose names were in the head-lines when the jazz and/or swing bands were making news a few years back. The lineups follow:

MGM — Mickey Whelan, orchestra manager; Lou Raderman, David Crocov, Sam Albert, Samuel Fiedler, Albert Vertchamp. Sarah Kreindler, Isadore Boguslawski, Jaime Overton, Joseph Barbary, Louis Limonick, Herman Seidel, Ernest Gill, Arthur Finston, Emanuel Moss, Otto Landau, violins.

Virginia Majewski, Reuben Marcus, Germaine Prevost, Morris Lederman, violas; William Vanden Burg, Alexander Borisoff, Fernand Lhoest, Alexander Bunchuk, cellos; Louis Previati, Herbert gursky, basses, and Archie Wade, Harry Klee, flutes.
Henri De Busscher, oboe; Harry Schuchman, English horn; George Smith, Henry Evens, Charles Butler, reeds; Robert Swanson, bassoon: Manny Klein, Vladimir Drucker, Shirle Goedike, trumpets; Eddie Kuczborski (Kusby), James Thomasson, Art Ginder, trombones; Leonard Wright, J. P. Williams, drums; Artie Schutt, piano; Laurette McFarland, harp, and Arthur Decker, French horn. violas; William Vanden Burg, Alexander Borisoff, Fernand Lhoest, Alexander Bunchuk, cellos; Louis Previati, Herbert Berman, Frank Kuchynka, basses; Hen-ry Woempner, Edward Freeman, flutes; Phil Memoli, oboe: D. H. McKenney, Henry Emerson, Gus Bivona, Emanuel Gershman, John Hacker, and Don Lod-lice, needs

rench horn.
UNIVERSAL - INTERNATIONAL -Max Rapp, orchestra manager; Erno eufeld, Carl Kalash, Henry Sugar, isa Minghetti, Ambrose Russo, Lou Veufeld.

AFM, AGVA Big Shots Still Taking Pot Shots

New York-The big shots over at the American Guild of Vari ety Artists and the big shots over at the American Federation of Musicians have been all but hurling rocks through each other's windows in their fight over who controls musicians who do things good standing of AGVA. While the AFM declares membership

tends that any person who sings, dances, recites, comeeds, does tricks, or just stooges on a stage or night club floor for pay should belong to

its union.

The AFM advises all its locals that its members shall not join AGVA without written permission of the musicians'

Previous Understanding

Previously, it was believed there was n understanding between the two perform any way they saw fit, in-sting only on nonplaying vocalists

ioning up.

AFM Chief James C. Petrillo didn't make the AGVA boys very happy with his recent edict and certainly gave them ao cause to amile when he admitted harmonica players to his union.

Harmonica players performing in theaters and niteries around the country heretofore had been members in

in its organization is not mandatory, most mouth organ players of any prominence jumped at the chance to become recognized musicians, immediately finding it necessary to drop their AGVA cards. The mixup was turned over to AFL

and east and parts of eastern

Two (2) Tubmen For Hamp

-Lionel Hampton's answer to the bongo or conga in a big band is two drummers! As he closed his recordbreaking two weeks at the Cotton club here, Hamp revealed that when he comes out of the south this fall, he probably will add

another drummer to his band, and Cal Tjader, young drummer current-ly working in a combo on Fillmore street, may be Hamp's selection at that time. Tjader sat in with Hamp several times at the Cotton club. He didn't know the arrangements, but he swung right into step easily.

his hands of the matter, preferring to stay out unless it was absolutely neces-sary and suggesting the AFM and

At press time, the merry-go-round still was going around.

Hamp Good Business

while. Turn-away crowds were regular at every show over the weekends and the joint always was packed for the late shows.

Ben Bailey, ex-Gillespie trumpet, flew in from Cleveland to join Hamp's trumpet section, giving Hamp nine brass—three trombones and six trum-

Hamp Good Business
Hamp's two weeks furnished the best business any local night club of that class has done in more than a little

off on a trip to Europe

Plays One-Niters

Hamp played one-niters in San Jose, San Diego, and Balboa before settling down to weekend dates at the Avadon in Los Angeles.

Beginning in October, Hamp will play 46 one-niters throughout the south, his first swing down there in seven years.

Mooney Signs Bass

New York—Joe Mooney replaced Gate Frega, bassist, who left the music business to join the priesthood, with Vinny Rucke.

Lena Horne On The Cover

Currently stopping the shows nightly at the Copacabana in Manhartan, the glamorous Lena Horne will close the engagement on November 3 and move to the Latin Casino in Philadelphia until November 21 when the songstress opens at the Latin Quarter in Boston. The pose on the cover is a photograph made in London during Lena's visit to England earlier in the year. She has tentative dates pending in Buffalo and Cleveland in December before returning to her home in Hollywood.

Same Beef

Washington, D. C.—During Guy Lombardo's run at the Statler hotel here last month, Olmsted's restaurant featured what it called Guy Lombardo Steak Royal.

A prominent Washington big shot ordered it but told the waiter in a voice that could be heard on the other side of town, "If this steak is as soggy as that guy's saxophone section, I'll throw the thing right in your face!"

Fast Buck Agents Crab Cab; S.F. Club Folds

San Francisco-Barney Deazy's Cotton club folded here Septem San Francisco—Barney Deazy's Cotton club folded here September 29, two-thirds of the way through a three-week contract with Cab Calloway at \$4.000 a week. Cab was paid for only the first week of his run, and the spot still owes him \$8,000 on the contract. Folding of this spot, one of the leading clubs in northern California since Deazy and Inv Weeber opened it last spring, is unfortunate because it consistently was bringing in top leight to the city.

DOWN BEAT

alent to the city.

Hampton played a successful two weeks there early in September, and deals were cooking for Sarah Vaughan. Billie Holiday, and possibly Dizzy Gil-lesnie.

Writing on the Wall

Writing on the Wall

It was obvious from opening night
on, however, that Cab's three weeks
were going to be tough. It got so bad,
it was embarrassing. Some of the blame
for lack of customers may be put onto
the \$1.50 door charge, but when an
agent sells an attraction here at \$4,000
that is booked to work a little later in
Long Beach for \$2,800, something
stinks.

How can the operator make it in small club anyway at \$4,000 a week? the first six days, Calloway didn't greenough to pay his salary. Deazy says.

Deazy and Weber tried to make a deal as soon as the handwriting on the wall became visible but were unsuccessful.

Cab Blameless

and he'll suffer more than anybody probably. He is putting on the same show he always put on and which was always good before. Cab himself is not to blame for this,

It's good now. He sounds great, and ht's good now. He soulted great, and his band is just as good as it ever was. He's still one of the greatest performers in show business, but his agents have het him into a position, in this town anyway, that won't do him any good.

"I have nothing against Cab. He's great," Deazy said, "but the bookers have got to get those prices down so everybody can make a buck and not try to sucker the last dollar out of you." He's

Killing the Goose?

Feeling in this town for some months now has been that the eastern bookers are killing the goose that lays the gold-en egg by pegging the prices too high on their attractions—so high that the clubs can't make it when they book them.

All that results is an immediate gain but not in this case), and a future bad

One night club owner learned fast last one night club owner learned rast last, year when he dropped about 40 grand in a couple of months. He'd still be buying talent from the bookers if they hadn't put him out of business because they were so hot for a buck right then.

Mrs. Nat Cole Robbed

Los Angeles—Mrs. Nat (King) Cole, the former Marie Ellington, was held up and robbed of \$400 while she and another woman were walking along a downtown street recently. Neither Mrs. Cole nor her friend was molested.

New York—Radio performer Ed Fitzgerald gave Morton Down-ey's friends a new chuckle when he labeled the tenor, "The All-American altar boy.

Carter Joins Osborne Trio

New York—Mary Osborne's trio again holds forth in the center of the circular bar at the Hickory House. Jack Pleis remains with her on piano, with Bob Carter, late of the Shelly Manne combo.

Trio still gets plenty of plaudits from the musicians about town, tradewise be-ing the best attraction the House has featured since the weatherman turned the heat on four months ago.

Vin Roddie, the lad who plays piano and tom tom at the same time, alternates with the Osborne trio.



Jody Missed Warren, Clary, Attends **Enthusiastic TD Opener**

New York—The Republicans evidently are out to get the votes of the music world. Twice since his nomination for vice president, clarinetist Earl Warren has attended the openings at the Hotel

orchestra have been signed to open at the Royal Roost for a four-week run October 28.

Woody canceled his Chicago Sherman hotel engagement because differences in musical policy.

Stevens Singles

Washington, D. C.—Singer Jody Miller, entered as this city's contestant in the Miss America competition, lost in the quarrer-finals. Jody's now back singing in the King Cole room.

Influence

Hollywood—Mrs. Frances Sims, mother of the Park Avenue Hill-billie, Dorothy Shay, has played a major part in her daughter's musical education. As Dorothy explains it, "My mother teaches me the correct way to sing. Then I mess it up a little to make it popular."

Three Deuces

Signs Jeffries

New York-The Three Deuces, 52nd

Pennsylvania, the only two since that eventful day in Philadelphia.

Herd Skips Sherman,
Signs For Roost Date

New York—Woody Herman and his orchestra have been signed to open at long days to sell the redocupted grilling grilling days to sell the redocupted grilling days to sell the redocupted grilling grilling

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ing down to ogle the redecorated grill and catch the rejuvenated TD outfit.

Capacity Crowd

A capacity crowd, including an unusually heavy number of nonprofessionals, made seasonal history by making this the biggest hotel grill room opening

as, made seasonal misory by making this the biggest hotel grill room opening of the year.

On the luminary side, there were, among others, Marie McDonald, Stuart Foster and Lee Castle, all TD alumni; band leaders Henry King, Johnny Long, and Buddy Moreno; film comedians Joe E. Brown and Danny Thomas, plus a scattering of familiar gril vocalists.

Dorsey worked at a feverish pace that kept him on the bandstand, first man on, last off, throughout the evening. Fired with new enthusiasm, perhapion the basis of his new hit, Until, he's like the guy we knew eight, nine, and ten years ago—except for the crewclipped grey hairs.

TD Shows Spirit

TD Shows Spirit

The leader's spirit has the desired contagious effect among the members of the band and, tired and beat though they were, they charged on to do right by the hoss and allow him properly to show off what most tradesters pr

show off what most tradesters present called the best band he's had since "the good old days" of almost a decade ago. Familiar Dorseyites Chuck Peterson, Charlie Shavers, Lucy Ann and Gordon Polk, Boomie Richman, and Lou Bellson all were at their regular posts, with a new vocal group imported from Canada adding a flashy touch at its debut. The English singing importee, Denny Dennis, scored a definite triumph on his long-awaited New York bow.

Library Gets Hypo

The TD library Gets Hypo

The TD library has been vitalized, with the band featuring plenty of new arrangements on both pop and standard tunes. If Marie, Song of India, and other Dorsey trademarks of a by-gone day were played, they were done during the dinner hour before our arrival. In line with this, however, we must admit we could stand having Tommy revive that arrangement be used to feature on Victor Herbert's March of the Toys, one of his own personal favorites

New York—The Three Deuces, 52nd Street jazz spot, scored a coup, signing Herb Jeffries for an engagement beginning October 28. The spot has been featuring only combos since departure of record-breaking Ella Fitzgerald, with the exception of a brief stand by Helen Humes seven weeks ago.

Jeffries appeared locally last season at the Blue Angel but should be more in his element among the habitues of the jazz spot who are more familiar the jazz spot who are more familiar with his climb via the band routes and Toys, one of his own personal favorites which he never did overplay.

Five-Piece Find From The Hinterlands

New York-It's been the custom of our suburbanite commuters to spend their weekends visiting outlying roadhouses and taverns scouting new talent. For the most part it's a pretty fruitless search, most local units being content to knock out hackneyed renditions of stock arrangements obtained for a property of the stock arrangements of the stock arrangements obtained for a property of the stock arrangements of the stock

pubberies.

It, therefore, was something of an event to stumble across the combo head-ed by Larry Burns at Mete's Gardens, a roadhouse on the Albany Post road north of Corton-on-the-Hudson.

Pretty Good, Considering

Not that the boys are standing Westchester county on its ear, but they cer-tainly are far above the usual musical display found in the hinterlands and on a par with much found in the inner-The five-piece combo has the leader

at the piano; Gege Renza, standing out on some nice alto saxing; Eddie Greiner, electric guitar; Eddy McGinnis, drums, and Johnny McElroy, bass.

Steady Rhythm

The latter pair are quite substantial in the rhythm department, with Burns taking a fling at the spotlight with piano openings on each tune, choruses here and there, and an occasional vocal

plays quietly and neatly, siming at the dancers rather than any odd jazz fans present, and has worked out some neat novel musical effects that should tickle

Columnist Taps Tubs For Hamp

San Francisco—During Lionel Hampton's run at the Cotton club last onth, his regular weekly Mutual broadcast for the United States treasury partment featured local disc jockeys and columnists. With Hamp above e Herb Caen, local Winchell and yesteryear Best correspondent, and Bill asscock, MBS producer.

any critical ears present.

Notable among these is a two-way piano-electric guitar deal slightly reminiscent of that used with much success some years ago by Alvino Rey and Buddy Cole in the former's prewar band. Sometimes they are joined by the alto for a little three-way unison treatment of the same style.

There are some whispered vocals, patterned after the King Cole delivery, though here we have a quinter rather than a trio of voices. Result, no mike necessary.

Burns, a 30-1sh guy, is responsible for the arrangements, which he readily ad-mits have been influenced by several big bands—Thornhill, Rey, the Dorseys

and, when they get the opportunity and the right audience, Gillespie and Parker. More Than Sideline

How far the band will go as a musical attraction depends not only on the reaction of the northern Westchester population but also the willingness on the parts of the boys to forsake their the parts of the boys to forsake their regular daily chores in various offices

Music, it seems, is their sideline, but, it should be added, one to which they devote a lot of time and, certainly, some mighty serious attention

New York—Hat Derwin wound up his four-week stand at the Meadow-brook in Cedar Grove, N. J., last Sunday, being replaced by Dean Hudson, who moved in for an indefinite period. Owner Frank Dailey holds an option on Derwin to bring him back this winter. Another band, probably one of the top names, will be brought in for Thanksgiving weekend, according to present plans.

New York—The management of the Hotel Commodore, which last spring indicated it would abandon any plans to feature dance music in its Century room this fall, then relented and announced it would feature a local combo with no name leader, changed policy again and brought in Tommy Ryan and his 11-piece orchestra to launch the fall-swinger ageston.

nis 11-piece orcnestra to launch the fail-winter sesson.

It is doubtful if the hotel will feature any jump bands. Ryan has been featured locally during the last few months at the Broadway ballrooms and nearby amusement parks.

Dean Hudson Band In At Meadowbrook

Hotel Changes Mind Again; Ryan Opens



"Hey, pard-kin you fellers play The Wabash Cannonball?"

Cuts Jazz Show

Off German Air

Berlin—With the current reawakening of jazz in Germany, several radio stations in the country have begun jazz broadcasts—late at night when schmaltz-lovers have gone to bed.

Most active stations in the jazz field are in Frankfurt, Munich, and Stuttgart in the American zone; Koblenz in the French zone, and Cologne in the British zone.

British zone.

Jazz Cut Out

Leipzig also had a jazz airer, but it was canceled when the Soviet control officer blue-penciled out all reference in the manuscripts to American names.

The American Forces network and the British Forces network rank higher in popularity among German jazz fans than all the German stations put together. All news of the American hot music scene comes through these two sources.

In production of German jazz programs, hot clubs, which have sprung up in many cities, take an active part, for most radio producers are laymen

for most radio producers are laymen when it comes to jazz.

Best-known such clubs are in Cologne, Frankfurt, Hannover, and Berlin. In promoting the jazz idiom, these clubs rely primarily on American V-discs which somehow find their way out of the United States special services handounters.

Literature, Libraries Poor
Literature and record libraries of the
clubs are poor, but the enthusiasm is
there. However, three music mags cover
the jazz field as well as the shortage of
paper and lack of information will

All three are printed and written in the French sector. Because the magazines serve the general public rather than just the jazz element, their efforts are divided also among popular music

are divided also among popular music and that found in theaters, movies, bal-

TD Singer Gets Pay

New York—The immigration author-ties extended the visa of Denny Den-iis, Tommy Dorsey's vocalist imported rom England last winter, through

March, 1949.

Extension of contract with Dorsey includes salary boost to \$18,000 annually, making him one of the highest paid band vocalists in the world.

Boost To \$18,000

-F. I. Schevardo

ices headquarters

British zone

20, 1948

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orated grill TD outfit. ing an un-

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Russian Censor 802 Execs Charge Red Rule Attempt New York - Charges that a

Trummie With Trio In Hawaii



Honolulu—Wondered what happened to Trummie Young? He's working with the Art Norkus trio, at the Brown Derby here. Trio, from San Francisco, has been on the islands since June. They've been working up some four-part harmony since Trummie joined, and, despite the accordion, are playing bop. Billy Lower plays guitar; John Bozich, accordion; Norkus, bass, and Young, trombone.

Improved Dizzy Band Cuts Old To Shreds

New York-The Royal Roost continued its string of dynamite charged attractions by following Count Basie with Dizzy Gillespie and his 15 pieces of bop, opening before the most enthusiastic

and his 15 pieces of bop, opening before the most enthusiastic audience to greet a group of performers since the spot began business. Dizzy gave his followers something to cheer about with an improved band that cut shreds out of the one with which he played the concert halls here last winter.

It even topped his recent performances at the Roost a few months ago.

Afro-Cuban music, featuring bongos, got heavy emphasis. A touch of commercialism was added to the performance bad shining on the night of Diz's oreem.

It can be assumed from a few stage-whispered remarks during her second anything about bop or not.

Luminaries Turn Out

anything about bop or not.

Luminaries Turn Out

Diz was greeted on his return to
Broadway by such persons as heavyweight champ Joe Louis, Sarah Vaughan,
Benny Goodman, Russ Case, Johnny
Long, Nellie Lutcher, Denny Dennis,
Lou Bellson, Charlie Shavers, Henny
Youngman, Fred Robbins, and George
Frazier. Cramped in Spot

Anita still sings fine, has good delivery and is just as capable of selling out as in the days when she let herself go in front of the Krupa band. She complains that she's cramped working in the confines of a small spotlight and prefers bright lights, which is more in keeping with her usual presentation.

Perhaps Miss O'Day knows a thing or two about how she should be presented, for, with the house lights down, the customers weren't exactly overpolite to her performance.

Frazier.

Beginning the second week of her three-week engagement, concluded by now, Anita O'Day shared marquee billing and worked with a rhythm section, from Tadd Dameron's bop outfit, with Lou Stein replacing Tadd at the keyboard.

Anita was better prepared than at

McCann Statement
Richard McCann, local president, issued a statement following the meeting, which was brought to an early adjournment because of the ensuing disorder following the filibuster.

"The time has come for the people to know just what this campaign is all about," the statement read.

"This is not irresponsible Red baiting a la the Thomas committee or the Hartley committee, but a plain, simple fact.

Communist minority is out to run or ruin AFM Local 802 have

run or ruin AFM Local 802 have been made by members of the executive board, climaxing a battle that has been brewing between the two factions for several months. The board's charges were brought following a filibuster by the minority members after presentation of a petition demanding that all candidates for union office issue sworn statements that they are not members of the Communist party.

McCann Statement

ley committee, but a plain, simple fact. This year the struggle by the Commu-nists has been undertaken with greater vigor than ever."

More Impetus

More Impetus

Further impetus was given the movement, it is claimed, when Harry Sacher was relieved as attorney for the local and replaced by Adolf A. Berle Jr.

The executive board is planning the use of voting machines at the local's annual election June 2 and will employ the Honest Ballot association to supervise balloting.

James' Band. **Singers Tops**

Sacramento, Calif.—Harry James did a one-niter at the Star-Light Gardens, outdoor ballroom, on the first leg of a 2½-month tour, with 17 days at the Dallas fair starting October 8 and wind-ing up with a Hollywood Palladium opening November 23.

opening November 23.

James was on the stand all night, and Willie Smith, alto, was up to form as was Juan Tizol, trombone. Marion Morgan did her usual good vocal job. Young male singer Vinni De Campo should become one of the more famous band vocalists. Diction is fine, with good intonation and sincerity.

good intonation and sincerity.

The Four Jokers into the Clayton club from the Centennial Gardens at the State fair. Vern Walton and his Swingtet at the New Club Charles. Vern has discontinued his San Francisco jam sessions while on this engagement. The Harmite trio renewed its contract at the Melodee club. The Four Riffs passing through to Pittsburgh report they are dropping the Riff tag and will be known as the Three Bees and a Queen. They just completed a tour of the middlewest with Phil Ford.

Bob Mosley at the Top of the Town.

Bob Mosley at the Top of the Town. Harrel Wiley, tenorman at the Mo Moclub, repeived orders from the doc to give up the horn. Wiley's hot tenor solos will be missed at the Sunday afternoon sessions. Les Parker in the Southand at the swank Hollywood Roosevelt hotel.

Music Fate Hanging On **Booze Vote**

Seattle—The coming state elections may result in giving the biggest lift to the music business in recent years in this part of the country. Up for a vote will be the Initiative 171 bill.

This piece of legislation, if passed, will insure liquor by the drink in clubs that also must have a full restaurant menu. The feeling with local club ops is that they gladly would threw a feed in order to cash in on the prospective liquor loot.

A Bolt Perbaps?

A Bolt Perhaps?

A Bolt Perhaps:

From the musicians' standpoint, passage of Initiative 171 would be a welcome bolt from the blue, because the more clubs that open, the more musicians and the standard was a standard to the standard to the

more clubs that open, the more musicians employed.

At this writing, there were three clubs that have been renovated completely, with one or two new clubs set to open if the bill is passed on election day, November 2.

Eyebrows were raised by some of the local musicians when a 16 mm. movie outfit from Oakland, Calif., equipped with a wire recorder, stopped off in town to record four or five of the local bands.

According to the leader of the outfit, it was on a tour of the west coast, recording small band music with full permission of AFM chief Petrillo.

Jazz Concert Seen
Biggest news in the future for this area is a jazz concert to be held at Seattle's Moore theater about November 15.
All ideas and dates are tentative, but retiliminary plans are well on the way.

preliminary plans are well on the way toward completion of the first such blowout in this locale in two years.

—Chuck Mahaffay

5.000PartyDiscs Seized; Trio Held

San Francisco—First direct action was taken by FBI agents against sale of party records, an under-the-counter procedure, proceeds from which have been rumored keeping several record shops financially afloat.

Five thousand obscene discs were confiscated from the Albers record shop, Merchandise Mart, on Market street. Arrested were Charles Sidney, Allen Heller, and Alexander Albers for possession of the records.

A legitimate record slump has hit this area. Jackson Oakland department store closed out 50,000 records in a ten-cent sale. Jazz discs at other companies are selling three for \$1.

Down Beat covers the music news from coast to coast and is read around the world.

Hooray For Hollywood



Philharmonic Jazz **Opens At Carnegie**

It can be assumed from a few stage-whispered remarks during her second week that Anita wasn't too happy with New York. She'd shine better with full band accompaniment, especially in view of the brassiness of the Gillespie outfit, to which the audience had become ac-customed by the time the bop songbird

came on.

NewYork-Norman Granz will begin New York—Norman Granz will begin his annual fall tour of his Jass at the Philharmonic with a one-nite concert at Carnegie hall November 6. This will be followed by a string of appearances at 35 cities, including Los Angeles where the show will play the Shrine audito-

Other cities on the itinerary include Philadelphia, Ann Arbor, Lansing, Iowa City, Chicago, St. Louis. The lineup of jazz stars will include Flip Phillips, Coleman Hawkins, Charlie Parker, Son-Coleman Hawkins, Charlie Parker, Son-ny Criss, and Tommy Turk.

3 Combos Lead Jazz In Vienna

Vienna-Three local combos are cham-

Vienna—Three local combos are championing the cause of hot jazz.

Heimo Hardung-Hardung, a graduate doctor of physics from the University of Vienna, leads with an outfit patterned along the lines of the Hot Club of Prance which plays a cross between American and English bests. The leader plays plays

Pipers Salute The GI Jive



Los Angeles—Not often that one radio program salutes another, but these are the persons who helped Command Performance celebrate the 2,000th broadcast of another top AFR show, G.l. Jive. In the first row are June Hutton of the Pied Pipers, Jo Stafford, Johnny Mercer, and Martha (GI Jill) Wilkerson of the Jive program. Second row shows Hal Hopper, Chuck Lowry, and Clark Yokum, all Pipers.

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time" Bands

CHICAGO BAND BRIEFS

Take Your Pick; Listen To Louis Or Chatterers

Chicago—"Shh! Louis Armstrong. A jazz band; please be quiet, Betty. . . . I thought he was a lot heavier. That's Jack Teagarden on trombone. Please, Betty. Gee, they never age, do they? Is he 'Satchmo'? Seems to me he was a lot bigger than that! A musician, Gloria did? How long? I'd never even go out with a musician. You how York, to open here with know what . . ."

'Satchmo'? Seems to me he was a Gloria did? How long? I'd nevere even go out with a musician. You know what ... This is what was going on to our right when we went to hear the Armstrong All-Stars at the Oriental theater here, and probably a good reason why theaters are generally so unsatifactory a place in which to hear music. Not that the band din't try. Stayed to see two shows (if you've seen the movie A Date with Judy, you know what a sacrifice that was), and the group not only varied the program, but played an average of seven numbers on each, an impressive total, as things usually go.

Arvell Shaw and Barney Bigard came front on C-Jam Blues; Hines brought forth the same rather inane treatment of his Boogie Woogie on the St. Louis Blues; Velma Middleton "jumped the blues" to a rather awed house; Louis and Tea collaborated on, in one show. Rockin' Chair, and in another. Do You Know What It Means?

Where Interest Lies

At times Gloria's difficulties—they

Where Interest Lies

At times, Gloria's difficulties—they never decided whether he played sax or trumpet—were more interesting.

Anyhow, Louis and gang were held over for a third week.

Finished the evening at Jazz Ltd., whose music still sounds best. Of course, they'd probably develop the same platform stiffness and disinterest under similar conditions, but until then, Doc Evans and the J. L. band make their tiny cellar the brightest place in town. At press time, Evans left Jazz Ltd., which brought trumpeter Johnny Windhurst in from New York, to go back to the southside Bee Hive, with Don Thompson, trombone; Darnell Howard, clarinet; Bill Lawrence, drums, and George Zack, piano. Albert Ammons alternates at the Hive

Doll Shaky

George Zack, piano. Albert Ammons alternates at the Hive.

Doll Shaky

The new China Doll, which some say won't last through the engagement of Ina Ray Hutton, who follows Alvino Rey, shouldn't have that happen.

New spot (redecorated and formerly Latin Quarter) is large and cheerful, cover and minimum-less, with room for dancing and, in Rey at least, a fine dance band.

But, like most places in Chicago, it needs more than crowded weekends to keep it going. This may be the "October slump," as one club operator told us, but the October slump appears very like the midsummer slump, and shows no signs of disappearing when November comes around.

Sherman hotel's opening date—for the College inn, that is—is now definitely November 5. Ernie Byfield, at press time, did not know who was going to open the room, since Woody Herman backed out, and also said that no one vet was signed for any time in the future.

Billie to Town

Herbie Fields leaves the Silhouette on

wet was signed for any time in the future.

Billie to Town
Herbie Fields leaves the Silhouette on October 23, making way for Billie Holiday and Jimmy McPartland's combo on the 26th for three weeks, Fields has a one-niter in Milwaukee, then two weeks at the Flame in St. Paul.

Floyd Bean's trio, with Claude Humphreys, drums, and Rudy Ross, clarinet, has left the Loop Riviera, destination unknown. Spot uncertain, at press time, as to who will be replacement.

Preceding Scat Davis into the Minmeapolis Dome (November 20 for four weeks) will be the Page Cavanaugh trio, recently of the Blue Note here. Cavanaugh reports that original trio bassist Lloyd Pratt is now studying music at University of Southern California Allem Burns replaced Pratt last winter, and Al Viola is the guitarist.

At press time, Note ops had fingers crossed on PeeWee Russell's finally leav-

Chatterers

Chatte

Dave Garroway sponsoring. Heat that disc jockey Eddie Hubbard also is moving into the concert promotion field but nothing definitely arranged yet.

Eddie Wiggins was to leave the Red Cody—Barrett Deems partnership at the Crown Propeller on the southside. Jimmy Bowman's unit into the Club Algiers. Frank Liberio still holding was the Calabrity why on waskande.

According to reports, BH Harris was to have rejoined Woody Herman, and Chicago altoist Bill Cannon was to have joined Dizzy Gillespie.

Duke Groner, with Horace Palm on piano and Emmett Spicer, guitar, has been playing every night except Monday at the Blue Dahlia on 43rd street.

day at the Blue Dahlia on 43rd street.

Everyone at Pershing
Duke, this time Ellington, played a one-niter here at the Pershing ballroom on October 3, just a week after Charlie Parker, Mercer Ellington, and Dizzy Gillespie raised the Pershing's roof. No changes in the Duke's personnel.

Rag Doll had Gladys Palmer, Eddie South, and Danny Cassella for the period between the Ink Spots and the Pee Wee Hunt—Herb Jeffries opening. Hunt and Joffries leave this Sunday, and Anita O'Day, backed by Mas Miller's unit, is scheduled to open October 26.

tober 26.
The Ink Spots, whose vocal humor

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Chicago **Band Briefs**

Chicago, October 20, 1948

escapes us, yet who treat each song as if it were a restrained parody, will be back in town November 5 for two weeks at the Chicago theater. Connie Haines closes at the Chicago today.

Oriental theater brought in movie singer Jane Powell October 14 for three weeks. They will have Pee Wee Hunt for two weeks starting November 4, sharing the bill with Jon and Sondra Steele and singer Bobby Breen.

Burkhart to Sudsville

Jay Burkhart into Nick Gentelli's Show Boat in Milwaukee November 11 for two weeks. His 20-piece band will be there with singer Mel Torme.

Jazz concerts, and dancing, Sunday afternoon at the Three Deuces. Danny Alvin and Phil Dooley to be the nucleus. Second personal management pact signed by Don Haynes is with Jack and the Beanstalks, a music and comedy act. "Jack" is pianist Adrian George; others are guitarist Red Roberts and bassist Bill Daily.

Trianon ballroom is inaugurating "old-time" dancing on Wednesday nights. Bands selected to play the polkas and mazurkas are Harold Loeffelmacher's Six Fat Dutchmen, Fezz Fritsche and his Goosetown band, and Lawrence Duchow and his Red Ravens. Colorful, at least. least.

Trio Clox Mark Time At Argyle



Chicago—The Trio Clox, whose name is a simple pun and has no other significance, appear to be steadies at the Argyle, alternating with the Chet Roble trio. First photo shows bassist John Durant, second, guitarist Joey Parker. Last picture is of pianist Paul Schneider. Photos were taken by bassist Bob Carter, when he was with the Shelly Manne—Bill Harris sextet at the Blue Note here.

Worse?

New York—A disc jockey having completed his initial airing of the new Spike Jones platter, Gettin' Sentimental Over You, endorsed it with the comment, "That's probably the worst thing that's happened to Tommy Dorsey since Russ Morgan."

Spelvins Get An Ultimatum

Boston—The boys who hold the reins at the head of the Massachusetts state government are interested in visiting musicians and theatrical performers—so much so that henceful any using moments. much so that henceforth any using nom de plumes, stage handles, or fictitious identifications for professional purposes must register same when they play any local engagements.

Not that the state plans to publicize the true handle, but the authorities want it just for the records while the musi-cians are working.

Operators of ballrooms should have the necessary blank to fill out. There's a fine of \$100 for fluffing off this obligation



Dorothy McPartland, Jimmy's daughter, wangled herself a job selling records at Lishon's, next door to the union headquarters in Chicago. She is the first girl the place ever has hired. . Nick Lucas, crooning troubadour of the late '20s, has signed with Capitol records. . Bookie Levin, Chicago agent, and his wife, the former Donna Lee, expect their second.

Spike Jones gifted his bride with



... Bookie Levin, Chicago agent, and his wife, the former Donna Lee, expect their second.

Spike Jones gifted his bride with the first new Ford convertible delivered in Hollywood... Lou Bellson decided to nix his deal with Buddy DeFranco for a combo and returned to Tommy Dorsey indefinitely... Bill Nichol, first alto with Sam Donahue for 10 years, cut out and settled down in his old home town, Detroit.

The Jim Conklings are awaiting their third. Mrs. C. is Donna of the King Sisters and Jim is a Capitol record exec... Adrienne, the petite vocalist who has sung with Joe Sanders, Benny Strong, Chuck Foster, Del Courtney, the Aristocrats quartet and last with Emil Vandas at the Edgewater Beach in Chicago, has forsaken married life in Memphis and is available as a singer again.

Phil Regam and a group of Chicago business mem bid 100 G's im federal court for the label and property of Majestic records... Dimpled Dottie Reid landed in the Village Vanguard in Manbattam, working with just piamo accompaniment... Jimmy Dorsey and bis crew will play during January at the Desbler-Wallick botel in Columbus, Obio.

Dick Brown, singer on the Stop the Music air show, has signed with GAC.

Wallick botel in Columbus, Obio.

Dick Brown, singer on the Stop the Music air show, has signed with GAC.

Janet Brace has joined Johnny Long as chirp, with John Haluke replacing Jack Masteller in the sax section.

Billy Kyle moved into the Village Barn (NYC) with himself on piano, Nelson Williams, trumpet; Bill Pemberton, bass, and Wally Bishop, drums. drums.

drums.

Joe Cohen joined Gene Krupa on piano, letting George Williams concentrate on arranging. . . . Drummer Alvin Stoller and alto saxist Irv Roth have shifted to California and deposited their cards with Local 47. . . . Joyce Mauer, Chicago thrush, has settled in San Diego with her parents and will stick to straight singing until she waits out her union card and can play piano again.

Bob Alexander took his trombone to

Bob Alexander took his trombone to the Eddy Duchin band and was re-placed in the George Paxton crew by Chauncey Welsch. Ray Beckenstein joined Paxton on flute, baritone and alto vice Walt Wagner, while Rusty Dedrick took over for Jimmy Erickson on jazz trumpet.

on jazz trumpet.

The trade is chuckling over the selection by the disc jockeys of the nation, in a recent poll, of Pee Wee Hunt's Twelfth Street Rag as the jazz record of the year. The platter was cut as a gag and deliberately was made as corny as possible.

Vagabond Member **Faces Divorce Suit**

San Francisco—Concurrent with the opening of the Vagabonds at the Kona club in El Cerrito, the wife of Attilio Risso, one of the singers, filed suit for divorce in Reno naming five "Jane Does" as co-respondents.

The Vagabonds sprang to national fame in the past two years after several years working in this area. They are all San Franciscans. Their first bit tune was I Wonder, I Wonder.

Mrs. Risso charged her husband with unspecified acts of cruelty and estimated his earnings at \$400 a week. The Rissos were married in San Diego April 3, 1937, and separated here last September 1,

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SWINGIN' THE GOLDEN GATE

Laine's Show? Nothing Like It Since The Fire

San Francisco-Well, Nob Hill, the swankiest spot in this town, San Francisco—Well, Nob Hill, the swankiest spot in this town, finally has seen a crowd. Frankie Laine brought so much happiness to the Fairmont botel's Venetian room that his first weekend not only resulted in turning away almost 250 persons, but also broke the house record set by lilly De Wolfe some months back. Frankie drew more than 3,000 covers.

Frankie opened September 21 for two weeks and has been packing them in mightly, getting rave notices in all the columns in town.

Madeline Greene played Skim Jenkins' spot in Oakland early this month with shand that had two of Illinois Jacquet's brothers in it: Junius, tenor, and uled for two one-niters here October 16 at the Trianon in San Francisco and October 17 at the Oakland auditorium. Madeline Greene played Slim Jenkins' spot in Oakland early this month with a band that had two of Illinois Jacquet's brothers in it: Junius, tenor, and Johnny, drums . . . Ben Watkins band playing Thursday nights at the Melody Lane ballroom in Oakland . . Dick Cantino and Helen Forrest opened the San Mateo County fair October 1-3.

Artie Wayne and the Williams Sisters followed Frankie Laine into the Fairmont Venetian room . . John Sharpe Williams now has a Friday and Saturday night show on KWBR from 11-30 p.m. to midnight, making him one of the country's busiest disc jockeys . . . Roy Eldridge opens at Lashio's on Eddy street day after tomorrow (22) with Dotte Salters and an all-star band for four weeks . . . the Mary Kaye trio is booked into the Actor's club November 17 for four weeks.

17 for four weeks.

Ory Option Picked Up

Ory Option Picked Up
Kid Ory's option was picked up at
the New Orleans Swing club, and he
stayed another week (through October
5) and then was set for a possible
dance hall deal in town. Dutch
Neiman has Nellie Lutcher signed for a
January 12 opening at the Actor's club
the Three Down Beats at Leon and
Eddie's in Oakland are Travis Warren,
piano (ex-Saunders King); Walter
Mitchell, guitar, and Vernon Gower,
bass. Quedelis Martin, tenor, has
the other band including Ralston Brown.
drums; Tommy Kahn (ex-McVea),
piano.

piano.

Babs Gonzales' Blue Note record of Pay Them Dues rapidly becoming a collector's item here. As a matter of fact, musicians all are scrambling to try to get several Tadd Dameron sides on Blue Note which are poorly distributed in the area.

Ayres Assembles **New Studio Crew**

Fanis Outdrawn

Ennis Outdrawn

Nothing like this has happened to a San Francisco hotel since the Fire. Skinnay Ennis, right across the street at the Mark Hopkins, is drawing fewer customers than he has sicemen.

Frank gives two shows a night, singing mostly his record numbers River St. Marie, Thai's My Desire, Black and Blue, Baby, That Aim't Right, We'll Be Together Again, Shine, Coquette, Pin in the Mood for Love, I May Be Wrong, Baby All the Time, and Roses of Picardy.

andy.

All in all, not too different a program (except for songs he's written since then) from the one Frankie used to do in bars in Cleveland and New York for

Wanted Back

Ben Swig, Fairmont owner, wants him
back as soon as be can get him and apparently so does the public.

Following the Fairmont stint, Frankieplays a concert in San Diego October 9
and then will take off for a three-week
vacation in Mexico. On his return, he'll
play four concerts in Canada: Ottawa
(November 1), Montreal (November
2), Toronto (November 3), and Hamilton (November 4).

ton (November 4).

Following that, he either will open at the Click in Philadelphia on November 8 for a week and then play the Paramount in New York November 17 or he'll have to skip the week in Philadelphia and play the Paramount starting November 10. At press time the deal was being ironed out.

Norma Creesing Rais

Norvo Opening Fair

Norvo Opening Fair
Red Norvo's opening at the Actor's
club wasn't too successful. Spot isn't
particularly well-suited to Red's type of
music. Musicians were unanimous, however, that Red's unit sounded good and
Red himself sounded great.
Group was assembled in Hollywood
and aside from er-Barnet chirp Jean
Louise, boasts other Barnet sidemen
Claude Williamson, piano, and Iggy
Shevak, bass. Jimmy Pratt, drums;
Herbie Stewart, tenor, and Bill Woods
(ex-Manone clarinet) make up the rest
of the band.

Herbie Stewart, (ex-Manone clarinet) make up under the band.

Actor's club also pulled Edgar Hayes over from the Say When September 24 along with Connie Jordan, Latter replaced Ricky Jordan, who worked a quick split week there. At Say When the Five Bits of Rhythm opened September 24 with the Johnny Creech

McVen Scill Holds

MCVen Still Flower

Jack McVen still going strong at the
Burma club. Harry Greenbach and Tony
Valerio (Mercury distributor and Greenbach's talent adviser)- may put in Pee
Wee Creighton as an added attraction.

Latter's Modern record of Blass After
Bours and I'm Still in Love with You
is selling like mad in this area.

Hours and I'm Still in Love with You is selling like mad in this area.

BAY AREA FOG: Freddie Higuera, new drummer with Lu Watters YBJB.

Russ Bennett now has an NBC apot but not heard locally... Memphis Slim played a one-niter at the CIO hall september 26... MCA's alert Bill Loeb thinks the Al Shutz trio at Andy Wong's Skyroom is "more sensational" than the Three Suns, and they double on some 15 instruments, too.

Lina Romay booked for the Fairmont later this year... the Pete Eastman trio opened the new Gold room of the Capitol inn in Sacramento... the Bobby Blue quartet opened at the Clayton club in that same town September 28... Billy Samuels trio I Cover the Westerposal and others) opens the Barbison room in San Francisco tanight (20).

Late DI Show

Joaquin Garay has a Celebrity room at the Lido now (Dick Reinhart's ork continues), and there's a deejay show from there from 1:30 to 2:30 a.m. over KJBS. . . Johnny Moore and the Three Blazers with Occar Moore ached-

Freedom At An Awful Price



Philadelphia—This isn't exactly the way most band leaders treat discipckeys, but Ray McKinley isn't aiming at local TV iock Doug Arthur. He's playing William Tell the hard way, taking a backward bead on the cocknail glass, probably loaded with appleiack, atop Doug's head. Not even crossed fingers would save Arthur with the gun at that angle.

House Looted; **Tootler Starts** All Over Again

Omaha — For many years Morton Wells, Omaha bandsman and former Orrin Tucker trumpetman and singer, has been blowing hard and long to make enough money to buy or build a ranch

house.

Morton, WOW music director whose band plays top spots around Omaha, finally found a location west of town. So he got his house just about built. ready to move in.

Place Robbed

Place Robbed

Came one morning, and upon his arrival at the new ranch house, Morton discovered someone had entered the house, removed all the plumbing, all the lighting fixtures, and gone south with his golf clubs and just about everything else movable.

Fortunately, Morton's four riding horses were safely quartered at a private stable.

Now, Morton, with a big bill for re-placements, is singing and tootin' harder than ever. . . .

Woody Herman in for a week at the Orpheum theater with two top disc jocks, Bud Vinson, KOIL, and Sandy Jackson, KBON.

Good Pianist

Sam Josephson well-pleased with the business attracted by Forrest Sykes, who played more piano at the Ron D'Voo than anyone we have heard in a long time. Downstairs, in the Hill hotel "Cave" is the Art Randall and Jack Gunther unit, also playing to capacity

Gunther unit, also playing to capacity crowds.

Henry King band opened the redecorated Music Box ballroom. Bands to follow are Eddy Haddad and Jack Cole. Currently it's Mal Dunn's ork.

Peony Park ballroom brought in George Olsen band for two nights. Lawrence Welk in for a single eve. The former band will be featured at the Ak-Sar-Ben ball, top social event of the year for this territory.

Jon, Sondra Slated

New York—Mitchell Ayres' new studio crew, assembled for the Perry Como east coast Supper Club broadcasts by Hank Ross, consists of Chris Griffin, Red Solomon and Jimmy Maxwell, trumpets; Buddy Morrow and Johnny D'Agostino, trombones; Harry Terrill and Bernie Kaufman, altos; Wolfie Tanenbaum and Harold Feldman, tenors; Billy Rowland, piano; Bob Haggart, bass; Terry Snyder, drums and vibes; Zelly Smirnoff, Sylvan Shulman, Fred Buldrini, and Mac Ceppos, violins; Lzzy Zir and Howard Kay, violas, and Maurice Brown, cello. Jon and Sondra Steele, who once played nearby Stork club, will head a show at the Orpheum, with the possi-

bility of Eddy Howard ork later in the fall.

Frannie Bovick, singer with Ernie Priesman and Freddy Ebeners orchestras, received a long-distance call from one of the country's top band leaders, who requested a picture and a transcription. May join any day.

—Art Oleson

Vaughn Tops In Montreal

Montreal—The latest bands to play here were Stan Kenton's, Vaugha Monroe's and Louis Prima's, with Monroe drawing one of the largest bouses in years . . Mickey Wall and his small group now at the Rainbow grill and featuring sidemen Jean Paul on pians and Harry Nelson, trumpet . . Pets Barry band at the Maroon club.

Ruddy Clarke back into the Norman.

Buddy Clarke back into the Norman-die roof with Max Chamitow's small band as relief group . . . Walter New-man is the latest Clarke alumnus to front his own band. Walt now at El Morocco, was preceded by Nick Martia at the Tic Toc . . Irving Paul's trie at the Algiers.

at the Algiers.

Jock Bob Harvie's Chib 800 now capitalizing on mystery tune angle by playing tune, that is a mystery not only to the audience but also to the announcen and everyone else connected with the show except the engineer.

Make Believe Ballroom host Don Cameron doing twice daily Ballroom show, a couple of soap operas, emceeing dances Saturday evenings, and still finding time to play drums with a couple ing time to play drums with a couple

ing time to play drums with a couple of jazz groups around town.

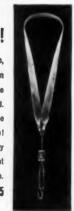
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N

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Toronto-The Ellis McLintock band seems to have topped a few local records for steady work with the completion of a fourmonth stay at Belmont park, Montreal. And after playing seven
nights weekly, with a matinee Sunday, the band now is under contract to the Wrigley company, to do
its broadcast for 39 weeks, with a
possible option at the end of that
know yet whether the show will be retime.

possible options at time.

The band was reorganized recently, and now carries four reeds (altomat doubles on baritone), four rhythm, three trombones, and McLintock on trumpet. Pianis Bill Butler is writing the book.

Tasty—Not Spectacular

and ran a show for the CBC. He doesn't know yet whether the show will be re-sumed this year, but if it does, he ex-pects it will be sponsored rather than being a sustainer.

being a sustainer.

Variety Broadcast

The Wrigley airer is a coast-to-coast
weekly variety show, heard Wednesday
nights. Star of the show is Mildred
Moray, Also featured are coloratura soprano Marjorie MacKenzie and Koster.

The band has to have three new numbers every week, all of which are being turned out by Butler.

—Gene Lees

Airer Extends Ork's 'Life' Everybody Is Happy Here

Chicago—The bartenders at Rupneck's are happy again. Business has come back to the place. "It was pretty sad up until Friday when Johnny opened. The mistake was letting him go last spring after only five weeks. That last week you couldn't get near the joint. Now we got him back for the rest of the year. If they let him go again, they're screwy."

Last name of Johnny in this tribute is Lane. He beads a slam-bang, Dixisland quintet at the northside place where the barkeeps "like a little life in the joint."

Same Outfit

Clarinetist Lane still has pretty much

The Lineup

velop a joyous recking unity that's essential to its style and often lacking among the personnel-changing big shots.

Better Music Results

What with all the discontent and sniping in the business today, it's nice to watch a group that enjoys working together. It gives the musical product a little life in the joint."

The Lineup

The Lineup

What with all the discontent and sniping in the business today, it's nice to watch a group that enjoys working together. It gives the musical product a lift. This especially is evident in the two-man rhythm section.

The Gronwall half of this section gets a good break on solos with a contact mike booster that brings him into the spot's inner recesses and hidden crannies. For his blues choruses, this usually is hardly worth it, but on fast stuff you shouldn't miss him.

But.

But.
While the band has first-rate ensemble power and drive where it's needed—on things like Rampari Street, generated excellently by Tinkley and James—it overdoes this steamroller quality. It's too uniformly loud for our dough.

There Was One

There Was One

For a while we doubted if they did anything softly or with much restraint. One night, however, we heard Stars Fell on Alabama polished up in a nice quiet manner. But this is one of the too few. More change of pace in needed. Things like Apex Blues, which starts tastefully, barrels down the homestretch at hell-for-leather pitch. Unfortunately, this happens to some others we'd prefer more soft.

Nevertheless, James, who for sheer

more soft.

Nevertheless, James, who for sheer
power is Brunis' equal any day, and
Tinkler and Lane present a wellgrouped, knock-'em-dead front line.

TV Freeze Holding Up **Coast Channel Permits**

San Francisco—FCC's freezing of television license approval is holding up possible allocation of three, perhaps four, local channels. ABC already has received approval for a scheduled January opening on one channel over station KSFO.

Novelty Singer Signed

New York—Elliot Lawrence has re-cruited Phil Ursow, 19-year-old novelty singer, and Ernie Di Falco, first trum-peter formerly with Goodman and Scott. The latter replaces Johnny Dee who left to help run his father's Atlan-tic City, N. J., hotel.

Cosmopolite



New York—Betty Reilly, an Irish senorita who sings Spanish, Irish, and Yiddish vocals, recently completed a run at the Capitol theater with Gene Krupa. She luss a string of MGM pic-tures with Xavier Cugat to her cred-

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Musicians, Vocalists Get Nod On Old, New Airers

Hollywood-With radio's summer replacements folded neatly away in the cedar closet, a new line of programs was unpacked early this month, and the first samples displayed from the Hollywood mill showed a definite trend toward music-some new and

ne old. First new ether swatch:
the tweedy offering of Peggy
that marked her debut as a reg.
with Perry Como and Jo Stafd in the Chesterfield Supper Club NBC

over NBC.

Peggy teed-up her initial quarter hour with Fine and Dandy, adding a special set of "thank you" lyrics to the second chorus. Next came a smoldering version of It's Magic, which in addition to her

n addition to her ush chanting gave isteners a taste of omething new and fresh in background

music.
Dave Barbour
guided the band
along behind Peggy
in a soft but full ac-Eddie pulsating heat that is found lacking in so many sluggish studio bands today.

so many sluggish studio bands today.

The King Cole Trio, which will be an added attraction on the show for the next few weeks, filled next with an up tempo run on Little Girl, showcasing the vocaling and pianoing of Cole as well as the blemishless instrumentaling of guitarist Irving Ashby and bassist Joe Comfort.

Teaser on Manage

Peggy closed with Stormy Weather and as a teaser closed with a few bars of Manama. She admitted nervousness which was discernible only in her chatter chore. With all the announcers sitting around, she shouldn't have had to read commercials.

read commercials.

Filling the Thursday night slot of the five-a-week shot, aired over 163 NBC stations, she'll be a valuable addition to Como and Stafford
Perry, who enters his fifth year on the Supper Club, broadcasts Mondays, Wednesdays, and Fridays from New York and is backed by the Mitch Ayres band and the Fontaine Sisters trio. Paul Weston and the Starlighters back Miss Stafford, who is heard Tuesdays.

Marry with A & C

Marry with A & C

Marty with A & C

Another show caught as Down Beat went to press was the Abbott and Costello Thursday night program over ABC, featuring vocalist Susan Miller and the band of Matty Malneck.

The blonde chanter from Baltimore, who joined the comics last year, sang Tea for Two and would have drawn a big mitt even without keyed applause. She sings with none of the standard affectations of radio-born vocalists.

Maineck's well-balanced band offered clean, punchy backings. even ducking the usual zippity radio endings.

Bing Crosby debuted his tape-cut Philco show over 260 ABC stations late last month with the John Scott Trotter hand, as usual, and the Rhythmaires.

Bing, in the voice he's been using

band, as usual, and the Rhythmaires.

Bing, in the voice he's been using since he gave up crooning, sang You Call Everybody Durling, My Happiness, and Tree is the Meadow. The old groaner was nearly cut by his four-man mob—Gary, Phillip, Dennis, and Lindaay—which came on strong with pop's best selling Blue Shadows on the Trail.

Bandleader Frank DeVol fills a lot of CBS air—heard Friday nights fronting a studio band on the Jack Carson show with Marion Hutton, and five mights a week on the Jack Scanish show. DeVol, who was with Carson last season, returns this fall as a comic as well as a conductor.

Hand-Picked Band

Hand-Picked Band

Hand-Picked Band
On the Jack Smith show, DeVol uses a hand-picked band and backs Smith and Martha Tilton or the Clark Sisters, who alternate. On the show caught, Miss Tilton ably chanted This Is the Moment, and did a duet on His Fraternity Pis with Smith, who alone bubbled through Little Girl, Babalu, and an Irished-up version of Phil the Fluters Ball.

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DeVol, who does his own arranging

has one of the most polished big bands in radio.

The ABC skein Monday (11) spread the new Kay Starr show across the country for a regular weekly feature, moving the Curt Massey show to Sunday nights. The extremely underrated Buzz Adiam band backs both shots.

Miss Starr debuted the show early in the summer, but it was only last week that it was picked up by the web. Stint will feature her vocals and a femme-in-the-news guest each week. Former Down Beat staffer Ted Toll produces the stint.

The Kraft Music Hall came back on the air over NBC, September 30, with mushy Al Jolson at the reins. With Joley on the initial airer were regulars Oscar Levant and the Lou Bring band.

Jolson, who has become far better known as an entertainer than as a singer, nevertheless, sang his way through such favorites as Is It True What They Say About Dizief, Red, Red Robin, and When I Lost You.

Bring Brought Down

Bring Brought Down

The Bring band behind Jolson sounded brought down, what with ricky-ticky backings and oh-so-jazzy endings. Guest star was Judy Garland, who sang John-yo One Note and got lost on more. Recent illness must be at fault for Judy's vocal shakiness.

She and Al sang a duet on Pretty Baby, and Oscar Levant played excerpts from Tschaikowsky's piano concerto, and the whole thing went out over 141 stations.

over 141 stations.

The Jerry Gray orchestra, Margaret Whiting, and Andrews Sisters are back with Bob Crosby on the CBS Club 15 show five nights a week. The sisters are featured with Bob Mondays, Wednesdays, and Fridays. Maggie with the Modernaires check in on the little Croz Tuesdays and Thursdays.

Marion Hutton, mentioned above with Jack Carson, has her own Mutual airer Thursdays with Clark Dennis and the Ray Sinatra band.

Use Musicomedy

Use Musicomedy

The new Railroad hour, which runs only 45 minutes, currently heard Mondays over ABC, features Gordon MacRae, the Carmen Dragon orchestra, and a mixed chorus led by Norman Luboff.

Guests on the opener were Dinah Shore and Jane Powell, who teamed Hour from Hollywood show from NBC with MacRae to present a radio adaptation of the musical Good News, which title to Hollywood Music Hall.



(Letters of Inquiry and comment on motion icture musicians should be addressed to harles Emga. 1838 W. 65th 3th, Las Angeles,

Hollywood—That's the fiddle of Joe Venuti, one of the big names in hot-jazz-swing music when it was just being discovered in the late '20s, that you hear a bit of in sections of the currently showing Warner pic, Two Guys from Texas.

Only Venuti's name not his sweet.

Texas.
Only Venuti's name, not his music, reminds of the days of Eddie Lang, Bix, Trumbauer, Miff Mole, and that old gang. But what you hear shows that Joe is still a pretty good fiddler.

Romano Guitar Dubbed

The sound track for Jack Carson's well-simulated guitar playing in the same picture was recorded by Tony Romano, who will be remembered by many an ex-GI as the accompanist with Bob Hope on his near-front line tours during the war.

By the time this rets into print Tony.

By the time this gets into print, Tony will be heading his own combo at the Sundown club in Phoenix He's a pop-ular musical figure with the movie

set the format for subsequent shows.

The Sportsmen quartet—Bill Days Jr., Martin Sperzel, Gurney Bell, and Bob Stevens—begin their fifth year with Eddie Cantor, their fourth with Judy Canova, their third with Jack Benny, and their second with Phil Harris.

Cookie Fairchild directs the music on the Cantor show Fridays, and Bud Dant fronts on the Canova show Saturdays. All are over NBC.

Spike Jones opened his CBS Spotlight Review for Coca-Cola the first of the month with his City Slickers, Dorothy Shay, and guestar Frank Sinatra. The show, heard Fridays, will originate here until mid-January, when Jones, Shay, and company cut out on tour.

Billy May Conducts

Billy May Conducts

Tuesdays.

Lucille Norman switched her Music

Lucille Norman switched her Music

crowd here and a flock of them (Hope, Carson, Jerry Colonna, Valli, and oth-ers) were planning to fly down for the

cris) were planning to fly down for the opening.

Other Jocks Join Jarvis

Dick Haynes and Don Otis, Hollywood platter spinners, were added to the cast of disc jockey picture, Make Believs Ballroom, currently in production at Columbia. They join their rival, Al Jarvis, whose airshow supplied the title for the movie.

When it became known (long in advance) that Petrillo was pulling AFMusicians out of the platter business, several smart Hollywood tune-smiths had a batch of their songs wared by leading singers at their own (the songwriters expense).

Thus they were in a position really to do business with producers of filmusicals wanting songs that could be released on platters after the ban Songs Available

Songs Available

That's why the songs Betty Grable sings in The Beautiful Blonde from Bashful Bend, now in the making, will be available on records by Perry Como, Margaret Whiting, and other top

Mack Gordon (words) and Tosel Mack Gordon (words) and Josel Myrow (music) cashed in on that deal. But a number of songsmiths who are not as smart (or as talented) as that pair are apt to be caught with useless masters with the ending of the ban (expected) impossibility.

Sarah-Jacquet Tour Heads For Milwaukee

New York—The Sarah Vaughan-IIII-nois Jacquet concert tour, which started the beginning of this month, will con-tinue with engagements at Atlas hall, Milwaukee, tomorrow night (21).

Milwaukee, tomorrow night (21).

It will play St. Louls, Friday; Des
Moines, Saturday; Kansas City, Mo,
Sunday; Denver, October 26; Salt Lake
City, 27; Shrine auditorium, Los Angeles, 29; San Diego, 30; Long Beach,
31; Oakland, November 1; Seattle, 3;
Vancouver, B. C., 4; Portland, Ore. 5;
San Francisco, 6; Los Angeles (dance),
7, and Civic auditorium, Pasadena, 8.

Tschaikowsky's B-Flat Minor concerto to his sound-tracking chores in MGM's forthcoming film The Barkleys of Broadway. Filming of sequence, done wis sympho size ork, is expected to rua almost 10 minutes, which is very long by movie standards.

Henry Sharf is the new ork manager at Republic, replacing Raoul Kraus-haar, who is now handling scoring jobs for indie producers. Henry is the father of Universal's composer-conductor Walter Sharf (Casbak)

not as smart (or as talented) as that pair are apt to be caught with useless masters with the ending of the ban (expected momentarily).

Oscar Levant added a section of causes considerable confusion in identity.



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IRSTRUMENTS SINCE

Tour qukee

aughan-INh, will con-Atlas hall (21).

riday; Des City, Mo., ; Salt Lake n, Los An-ong Beach, Seattle, 3; nd, Ore., 5; les (dance), 'asadena, 8.

or concerto in MGM's s of Broad-done with ed to run very long

k manager the father uctor Wal-

o's Morey fact that in identity

ON THE SUNSET VINE

Standbyless Theater Deal Stirs Envy Across Nation

By EDDIE RONAN

Hollywood—In recent weeka, AFM Local 47 has been stirring up a good amount of news leads. Not long ago, the union instructed all leaders to up their own scale anywhere from 6 to 10 per cent, figured on the gross scale of the job, for any date where the management refused to assume employer's liability for withholding, social security, and state unemployment taxes.

Move arose out of the state's decision that the leader and not the operator was the employer. The scale hike is expected to cover the tax nut.

A deal here between the local and the Million Dollar theater, set more than a year ago, allows the theater to the musicians only when needed and with no permanent standbys called for. And today it is causing some embarrassment, for word of the setup has spread across the country and other standbys called for. And today it is causing some embarrassment, for word of the setup has spread across the country and other locals are being smothered by theater-Hollywood-In recent weeks, AFM Local 47 has been stirring



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Spike Finally Finds His 'Chloe'



Sacramento—Nothing personal, of course, between the subject of that book and Chlos-caller Spike Jones. Looking on are Jimmie Grier, musical director of the California State fair, where this photo was taken, and Leo director of the California Sal Walker, onetime dance prom

Walker, onetime dance promoter.

from the east.

Local two-beaters tentatively set for the session include Red Nichols, Peter Daily, Eddie Miller, Jess Stacy, Wingy Manone, Lou McGarity, and others.

Frances Wayne, who closed last night (19) at the Zamboanga, will team with hubby Neal Hefti, who is prepping a combo for their next engagement.

Film singer Johnsie Johnston opened last month at Ciro's with material arranged and conducted by Sonny Burke.

Muzzy Marcellino is taking what the flacks call "a golden brass band into the Golden club, Reno...

If Spike Jones brings his zany troupe into Slapsy Maxie's the first week in November, it will be for more than \$10,000 a week—the highest nut the club ever has paid.

Songstress Peggy Mann, who has worked as a feature singer on both the Frank Sinatra and Andy Russell shows, followed Mel Torme into the Casbah... Helen Forrest is now chanting at the Oasis.

When Jimmy Dorsey trekked east

Male to date.

Cab Calloway plays the Club Moderne, Long Beach, October 27, for two cab Cab Calloway plays the Club Moderne, Long Beach, October 27, for two cab. The John Long Beach, October 27, for two cab, and the Cab Calloway plays the Club Moderne, Long Beach, October 27, for two cab, and the Cab Calloway plays the Club Moderne, Long Beach, October 27, for two cab, and the Cab Calloway plays the Club Moderne, Long Beach, October 27, for two cab, and the Cab Moderne, Long Beach, October 27, for two cab, and the Cab Moderne, Long Beach, October 27, for two cab, and the Cab Calloway plays the Club Moderne, Long Beach, October 27, for two cab, and the Cab Calloway plays the Club Moderne, Long Beach, October 27, for two cab, and the Cab Calloway plays the Club Moderne, Long Beach, October 27, for two closes, ... Bobby Gross is now plugging for Robbins music here. Peter Potter's Platter Parande, previously head only Sundays, has been extended through the week over KFWB.

The Ike Carpenter band is getting out of its GAC pact... Nick Lucas lasses signed by Capitol records in the Carpente

the Oasis.

When Jimmy Dorsey trekked east earlier this month, he took only key men intending to fill the band in New York for his east coast one-niter tour.

Nellie Lutcher comes into the Miltion Dollar theater for a return date sometime after the first of the year at \$2,500 for the seven days—her biggest

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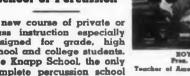
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Bopping Sextet Rides In Seattle

Seattle—Sprinkled in among the "so ety" bands around this area are on ciety" bands around this area are one or two first-rate jazz crews, both Dixie (Rainy City Jazz band) and hop or at least semibop. Possibly one of the best in the latter category is Norm Houge's sextet.

least semibop. Possibly one of the best in the latter category is Norm Houge's sextet.

Leader Houge has Cass Arpke, piano, clide trombone; Al Wied, bass, baritone sax; Keith Purvis, drums; Lee Howe, trumpet, valve trombone, and Sally Lang, vocals.

Lover Highspot

The band's subdued yet jet-powered version of Lover, Come Back to Ms is one of the top spots of any evening at the cellar Magician's club for those who like modern small band jazz. The number showcases a vocal by Miss Lang and a fast bop background.

The unit is probably one of the most double-happy outfits in the country. With the leader on tenor, clary, and trumpet, the total instrumentation has drums, bass, piano, tenor, baritone, two trumpets, two trans, and clarinet.

Besides the ten instruments, there are the usual noise makers for Latin numbers, on which the band sticks fairly close to the well-worn standards like Brail and Beguine.

Name bands are well-represented by the members of the group. Vocalist Sally Lang is a former Jack Teasgarden and Ray Bauduc thrush. Leader Houge is an ex-Herbie Kay sideman.

More Names

Cass Arpke was formerly with west coast favorite Archie Loveler, and bassman Wied is a Glen Gray alumnus. Keith Purvis previously was featured on

coast favorite Archie Loveler, and bassman Wied is a Glen Gray alumnus. Keith Purvis previously was featured on drums with the Johnny Wittwer trio. Ensemble work on the vocal trio numbers, which include such ballads as I May Be Wrong and Somebody Loves Me, could be better but taken as a whole is a crowd-pleaser. is a crowd-pleaser.

—Chuck Mahaffay

Coast Leader Turns Jock

San Francisco—Vernon Alley, one of the best known musicians in this area, is the latest recruit to the disc jockey ranks. He started a Sunday afternoon (12-3 p. m.) record show over KROW, Oakland, on October 4.

Show will lean a little toward the modern side, Vernon says, with a program of Ellington transcriptions slated as the opening.

Vernon, a San Francisco native, joined Lionel Hampton when the latter first organized his own band in the latter part of 1919 and was with Hamp until 1942 when he joined Basie for five months and then spent a couple of years in the navy. Since his discharge, Vernon has been leading his own band and his own small groups in the Bay Area.

He broke down the local ruling

and his own small groups in the Bay Area.

He broke down the local ruling against mixed bands in 1946 when he won his battle to use a white piano player, Bob Skinner, in his trio.

Stan, Nellie Pacted For Paramount Date

New York — Stan Kenton and his orchestra, with Nellie Lutcher as the added attraction, have been booked to headline the stage show at the Paramount theater beginning late November or the first week of December.

Kenton also is set for a week at the Click restaurant in Philadelphia beginning November 1. Stan's recent string of concerts in Philadelphia, New York, and Boston rang up a gross total of \$33,651.85.

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CHORDS AND DISCORDS

So BG, Krupa, Et Al Are Has-Beens, Huh?

Dubuque, Iowa

To the Editors

To the Editors:

In the Chords And Discords column of September 22. I read with disgust the letter from Danny Baxter.

His claim is that Shaw, Goodman, Krupa, and Herman are has-beens. He contends that these musiclans no longer should occupy the editorial and pictorial space of Down Beat, but that he and his clan of young musicians should ascend their throne.

I speak not in defense of the above musicians, but it's natural that we expound a proven product capably has proven itself will it also be expounded. I doubt very much if you merit the publicity you so humbly say you do.

Don Blocker

Don Blocker

Look at Stories

Neah Bay, Wash.

Neah Bay, Wash. To the Editors:

I have not noticed any particular precedence shown in favor of the older bands. In fact, if Baxter would read the paper a little more instead of just looking at the pictures, he'd see that up and coming bands and musicians are given a push by Down Bect.

It is true that some of the older bands aren't playing the kind of music that made them famous. But then, when they were struggling to reach the top they had to put forth their best efforts. Now that they are there they can coast on their lagrels, play as they like,

coast on their laurels play as they like, and still make money. But don't let and still make money. But don't let guys like Baxter get it into their heads that they can't play when the chips are

There are very few libraries in the band business today that don't include famous atrangements by the old boys; and 90 per cent of the people love them. You're right in a way, Baxter. Dorsey, James, Shaw, etc., don't have the bands they had years ago, and probably never will again; unless they really want them.

But them, did bring the modern music

want them.

But they did bring the modern music level up quite a bit during their time and are still top musicians themselves. Don't lay any money down and try to top them yourself.

Tany Collins

Defends Three

Ozone Park. L. L. To the Editors:

To the Editors:

Referring to his (Baxter's) saying that Dorsey, Shaw, Goodman, Herman, Barnet, Savitt, Krupa, and Crosby are through. I cannot defend all eight of these bands, but I can defend three, namely Herman, Dorsey, and Krupa.

Woody's new band is terrific and it plays swell modern stuff. Dorsey's band is a great if not the greatest all-round dance band in the country.

Krupa has several young musicians who have helped to improve his already fine group. I wish Baxter would make it a point to catch these three bands the next time they are in his town.

Young Jerry Malone

Reaction To Harangue

Philadelphia

To the Editors:

Blue orchids to you, sirs, for maintaining a cool and reasonable point of view amidst the deathlike throes of har-To the Editors:

I'm from the east coast originally, where the good music is in abundance. In my opinion, better music isn't player doday than that of Kenton, Gillespie, Brown. Krupa, just to mention a few.



NEW NUMBERS

COLLURA—A son, Joseph Kenneth (8 bs., 7 os.). to Mr. and Mrs. Salvatore Collura, sceently in New York. Dad plays tenorith George Towne.
FEATHER—A dauchter, Billie (7 bs., 18 s.), to Mr. and Mrs. Leonard Feather, cestember 10 in New York. Dad is writer nd critic; mom is Jane Leslie, former inger.

GRAY—A son to Mr. and Mrs. Barry Gray, Sestember 10 in New York, Dad is disc jockey

Gray, September 10 in New 10ra, some die jocky.

MITCHELL—A daughter, Jacqueline, to Mr. and Mr., Jack Mitchell, September 2: in New York. Morn is Choe Peterson, for mer Charlie Barnet singer; dad is some

mer Charlie Barnet singer; cau in dian.

ORAM—A daughter, Jana Rae (7 lbs., 8 os.), to Mr. and Mrs. Ray J. Oram, August 31 in Sun Valley, Idaho, Dad in Philudelphia tenor saxman.

TORIN—A son Stephess David (7 lbs., 13 os.), to Mr. and Mrs. Sidney Torls. September 22 in New York, Dad is WMCA's all-night disc jockey.

WEITZ—A son to Mt. and Mrs. Eidde Weits, September 2 in Pittsburgh. Dad is band leader; mom is former slaper Gerry Richards.

band leader; mom is former alager Gerry Richards.
PHILLIPS—A daughter, Penny (3 bs., 4 oc.), to Mr. and Mrs. Bob Phillips, September 1 in Chicago. Dad is with Associated Booking.
RITER—A son (7 ibs., 12 oc.) to Mr. and Mrs. Tex Riter. September 17 in Burbank, Calif. Father is band leader.
STABILE—A daughter (9 ibs., 1 oc.) to Mr. and Mrs. Jor Stabile, September 24 in Hollywood. Dad is musician.
SMEILS—A son to Mr. and Mrs. Tom Sheils. September 31 in Hollywood. Dad is personal manager of the Modernaires.

TIED NOTES

BARTIE-WESTOVER-Tino Barzie, lead altoist with Johnny Long, and Bette Westover, September 24 in New York, CAREY-MALONEY-Robert P. Carey and Lorita Maloney, singer, recently in Chi-

Lorita Maloney, singer, recently in Chi-ago.
DiVITO-SERN—Harry DiVIto, trombonist with Stan Kenton, and Ginger Sern, Sep-tember II in New York.

SCHWARTZ CLARE, Willie Schwartz, clarinetiat on the Bob Crooby air above, clarinetiat on the Bob Crooby air show. In the Company of the Company STRANGE-805E—Syd Strange, band lead-er, and Jean Rose, theatrical agency head, recently in New York.

FINAL BAR

COWLES - Eugene C. Cowles, 88. composer and basso, September 22 in Boston, CRAVIS - Israel S. Cravis, 54. planist and song writer. September 15 in Philadelphia. EMERSON - Morton Emerson, 50, owner of Emerson's Rainbow room, September 6 in Philadelphia. FERRAEL—Gustav Ferrari, 76. Swiss composer and conductor, recently in Geneva. Giannini, 79, supposed to be the first person to cut vocal records in this country, September 17 in Upper Darby, Pa.

GORDON—Jacques Gordon, 49, violinist and conductor, September 15 in Hartford, Conn.

nn. HOLTZ—William Holts, 76, onetime present of AFM Local 400, September 15 in

ident of Arm Local evo, september 18. Harmon, & Laman, &

and leader, September 24 the Pa.

BHLMANN-Frederick C. Uhlmann, 44, musician recently in Cincinnati.

Philadelphia is notorious for its musi-cal depreciation. However, when swing was the thing, there were at least a few orchestras which found it profitable to come here; 75 cents a patron, Earle theater, for bands like Miller, the old Shaw the world.

How Much Coffee MARCHES ON Can A Guy Drink?

The other day a name musician quit his job in a lively and well-known night club in one of the larger cities. Knowing him to be a fairly steady and dependable person, believing that he had been given the opportunity in the spot to make the kind of music he liked, and taking it for granted that he was satisfied in the gold department, we asked him why he cut out.

"For none of the reasons you might guess," he replied. "It may sound silly to you, but I quit because I was unhappy, and I was unhappy because I had no place to sit down and rest between 2192

The club in which he had been working is a small, intimate spot, crowded to capacity almost nightly. There is no "back stage," even the bar usually is hidden by standees, and during the usual rush of business, there can be no place to go but out for a musician who wanted to leave the stand during the intermissions.

"You know I'm not a drinking man," he told us. "If I happened to have friends visiting the club, and if they invited me to sit with them, they always wanted to buy me a drink and were offended if I declined.

"I felt guilty occupying a seat at a table by myself, or with other fellows from the band, while the operators were turning away potential customers at the door.

"So I usually would go to the lunchroom next door and have cup of coffee. But how much coffee can you drink in one night?

Then I'd get disgusted with the situation and ankle into the bar on the corner instead. Twice I got loaded during the evening and came back to the stand that way. This wasn't good for the band, and I felt lousy the next day besides. So I quit."

Reasonable creature comfort for musicians usually is the last thing considered by the average night club operator. Backstage quarters in most clubs and in too many theaters are a disgrace.

Many clubs have strict rules against "mixing" or sitting with patrons at tables, at the same time failing to provide anything resembling human quarters for musicians and entertainers during rest periods.

Only a playing musician understands how boring and nerve wracking it can be to hang around the same joint night after night, climbing on and off the stand and with nowhere to park the carcass between sets.

Yet the people wonder why some musicians, with less self-determination than the chap we have written about, become lushes.

outfit, the Hamp, and so on.
Today, at 75 cents a bottle of beer, at the Click, we are obliged to applaud Nellie Lutcher.
This is my reaction to Young Danny Baxter's asinine harangue.

s asinine harangue.
Paul F. Kramer

No Boy, He

Lima, Ohio

To the Editors:

Why do musicians call band boys
"band boys?" I myself think it's wrong.
They should have a better title than
that. Why not "prop manager?" After
all, it's prop work they do.
Some of the prop managers are older
than the musicians. In my case, I'm the
sldest in my outfit (Elliot Lawrence's
band) and they call me "prop manager." They'd better, or else!
Ernie Fain To the Editors:

Ernie Fain

Down Beat covers the music news from coast to coast and is read around

WHERE IS?

VERNON BIDDLE, planist with Howard McGhee, left the coast for New York

McGhea, left the coast re-in April.
TONY FARO, former tenor sexmen and arranger for Sonny Edwards.
EMERSON GILL whose ort played at the Bamboo Gardens in Cleveland about

Bamboo Gardens in Cleveland about 20 years ago.
PARK HILL, guitherist.
BILL MILLER, es-Cherile Bernet pianist.
JESSE PARNELL vocal-plano entertaines.
CHARLIE PERRY, drumma: ance with Charlie Bean in Boston.
RED STANLEY, comedy singer formerly with Rudy Vallee who later had his own combo at the Onys in New York.
JULIAN WOODWORTH, isomer bend leader.

WE FOUND

JOE MAYMES, band feader, now living in Sepulpa, Oklain Sepulpa

REEDS GILBERT by Eddie Ronan NOT PAGE-ONE GUYON, THAT FEATHER-HEADED CANARY WHO'S MAYBE DURELLE'S RIGHT HI, BAUBLES! WE'LL BE BOCK NUTS! BLICK, BUYONE A PRETY DURELLE! THE PUBLICITY'LL DO WHAT, HONEY ? JUNIOR, DO US GOOD HE'S GREAT! SHE'S FAMOUS! SHE'S... SHE'S BIG!! 1 GUESS YOU'VE HEARD A LOT EVERY GIT OF IT'S TRUE !! WE'RE GOING CERTAINLY HAVE, SHE MIGHT BE BAD FOR PLASTERED ALL OVER MIGG BAUBLES BUXON THE GCANDAL THE BAND'S NAME! MISS BUXON & SHEETS EVERY DRY ! WER LIFE READS LIKE 1006 CONON

Diz Presents Milwaukee A 'Clean' Band

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Milwaukee — A well-rehearsed Dizzy Gillespie band that presented clean-cut arrangements and never sounded stif or overarranged received a well-deserved hand at its concert here. The band fortified its soloists with

striking, subdued backgrounds which showed each man working with, rather than fighting, the guy sitting next to

Arranging Helps

Don't Blame Me, an outstanding number, benefited especially from Walter Fuller's fine arranging plus Gillespie's delicate phrasing. A light-fingered, fluent piano by Jimmy Forman didn't hurt the piece either.

nurt the piece either.

Vocalist Johnny Hartman did acceptably well with They Say It's Wonderful and I Should Care, but both would sound better if he had enunciated more clearly. Diz plugged a couple of his records with Manteca and Things to Come which were even more up tempo than the recordings.

Manteca matter.

almost as a tribal rite, becoming down-right primitive.

Lately Milwaukee has seen and will continue to see and hear a wealth of talent. The Show Boat has in the past weeks offered such musicians as Gillepie. Vido Musso, plus singer Herb Jef-fries.

fries.

It has commitments for Kay Starr,
King Cole, Nellie Lutcher, Sarah
Vaughan, and Ella Fitzgerald. The
Prince Cooper trio is being held as the
house outfit there to maintain a con-

Prince
bouse outfit there to manufacture
inuous show.
Reichman, Esposito In
Joe Reichman is at the Hotel Schroeder, and Nick Esposito and his sertet, featuring scat singer Jimmy Sano, came into the Stage Door on October 18.
The Eagles ballroom soon will play host to Stan Kenton and Herbie Fields.
Sarah and Illinois Jacquet are due at the Antlers hotel for a one-niter.
—John Osmundsen

nuent piano by Jimmy Forman didn't huit the piece either.

Vocalist Johnny Hartman did acceptably well with They Say It's Wonderful and I Should Care, but both would sound better if he had enunciated more clearly. Diz plugged a couple of his records with Manteca and Things to Come which were even more up tempo than the recordings.

Manteca, written by Diz and Chano Pozo, the bong drummer, was done

Jazz V-discs still are being made for Learner being made for Cutty Cutshall, Freddy Ohms, trombone; Ernie Caceres, baritone; Irv Manning, Jack Lesberg, bass; Bill Viale, alto sax; Morey Feld, drums; Charlie Queener, piano; Buck Clayton, trumpet; Eddie Condon, guitar; Liza Morrow, vocals.



Louis Panico, originator of the "laughing trumpet" technique, is another star performer who depends on the superbly styled, good-to-listen-to HOLTON Trumpet. From 1920 to 1925 he played with the original Isham Jones orchestra; for fifteen years after that he led his own band in top-ranking night clubs and exclusive hotels throughout the country. Today you hear him as a staff artist over WBBM and the Columbia Broadcasting System.

Choose a HOLTON yourself, just as Louis Panico did . . . and bring out your best. Consistently high performance explains why . . .



THE HOT BOX

Thinking Of Collecting? Well, Just Think About It

By GEORGE HOEFER

-As it does to all collectors, moving day, a Frankenstein Chicagomonster of no small proportions, came to the *Hot Box* a few days ago. The lessor of Banks Castle, otherwise known as the Madhouse the Lake, decided 20 years was long enough to spend in one

by the Lake, decided 20 years we place and lit out for Arizona, leaving the establishment in the hands of a pair of characters who are opening a girl's club on the site. The Box would have been delighted to stay on, but the wife wouldn't hear of it.

The Hot Box has spent more than a decade holed up in the basement of the tower corner of the ancient mansion.

A collection of azz records including everything from
Earl Fuller's Slippery Hank to Bird's
Dewey Square has
thrived through the enrived through the onslaughts of a doz-en roommates, fires, week-long parties, marriage, the birth of a son, and the latter's complete lack of understanding regarding the use of collector's

MUSICIAN'S HEADQUARTERS

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Banks Castle was a perfect rendezvous for collectors. The only complaints
came from upstairs, where the inmates
wondered if the jazz beat ever variedthey only could hear the relentless
thump-thump emanating from the dungeon. The next door room was used by
the landlord to incarcerate tenants
whom he wished would move elsewhere.
It never took more than a week for the
Box to blast them out.

The end of September found us faced with the dilemma of immediate eviction. A third floor apartment was located at 1851 N. Lincoln, about a dozen blocks farther north.

The Boz contemplated a leisurely month of moving—packing the records in standard 25 disc boxes, moving four or five boxes a day.

Mea. Secret It.

in standard 23 disc boxes, moving four or five boxes a day.

Mrs. Starts It

However, the day following the eviction notice, we returned home to find the Mrs. piling furniture, discarding a complete file of Down Beats, pulling records from book cases, from under the bed, and out of closets. (She never did appreciate the joys of the dungeon). Furthermore, 2-year-old Geof was having a ball, running around the disordered rooms with a Charlie Pierce Paramount in one hand and reaching for a Gennett with the other.

The next day we came home from work to confront a moving van crew insisting, "We sain't gonna handle all them records." We were averjoyed and assured the movers they were not expected to load wax.

For three nights and a half a day,

load wax.

For three nights and a half a day, records were transported by auto, afoot, and for one evening by pushing a sprung baby carriage full of albums up to the new apartment and back several times. The three flights of stairs brought out muscles the Box never knew existed.

By the time all the records were piled up in the bare new domicile, the wife

LUDWIG & LUDWIG

icialists
JACK WOLF (Percussion)

Bands Return To Old D.C. Haunts

Washington, D. C.—Lots of openings and such bere during the last few weeks. Jack Corry's band opened at the Lotus for the season late last month, ditto for ex-Harry James drummer Ralph Hawkins at the Cross Roads. This was nothing new to either band... they'we been doing the same thing at the same places for several wears now.

been doing the same thing at the same places for several years now.

Club Kavakos opened with the Tunesmen on September 27 but picked up the musical standard when Tony Pastor came in on October 4 with Louis Prinas, hot on his heels, blowing in on Oct. 10. Dean Hudson is the current band, and Jack Emerson's ork and the Three Suns are due to follow in the near future.

Club Bali is due to have a fine season if the talent booked for this fall and winter is any indication.

winter is any indication.
The following are all

if the talent booked for this rail and winter is any indication.

The following are all expected but at indefinite dates: King Cole Trio, Cab Calloway, Louis Jordan, Louis Armstrong, Nellie Lutcher, Ella Fitzgerald, Charlie Ventura, and Herbie Fields.

Owner Benny Caldwell also is reported doing his best to lure Billie Holiday back for a date after the holidays.

Paul Berlin has taken over the piano at Cafe Caprice of the Roger Smith hotel. . . . Earl Palmer has moved into the Brown Derby to assume the plano and vocal chores. . . . Same for Wally Griffin at Quonset inn.

—Thomas E. Lodge Jr.

Raleigh Room Chirp

New York—Carol Ames, CBS singer, joined the show at the Warwick hotel's Raleigh room, with Don Reed slated to succeed Gene Marvey as his engage-ment ends. Jan August and his combo

continue.

had all the book cases filled with books. So the records remain against the wall in the baby's room on the floor. Geof is proud of his hoard.

JAZZ CLUBS: The Pittsburgh Record Collectors club was founded last month. Frank Romano, secretary protein, advises that the club is predominantly Dixieland with many Louis Armstrong collectors. Bettelou Purvis, Down Beat correspondent, dies jockey (WPGH), and daughter of jazz trumpeteer Jack Purvis, is a prominent member.

peteer Jack Purvis, is a prominent member.

JAZZ ON THE RADIO: Joel A.

Chaseman, WELM, Elmira, N. Y., tas revised the Bandstand to an all jazz pattern. Nightly from 11:15-11:30 p.m. to be changed soon to 11:15 p.m. to midnight. Chaseman is an ex-president of the Cornell Rhythm club.

A. P. (Pat) Beard, assistant commercial manager of WSTP, Salisbury, N. C., is featuring inazz on his record programs.

is featuring jazz on his record programs.
COLLECTOR'S CATALOGUE: COLLECTOR'S CATALOGUE:
Peter Hogan, Australian Stan Kenton
club, 63 Elizabeth street, Artarmon,
Sydney, N.S.W., Australia. Desires to
contact and exchange records with Kenton fans in America.
Ken Williamson, 35 Essex street,
Magdalen road, Oxford, England. Wishes
to trade British jazz records for
American swing records.
Johnny Adams, "Wilton," Dalgairns
road, St. Peter post, Guernsey, Channel
islands, Great Britain. Wants to exchange records.

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Foundation In Classics, Eddie Thanks His Dad

By Sharon A. Pease

Chicago—Eddie Heywood skyrocketed to prominence a few years ago when his unique recording of Begin the Beguite became a national best seller. A start was all that he needed—other hit records, successful night club engagements, theater tours, and motion picture work followed.

Eddie, with his seven-piece combo, was making rapid progress in the race for popularity when a break in health forced him into temporary retirement. Now having regained his health, he has resumed his musical activities and currently is heading his own trio—a group that reflects the distinctive musical qualities of its talented leader.

Began at 4

Heywood, now 32, is a native of Atlanta, Ga. His formal musical training began when he was 4, under the tutelage of his father, the late Eddie Heywood, Sr., a graduate of the Boston Conservatory of Music.

"My father was a fine musician and a great teacher," Eddie recalls. "He insisted that I acquire a sound background in the classics and a thorough schooling in harmony and theory. Any success I have enjoyed in the music business is the result of his teaching and guidance."



Eddie Heywood

year later, when he was 13, took over as pianist with the pit group his father formerly had directed. "I was on that job four years," Eddie says. "During that time I became increasingly interested in dance music and intensified the experiments in style development which my father had encouraged... the work of Earl Hines was most influential in molding my ideas throughout this period."

ground in the classics and a thorough schooling in harmony and theory. Any success I have enjoyed in the music business is the result of his teaching and guidance."

The elder Heywood worked for many years as pianist-director of the pit or-bestra at the 81 theater in Atlanta. In 1927 he went to New York to take charge of a studio band for Okeh records.

Eddie Jr., remained in Atlanta and a Condon, and Zutty Singleton before

forming his own group in 1941,
Engagements at the Village Vanguard, Three Deuces, and Cafe Society
preceded the previously mentioned
smash recording of Begin the Beguine
and subsequent successes.

Discs on 3 Labels Heywood has recorded for three lahely Commodore, Decca, and Victor. While with Decca, his group was selected to accompany and share billing with other star artists including the Andrews Sisters, Bing Crosby, and Ella Fitz-

geraid.

Eddie's groups have been characterized by his own unusual arrangements and artistic work at the keyboard. The accompanying example of his piano styling is an original composition based on the 12-measure blues theme.

The opening four-measure introduc-tion forms a distinctive contrast with the chorus by the use of some currently popular devices. Treble register is used the chorus by the use of some currency
popular devices. Treble register is used
for both hands which gives a vibrant
richness to the first notes in the bas
register and contrasts pleasingly with
the first use of the dance pulse employed in the opening bass theme.

Drama in Silence

A dramatic quality an illusive char-

Drama in Silence
A dramatic quality, an illusive characteristic which affects emotional response by activating the listener's attention, is obtained by the simple yet effective use of unexpected silence for the third count of the first and second

measures.

The chorus is an improvisation utilizing the traditional blues form which is based on tonic, subdominant, and dominant harmony with frequent use of flat-

nant harmony with frequent use of flatted thirds.

However, Eddie steps beyond the
boundaries of the original blues by injecting the delicate harmonic nuances
that are characteristic of contemporary
composers of both classical and dance
music. Notice the substitutions and extensions used to modify the usual harmonic sequence.

For example, the usual dominant
pickup into the chorus (last count of

Sherwood Earns His Salt Plus In Musical

By RALPH J. GLEASON

San Francisco—From the moment he and his band strike up Rose Room to start the show, until the finale when he leads the band on the stage in a night club scene, Bobby Sherwood more than earns whatever salary Maurice Duke is paying him to appear in Rase the Roof, new musical, which opened here September 17. Sherwood, although he gets thaid and sometimes fourth billing, is busier than anyone else in the cast.

He leads the pit band. He plays the trumpet. He plays the piano, He plays a guitar solo (Begim the Beguine). He sings Pardon Me, Pretty Baby. He leads the band on the stage in the night club scene which is the finale. He trades lines with Jerry Lester, star of the show. He dances with Chili Williams, who for one billed as being so warm looks as if she might deserve her first name.

Then He Can Brood
When he isn't doing all these things,

she might deserve her first name.

Then He Can Brood

When he isn't doing all these things,
Bobby just stands there leading the
band and brooding about how he wrote
the bridges and background music and
arranged the rest of it.

He doesn't particularly look as though
he disliked any of this. In fact, he performs with a verve, as they say, and an
eagerness that makes it look as though
introduction) has been replaced by

introduction) has been replaced by a chord which is one-half step higher than the tonic and has an added minor seventh and ninth. This substitution resolves into a tonic chord (first count of chorus) with added sixth and ninth.

This effect, purposely designed to leave one with an indefinite feeling for tonality, also is employed in measures two and three, seven and eight, and 12. (£6. Note: Mail for Sharen Pears should be sant to his teaching studios, suite 715, Lyon & Heaty filled. Chicago, 4, III.)

all his.

Gets Good Press
It got excellent reviews in all the local papers, and while there hasn't been any appreciable promotion for Sherwood's Capitol records, he does get quite a publicity buildup and has made several appearances with local deejays since he arrived here.

Band Sherwood is using is strictly Local 6 and is the best show band put together here that we've heard. It had to open with only four or five days' rehearsal time but still managed to do Sherwood's arrangements all right.

New Spivak Singer

New York—Prior to his resumption of bookings after a six-week vacation, Charlie Spivak signed Buddy Hughes, former Gene Krupa vocalist, as replacement for Tommy Mercer.





HOLLYWOOD:

Stylist Willie Smith, lead alto with Harry James, his "Balanced Action" SELMER Alto and New MASTER MODEL GREGORY Mouthpiece. Like many other top flight Musicians you'll find Willie selecting his Mouthpieces and Reeds at LOCKIE'S.

Write for information on BARGAIN INSTRU-



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COMBO JAZZ

Coleman Hawkins ISS April in Paris
ISS How Strange

There are more men backing up the Hawk on this coupling than you normally would label as being in the 'combo' class, but it isn't really big band jazz since he gets all of the side. This is a sleepily lyric Hawkins, nothing at all like his Body and Soul style on Bluebird which was loaded with notes and built up to a definite climax.

Both tunes are similarly constructed and the moderately slow tempos are almost identical. Strange, however, has a slight edge in the ratings by virtue of its greater abundance of ideas. You seldom catch Hawkins in this extremely relaxed mood these days when his concentration is entirely on the melodic form of his solos with nary a thought toward pseudo-hot effects.

And although he can bop with the best of them he has, to his everlasting credit, retained and even improved on his "sweet" style. This record is the proof of the pudding. Strange is an adaptation of Prozorovsky's Kak Strango, and it has wonderful changes for such a performer as the Hawk. (Victor 20-3057).

Rosy McHargue's Memphis Five

Rosy McHargue's Memphis Five

J. 1 Doy Catted It Dissipland
This is more of the aforementioned
Hollywood Dixiecats only of a year or
so later and with some personnel
changes. The One-Step, which was Nick
La Rocca's very own, is the kind of

A SHORT CUT TO SUCCESS IN SWING DRUMMING •96 Pages • 108 Photos -532 Rhytl Boats & Solo • 73 Letin-

IN "SWING DRUMMING"

Hill Ludwig, Jr., a celebrated drummer reveals not only his own secrets but the secrets of the galaxy of drumming stars with whom he associates ... Here in 96 fascinating pages, illustrated by more than 100 photogra phs, is the boiled-down knowledge and technique of men who rate the highest billing and command the biggest incomes in their field... Here are fundamentals, rudiments and exercises that build a solid foundation for a real tareer. Here is everything you need to know about dance drum technique; basic press rolls; long rolls; high sock pedsl, wire brush, rim shot, cymbal and tom tom technique; time signature studies, rhythm breaks, solos, send-offs. Latin-American thythms, etc., etc. "Swing Drumming" is published for one purpose: to speed your progress in a field that's exciting, interensing and loaded with apportunities. At \$1.50 it's an irresistible investment in your future. At your music dealer—if he can't supply you order direct.

WFL DRUM CO.

marching happy jazz that this little band of reactionaires is most adept at.

They play the sox off this particular one with good piano (Marvin Ash), trombone (Brad Gowans), clarinet (Rosy), and bass sax (Joe Rushton) solos. Called is a good side, too, but the one that comes on is La Rocca's. (Jump 13).

Albert Ammons

Albert Ammons

If Kilroy Boogie

If Twelfth Street Boogie

For that diminishing coterie who are made happy by the rambling left hand and the eight notes to each bar this will be a most gratifying platter. The nimble Ammons' fingers carve out a moderate blues boogie in Kilroy and a slightly

"THE BEST IN JAZZ" records

COOL PLATTERS Vido's Bop—Vido Musso
Vido in A Mist—Vido Musso
Swedish Pastry—Hasselgard ...
How High The Moon—Kenton
Peanut Vender—Kenton

Peanut Vender-Kenton	.79
Peanut Vender—Kenton Lover—Kenton How High The Moon—O'Day Boot Whip—O'Day Safrantic—Eddie Safransky The Happy Monster—Jackson Bebop Cerol—Tadd Dameron	.79
Boot Whip-O'Day	.79
Safrantic-Eddie Safransky	.79
The Happy Monster—Jackson	1.05
September Song-Morris Lane	
(Great Baritone Sax)	1.05
Gool Brease-Dissu	1.05
(Great Berltone Sax) Jane's Bounce—A. Eager Cool Bresse—Dizzy Oul-Ya-Koo—Dizzy	.79
Dynamo A-Dizzy	1.05
A Hand Full Of Gimme-Dizzy	.79
Hot House-Dizzy	.79
Up in Podo's Boom-H McGeo	1.05
Thermodynamics—H. McGee	1.05
Bizini-Dester Gordon	1.05
The Munt (pts. 3 & 4) T. Young	.79
The Hunt (pts. 5 & 4) Dexter	.79
The Munt (pts. 7 & 8) Dexter	1.05
Cool Bress—Dizy Oul-Ya-Koo—Dizy Dynamo A—Dizy Ray's Idea—Dizy Ray's Idea—Dizy Ray's Idea—Dizy Hof Mouse—Dizy Hof Mouse—Dizy Hof Mouse—Dizy Hof Mouse—Dizy Hof Mouse—Dizy Hof Mouse—Mouse Issini—Dester Gordon Hoe Hunt (pts. 1 & 2) McGee Bisini—Dester Gordon Hoe Hunt (pts. 1 & 4) T. Young The Hunt (pts. 2 & 6) Dester The Hunt (pts. 3 & 6) Dester The Hunt (pts. 5 & 6) Dester Seltin The Pace—Dester Desters Dether Out—Dester Desters Deck—Dester Desters Deck—Dester Desters Deck—Dester C. V. Jam—Charlie Vantura	1.05
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G. V. Jam-Charlie Venture	1.05
East of Suez-C. Ventura.	1.05
Charlie Comes On-Ventura	1.05
C. V. Jump-C. Ventura	1.05
1160-Charlie Ventura	.79
Tas For Two—C. Venture. C. V. Jump.—C. Venture. G. V. Jump.—C. Venture. G. V. Jump.—C. Venture. G. Ven	79
Mean To Me-Bill Harris	.79
Cryin' Sands—Bill Harris	.79
Frustration—Bill Harris	.79
Characteristically B. H.—	
Bill Harris	.79
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Laure-E. Garner	
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faster adaptation of Twelfth Street Rag. Each has a guitar chorus midway. It would be interesting some time to hear Ammons play a style other than boogie because in spite of the limitations of demonstrating his 88 excellence in boogie and boogie alone he is a very accurate pianist. He gets a good inherent heat and he sounds capable of a great deal more than he is generally known for. (Mercury 8040).

Greene Bell and His

Graeme Bell and His

Graeme Bell and His Australian Jazz Band

If Was Leicester Square?

I Jackass Blues

These sides were recorded in London around the middle of this year by Tempo records of the same town. The sides were made by the Bell Australian Jazz band with a trumpet-tram-clary combination and banjo and tuba in the rhythm section.

The resemblance to authentic Dixie is marked, but like most such groups, it just doesn't swing, though of the two sides Leicester makes the more valiant attempt. Mel Stitzel's old Jackass is slow and pretty sad. The solos are lively but without character (Iump. 15)

attempt. Mel Stitzel's old Julians slow and pretty sad. The solos are lively but without character. (Jump 15).

Symbol Key

IIII Tops J J J Tasty

I I Tepid S Tedious

Roy Milton

Roy Milton
I Hop, Ship, and Jump
I Everything I Do Is Wrong
Both are blues shouters with leader
Milton doing the shouting. Wrong has
some passable alto, trumpet, and tenor
solos to season the pottage, but Hop in
almost all vocal, solo, and ensemble
and, although well enough done, it has,
been done to death by 8,000 Louis Jordan carboners. (Specialry 314).

Thelonious Monk

Thelonious Monk

Il Epistrophy
Il In Walked Bud

Epistrophy (which Funk and Wagnalls apell with an "e" on the end) is a form of repetition in which phrases always end with the same word. Where they get the derivation, however, is a mystery since, outside of the repetitive triplet figure that opens it up, there are no two companion notes alike in the whole side.

We have less and less patience with the far-fetched type of composition and

We have less and less patience with the far-fetched type of composition and inventiveness which are displayed by the much publicized Monk for a very simple reason. Nothing happens. Bud by the quintet is more of a straight bop riflet which attempts to make something happen, but the solos and arrangement are weak. Epistrophy is a quartet side with vibes and piano. (Blue Note 548).

I Love Me or Leave Me
I Ocodles of Boodles and Batches
of Scratch

Vocalist Beryl Visits Vancouver



Vancouver, Wash.—Beryl Davis puts her John Henry on records and little slips of notebook paper as Vancouver schoolgirls gaze during a visit to a record shop here.

And the phrased bridge for both melody instruments is excellent.

But then the boys collapse and play a late '32 Casa Loma riff at the beginning of the list chorus and wind it up with an interminable clarinet gliss. It's shame—that's what it is. Other than that, this so one of the best jazz-producing cocktail style quartets around.

Oodles is one of those jivey novelties with hipper-than-thou lyrics and is rather fetching in spots. (Capitol 15228).

15228).

rather fetching in spots. (Capitol 15228).

Pete Daily and His Chicagoans

I Bluin' the Blues

I 5:30 A.M. Blues

Hollywood's Hangover club gang comes up on this side with some late '46 (date of the session) jazz, but it's not quite so potent as some of the fare they have ladled out in generous doses. Bluin' is an inheritance from the old Original Dixieland Jazz band with '00 per cent ensemble and a shaded 10 per cent ensemble and a shaded 10 per cent piano, but they go back just a little too far for material.

Five-Thirty is about the kind of slow draggy opus you'd expect to hear at that time of the morning with Bud Wilson tram, Daily cornet, and Don Owen piano where for just a fleet moment modernism bordering on sacrilege rears its ugly head.

Red Cooper beats a tattoo on his black and red temple blocks, however, and the intruder quietly disappears. Rosy Mc-Hargue made the date, but of course. (Jump 14).

Louis Armstrong

Side with vibes and piano. (Blue Note 548).

Ernie Felice

I Love Me or Leave Me
I Ooodles of Boodlas and Batches of Scratch
Love Me is a tossup for a higher rationating, but it seems as if this tight little accordion-clary outfit always tosses in something either trite or in bad taste to spoil an otherwise good performance.
Ernie's clarinetman, Dick Anderson, plavs as tasty an opening chorus as you

Louis Armstrong
I A Song W as Born
Before Long
Louis and his hoy Teagarden don't do along the same general lines as much of the good material they have turned our recently, but simply misses fire.

Song is a pop from the picture of the same, and Louis and Tea both sing a chorus with mild discussions in between.

The Big Gate's noodling behind Louis is apt. and the solo choruses that fol-

would care to hear with equally satisfying accordion bridge and second chorus.

And the phrased bridge for both melody instruments is excellent.

But then the boys collapse and play a late 32 Casa Loma riff at the beginning of the last chorus and wind it up with an interminable clarinet gliss. It's shame—that's what it is. Other than that, this is one of the best jazz-producing cockail style quartets around.

Mel Powell Way Down Yonder in New Orleans Hallelujab There's a Small Hotel You Go to My Head Cookin' One Up When a Woman Loves a Man

Album rating-111

Album rating—Iff
The possessor of one of the most precise and delightful touches in 88-dom pretty well has the delicacy of his interpretations loused up by a hollow, soggy recording job and out and out "wows" in this album—or my copy of it, at least, The rating is awarded on the basis that they all aren't this bad.

Mel runs through all of his style range in this collection of sides, from slow abstractions to fast, happy jazz and from rubato solos to small band work. Those who find Powell's work too ornate and pretentious with its sometimes too frequent use of big ninth and 11th spreads and (they maintain) lack of a real beat, won't have their minds changed a whit by the contents of this wax.

But those across the street who don't

of a real least, won't may their minds changed a whit by the contents of this wax.

But those across the street who don't care a hoot what kind of label is hung on his particular style but listen to it strictly for its musical content will find that he has loaded his Capitol album with a great deal of brilliant, interesting, and lovely music.

Orleans gets a good beat and spots the striding piano of a sometimes Wallerish-influenced Powell and a muted trumpet and tenor unison through the last chorus. Hallelujah has happy piano fore and aft, tenor in between, plus a fast tempo.

Hotel opens slowly then falls into tempo, piano, and rhythm only. Head is all piano and no rhythm, pretty and pretty interesting. Cookin' is unadulterated bop with a baritone-trumpet-tenor (Modulate to Page 14)

(Modulate to Page 14)

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28.

19

Diggin' The Discs -Tom

(Jumped from Page 13) combination and a Powell that just doesn't bop himself, that's all. Woman is simple and moody. (Capitol album CC-87).

BAND JAZZ

Gene Krupa

ISSI's Up to You
ISSI's Whatche Do With Whatche

Got

Before Ed Finckel got interested in
the calculus of jazz, he wrote some
things that were so conventional in format they were almost first cousins to
an old Goodman score—like You, for

instance

It onems with unison saxes in the grand old style and from thence into the solos which, other than Ventura's 16, are not particularly palatable, but the final ensemble after a few of Gene's rudinents is packed with drive and

push Whatcha is preoccupied mostly with the larks of the tune as vocaled by Buddy Hughes in 1½ choruses but the hard manages to hop a bit and substantially so on the last chorus which also has a brief but notent trumpet for four at a crack. (Columbia 38296).

Bobby Sherwood

Bobby Sherwood

II Sherwood's Forest

III The Filk's Panade

Remember what a stir Filk's caused when it was first released? It wasn't only because the side was nunchy, because there were many equality good records heing issued at the time. The excitement was over the fact that nohody ever heard much of Sherwood as a jazz hand, and it scared neonle to run across somethine so good that hadn't been discovered more gradually.

These are both still good sides Filk's develors into too much of a combination Bob Crosby and Casa Loma style scare, but it has agreeable solos, Forest is this corner's idea of a really fine original sorre, and Bobby, of course, did both. These two make a commanionable release if you don't have them. (Capitol 15231).

Ray Anthony

Ray Anthony

Raw Anthony

I I nodon Bridge Is Falling Down

I I no Boe Blues

This is not intended to be from a pace out of the Tome Detective, but the areans on London has overtones of James' Music Maker, the ensuing 16 sound the Les Brown the three water freme with saxes, trombones, and trumpets movine against each other is a swine stylewise from Miller's Volen Bosterma, and the final four hars are from Trumpet Blues, also of the James' book. ofte the carboning, however, it's

Descrite the carboning, however, it's a fairly interestine manuscrint nlaved with polish. The only instrumental solo is by Anthony's trumnet, which isn't nearly as slick as his effort on Blues. Ronnie Deanville sines the latter to the accompaniment of the vocal shouts that made T. Desey what he is today. (Signamer 15228). ure 15228).

Ziggy Elman 55 Always

It's necessary to have a passion for the juice in Ziegw's fat trumnet tone to get much out of these sides. for although they are pleasant: acceptable quasi-swineers, they do very little if anything for the nerve ends.

Bahlitchild is all trumnet and sax section in the grace-noted style that Zie made famous. Always is a better, more interesting side but still doesn't mite make the next higher level. (MGM 10277).

Erskine Hawkins

Som is Louis Jordan multiplied by six trumpets and five saxes with a hand wocal. clap hands, and a fair ensemble at the end. The band shows that it could and should do better thines on the flipover, but there are some awfully sloppy performers in this band who meas up such a slow parcel of Elizationia. The boppish, then Cootie-ish trumpet lan't bad. (Viccor 20-3068).

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Phil Moore Orchestra

Phil Moore Orchestra

If 125 Servet Prophet

If Cormicopia

These are odd sides with a band made up of 22 strines plus 10 or 12 jazzmen like Artie Shapiro, Al Hendrickson, Harry Klee (who fluted for Ray Lina), Snookie Benson, and so on.

It probably was intended to be something of an experiment and in that it is interesting, for the scoring of the oddity Prophet, which is from an old Woody Herman score, has everything in it from jazz to Dave Rose—and you can say pretty much the same about Cormicopia, which originally was written as a caprice

pretty much the same about Corwacopa, which originally was written as a caprice for Rex Stewart's brass trickery.

The arrangements are well-tailored and performed, but the mixture doesn't quite emulsify, and the end result is more confusing than entertaining. (Discovery 100).

DANCE

Freddy Martin

Freeddy Martin

I Love Me Not

I In the Market Place of Old

Monterey
Glenn Hughes sings badly out of tune
on the first chorus of Love Me, and it
ruins the record Monterey switches to
Stuart Wade, and the Martin Men back
up both. (Victor 20-3048).

Stuart Warfe, and the Martin Men back up both. (Victor 20-3048).

Matty Malneck

If Wings Over Mars

If Sof Shoe Same

Matty debuts his seven or eight-plece band on MGM with an accompanying rash of publicity that describes his special kind of odd orchestration as "creative jazz." It's creative jazz.

If you need a comparison, they come closest to the old Raymond Scott quintet idea though we hasten to add that there is a difference. Malneck uses accordion, fiddle (his own), clarinet, trumpet and a rhythm section from which the guitar freouently deserts to act as a melody line soloist.

His musicians are fine performers, and he gets a wide variety of sounds from the limited instrumentation, but what comes out is entirely for effects. There's no beat, and there're no pretty notes. Try it, though Some musicians find it a real gasser. (MGM 10280).

Kay Kyger

Kay Kyser J On a Slow Boat to China J In the Market Place of Old

Monterey
All the big companies made up China
before the ban, and if they get stuck
with it, it'll be the first Loesser tune in
some time. Babbitt opens it at a slow some time. Bablitt oners it at a sow tempo, then the band picks it up, and Gloria Wood takes it out. Monterey's inherent schmaltz cets the complete treatment from Harry. (Columbia 22201) treatmen 38301).

Alvino Rey

I Guitar Boogia
I Mama Blues

Both are reissues of successful prehan
wax. Boogie is admittedly a novelty,
but it's a cleverly done piece of whimsy.
Mama, wherein Alvino's guitar imitates
the wail of a newly born, is pure hokum and strictly for one-niters. (Capitol 15223).

Tony Pastor

I I You Started Something

Tonv Pastor

I You Sterted Something

The Click Song

The slow ballad Something opens the iron curtain between Rosemary Chonnev's vocals on a good semisweet-band's ensemble which is seldom if ever heard on wax—even though it should be. The infantile Click is right alone in the same zroove that Columbia has dug for Tony, who doesn't seem to mind. (Columbia 38297).

Liberace

Liberace

Tico Tico Don't Care
Twelfth Street Rag

If Molegaema

If Liberace's piano in priceless like
it says on all his records and publicity,
then inflation in really here. He plays
Tico too fast to get all the notes in,
sings Care with a self-accompanied Duchin-like figure, really coras it up on

Lynn's Lookin'



Detroit—She's available if you have a band the young lady can sing with. Lynn Burns of this city sang with the Don Pablo band here for a year, at the Palm Beach cafe and on WWJ. Then came a USO tour through the Far East, and Lynn has been singling it since. But, as we said, she's now looking for a band job.

Rag, and does a passable job with Malaguena. (Signature 15233, 15240).

Sammy Kaye

Sammy Kaye

I Green-Up Time

I Here I'll Stay

Laura Leslie sines the "up" in GreenUp as if she just had swallowed an
emetic—and it was probably on specific
instructions. Don Cornell does a fair job
with a sad tune on the reverse. (Victor
20-3063).

Ted Weems Jed Weems J Beside a Babbling Brook

A slightly off-center hole in the middle, or thereabouts, of this platter didn't help a bit in trying to determine whether the lead alto was aharp all through Brook, which allots a chorus and a half to vocalist Danny Ryan. Irene lias some pleasing ensemble and vocal by Clenn Martin. plus the Whistler without his dog. (Mercury 5186).

I Lillian Louis Prima | Louis That Boy
The toneless quality of Louis' voice doesn't matter much when you're looking at his antics across a dance floor, but through a loud speaker it sounds pretty dismal even on a novelty like pretty dismal even on a novelty like Lillian. Cathy Allen warbles the likes of Boy, and Louis attempts a hot solo be-tween her vocals. (Victor 20-3079).

VOCAL

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some persons and bad for others. In Perry's case, it merely has made his performances more relaxed and easy without neglecting the will to make everything he does continue to sound good. He, Russ Case, plus the occasional efforts of the Satisfiers are an established and amooth working team. What more can you say about two typically attractive sides? (Victor 20-3066).

The Pied Pipers

Girl of My Drasms

The Plet Pipers
Girl of My Dreams
Melancholy Baby
Alice Blue Gown
Can's You Hear Me Calling, Caroline?
Poor Butterfly Poor Butterfly Shine On, Hervest Moon

Album rating-11

The quality of the Pipers' recordings is usually dependent almost entirely up-on the quality of the tune and the back-ing, for they seldom if ever turn in a poor performance.

In this case if you like them and the tunes in the abum, the rest is automatic, for Weston's supporting scores, while sometimes overly simple, are adequate. Like a number of other releases reviewed this issue, the recordings have fuzzy edges in places unlike the usual run-of-mine Capitols. (Capitol album CC-103).





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Vic Damone and Patti Page

1948

ording rely up-

en in a

and the

go bave e usual

album

D N

Vic Damone and Patti Page II lim't 11 Romantie? I Say Something Sweet to Your Sweetheart

Now they've got Vic and Patti teamed up, but it's a cinch that neither of these talented kids could be very happy with their first effort. Romantic is a first-rate tune, but neither of them does it with amurance, and Patti, in getting cute on the high ones, aqueaks out a klinker midway that rivals any you've heard lately on or off wars. Second, with its spoken lines between vocal phrases is just silly. (Mercury 5192).

Snooky Lanson

Snooky Lanson

I Georgie on My Mind

I Down Among the Sheltering

Palms

Palms

J J On a Slow Bost to China
J Melancholy Minustrel

Snooky is getting practically all his backing from combos ranging from a single guitar to the George Barnes trio and the Owen Bradley four, and while it lends an air of cory quietude to his diese it sometimes puts an unwalcome

discs, it sometimes puts an unwelcome glare on uncertain half notes. Georgia is the best side of the four, and if the other three had been better

tunes, it would have helped consider-ably. The Bradley quartet is on this side, too, and its accompaniment is re-freshingly unique. (Mercury 5181).

Artie Wayne II Sleepy Beby IS Future President

Artie is not what you'd call a virile singer, but his easy timing and phrasing are attributes which few singers of popmusic can equal. Baby illustrates his good taste and interesting solto voce form with a slow tempo and relaxed

President is one of those "Little Man, resident is one of those "Little Man, you've had a . " songs, and Artie tunes down the already skimpy overtones in his voice and breathes into the mike from about 0.33 inches away. The effect is hollow and nebulous and doesn't do a thing for him in trying to create the obviously hoped-for intimacy. (Capitol 15219).

Page Cavanaugh Trio

I Daddy-O

I These are both novelties for the bar
crowd, with a Lillian Lane vocal on

Daddy and a trio vocal on That's with
intermittent soloing by Page. The jam



Alvino Rey and fellow guitarist Perry Bechtel try to fig-Atlanta, Ga.—Alvino Rey and fellow guitarist Perry Bechtel try to figure the proper lure for fish with a Georgia accent. Pair recently revived an old friendship when Rey played an engagement at the Ansley hotel. They were with the original Phil Spitalay crew, and now lead bands of their own. Readers with good memories may wonder about Rey and the fishes. Last photo the Best used of the man was with a 109 1/2-pound marlin he caught off Balboa Beach, Calif.

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b sparse and what there is doesn't catch hold at all. (Victor 20-3065).

Jeri Sullivan, Les Baxter Quintet,
Iohnny White's Orchestra

Jeri Sullivan, Les Baxter Quint Johnny White's Orchestra J Baby, Won't You Please Come Home? J You've Been Se Good to Me, Daddy J Cowboy Jamboree J Dream House

If Dream House
These are west coast folk. Jeri is the
soloist with a pleasantly hush-hush style
of female vocaling, the Baxter quintet is
first cousin to the Pied Pipers, and
Johnny White's "orchestra" is probably
the same combo group that has played,
so many Hollywood spots. Jeri sings a
chorus, the Baxters get one, then there's

I ne Startighters
I I no One Ear and Out the Other
I I Cherokee

Ear is an inconsequential song and a poor vehicle for the Starlighters' talents. Cherokee, however, lets them get their vocal teeth into both a great tune and the starling of arrangement. They sing it brilliantly. The bopping just before the last chorus is strictly of the novelty variety, but it's good fun, nonetheless. (Capitol 15227).

Monica Lewis

Monica Lewis

I Put the Blame on Mame

I Wathin' with My Shadow

Mame wouldn't have much appeal no matter who did it, and the gal who gets blamed for national catastrophes should die a natural death even with the rash of records about her. Shadow is an agreeably dull and slow ballad. (Signature 15229).

Billy Bussenfeld and

Billy Butterfield and Margaret Whiting I I My Ideal
I I Moonlight in Vermont

Maggie sings one of her father's best tunes after a warmup solo by Billy, but little to get excited about happens on either side. Recordings are only fair technically. (Capitol 15222).

Lorry Raine SS Can't Sleep SS Lonely Cafe

JI Lonety Cate

Miss Raine continues her improvement and seems to gain assurance which
she lacked in earlier sessions. Can't is a
slow, moody ballad, and Cafe is gypayish in character. (Coast 8062).

Anita O'Day

Ill's Different When It Happens

to You III Aim's Gestin' Any Younger Anita's extreme relaxation turns to slush on the draggy Happens, which is backed by Will Bradley, with whom she made some far more brilliant sides last year. Younger is an up tempo blues with good lyrics that moves well, with Benny Carter furnishing the needed

push.

The bop alto after the first vocal couldn't be Benny, but the second instrumental chorus on trumpet could be and undoubtedly is. There's some piano later on, too, and all in all it's a good side for the O'Day rooters. (Signature 15217).

Budde Clark

Buddy Clark

Buddy Clark

If Rendezvous with a Rose

If I Still Get a Thrill

Buddy schmaltzes up a tune that already has more than enough of that commodity, and the result is—well, too much schmaltz for Rendezvous. Thrill is capably done but not overly interesting either as a tune or performance.

(Columbia 38314).

(Columbia 38314).
Patri Page
I Five-Four-Three-Twe
I My Sweet Adair
Patti duets with herself on Five by
dubbing in the second part on a playback, but the tune is inane and the idea
unoriginal and not particularly well
done. She sings Adair capably, but the
tune is not for her, and the backing is
weak. (Mercury 5184).

CONCERT

Marek Weber

Marek Wel Volga Boatmen Dark Eyes Costack Dance Two Gwitars Bublitchki Russian Sailors' Dance Balalaiha

Balalaiha
Waltz—Engew Onegiw
Album rating—II
Over in Russia this wouldn't be exactly the time to release an album of
American folk music, but over here we
never let a little thing like a potential
war interface with our enjoyeest of

never let a little thing like a potential war interfere with our enjoyment of things artistic.

Marek Weber has a sympathetic approach for the kind of Russian folk music that is represented in this album and although the quality of the recordings ranges from only fairly good to poor, the interpretations are realistic and worthy of praise. There are 30 selections all told. (Columbia Album C-168).

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Ops Miffed As King Cole Rejects Nitery Telecast

Hollywood-The first of what probably will be a series of hassels between night club operators and musical attractions over sels between night club operators and musical attractions over television shows originating in the former's establishments exploded as the King Cole Trio opened at the Red Feather, southside Los Angeles spot, where the unit is reported to be getting a salary of \$3,500 a week.

Shortly before the trio opened, Paul Shipton and Andy Andrews, owners of the Red Feather, concluded a deal with KTLA for a series of Monday night telecasts (the first "remote control" television broadcasts from a night club in this territory).

Wayne Show Success

Wayne Show Success

Wayne Show Success
The series was inaugurated with a successful teleshow starring Frances Wayne, backed by the Dick Peterson band, during the last week of the singer's engagement.
The following week, Shipton and Andrews figured they would have the King Cole Trio as the star attraction on their KTLA video venture, a costly affair which is being bankrolled jointly by station (that means the Paramount Pictures Corp.) and the nitery ops.
The Red Feather men say that they were informed at 3 p.m. on the day of the trio's opening, also the night of the trio's opening, also the night of the trio's opening, also the night of the trio's opening, also the sight of the trio's opening, also the sight of the trio's opening, also the night of the trio's opening also the night of the trio's opening.

its regular musical chores.

Dig Up Special Talent
The nitery ops had to hustle out and dig up some special talent at the last minute and have had to fill in the television period with specially hired attractions ever since.

They think Cole and his boys backed out because they did not feel straight union scale (59.20 a half hour) on top of their reported \$3,500 was enough for their televesion services. Office of Carlos Gastel, Cole's manager, says the trin is barred from television by a radio contract.

tract.
"Why weren't we informed?" growled

Many werent we intorneast grown and Shipton.
Meanwhile, Dick Peterson (And His Music of Audible Illusion), who heads first musicombo formed here specifically for television, has been held over largely

Area Ork, Sans Agent, Does OK For 15 Years

Cincinnati—One of the notable territory bands in this area, one which has been in operation for more than 15 years and never has had the aid of a booking office, is that of Les Shepard. Shepard's crew makes Dayton, Ohio, its headquarters, and works throughout Ohio, Indiana, and Michigan. The band started some years ago as one of those brother outfits in which Frank, Ray, and Les Shepard were the main cogs. The unit was built around Les, who played cornet and was the front man.

Les Takes Reins

After some years of playing, Frank and Ray gave up in order to locate with their families. Les, who was on his own and without any strings tied, took ever, and the band became more successful than ever.

Although many of his ideas were modern, Les always sprinkled in liberal doses of Dirieland. His cornet choruses are high spots of the group. He is one of those leaders who can convey thoughts of what he wants to his bandsmen with the greatest ease and the best possible results.

An easygoing guy, Les claims he can

e best possible results.

An easygoing guy, Les claims he can to more by treating Lis boys with

Works Southern Ohio
This summer season found the Shep
ard band doing most of its work in.
southern Ohio. LeSourdsville lake, ne.
Hamilton, was one of the spots that
had the band in at least one night

had the banu is at the week.

Shepard and the band now have moved to the northern part of the state for some early fall engagement to be followed by dates in Indiana—Bud Bed

telefilming deals, must have clearance from AFM if musicians are involved.

Pianos Replace Ork
What's the Rame of That Song?,
Mutual-Don Lee air show, is reproduced intact on net's Hollywood telestation, KTSL. Intact except for ork, that
is. Music for video stint is supplied by
piano duo, George Greely and Vic Piemonte.

monte.

Production on Larry Finley's 16 mm.
telemovies, long delayed by Finley's illness, again held up by injury of actress
Rita Johnson, who was set for visual
role in series to be scored by Leonard

Bob Chester Newest Ex-Leader Disc Jock

Detroit—After 14 years as a band leader, Bob Chester has deserted the field to become a disc jockey. He made his bow October 4 on station WKMH in nearby Dearborn with a 9:30 to 11 p.m. program five times a week, Monday through Friday.

Among features on the series Bob will ir a two-way phone conversation with op band leaders and other music pertop band leaders and other and sonalities during his programs.

TELEVISION NEWS

by a radio show can be sound-filmed directly from the tube in the television

Actual use, of course, like all other

Cameramen Miss Boat On Screening Morgan Band

New York—Eastern television finally gave the nod to name dance bands with the signing of Russ Morgan and his crew for a 13-week run on the new Sunday night Admiral radio series. On the initial telecast, nothing startling in the way of new departures band presentation

mande.

The band was set up in regular thea-ter stage style, the sidemen dressed in special imitation naval officer uniforms, Russ as an admiral for an indirect plug for the sponsor's product.

Music Capably Handled

Music Capably Handled
Neither Russ nor his musicians were
to blame for what was lacking in better
presentation of the crew. It did its job
of playing music in the Morgan manner
quite capably. It was the cameramen
who missed the boat.
Closeups only featured Russ and those
of his musicians who took solos front
and center. For solos from the section
and itself or by a section as when the

and center. For solos from the section itself or by a section, as when the strings stand and play, it would be well to move in close, such as the movies do. It also would be well to favor side shots, rather than head-on ones, of brassmen on solos. The bell or mute blocks out the musician's face.

Silvers' Gag Routine

Phil Silvers worked as emcee of the show, doing a bit with Morgan and then a gag clarinet solo on Stardust, coming across in excellent fashion. Martin and Lewis, the singing-comedy team and the four Steppe Brothers, dancers, completed the variety bill.

Morgan's band accompanied the acts, of course, and came through with a pair of tuoes on its own. Pat Laird, Russ' femme vocalist, registered very well on the screen. a gag clarinet solo on Stardust, coming

the screen.

Morgan's band, along with others of top-ranking dance band leaders, has its place in television just as it has in radio, as has been pointed out by many network and video executives. It's up to the technicians, not the musicians, to screen them properly, however.

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Vancouver Date Seen For Louis

Vancouver, B. C .- Mills Brothers close the Palomar supper club Saturday
) with Kay Starr set to open on
onday. The reported Tommy Dorsey Monday. The reported Tommy Dorsey dance date was canceled because of ear-lier bookings. Louis Armstrong is the

the date was canceled because of earlier bookings. Louis Armstrong is the possibility now.

A switch in the lineup of the Ray Norris quintet has Arnie Moller on tenor replacing clarinetist Phil Nimmons. The group is well-known for its Serenade in Rhythm airings over CBR Saturdays at 6:30 p. m.

Something new on the radio scene is a show run by Bill Hill over CKMO Saturdays at 3:30 p. m. Title is Platter Brains, an informal musical quiz, with the main object to try to stump a board of four jazz experts.

Guests on a recent show included musicians Chuck Barber, Lance Harrison, Al Reusch, plus jazz jockey Bob Smith. Records on this session ranged from 1930 to new releases. —Marke Paise

Del Courtney Follows James At Salt Lake

Salt Lake City—The winter season started off with Harry James drawing a tremendous 5,000 paid admits at the Coconut Grove ballroom. Del Court-ney followed James into the dancery. Red Fox packed the populace in at the El Gaucho club. Jean Skinner's all-girl band recently was featured at the Chi Chi club, with Jimmy Joutlas following in the spot. —Billy Reese

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Ex-Krupa Pianist. Tramist 'Reunited'

New York.—Teddy Napoleon, former Krupa pianist, has opened with his own combo at the Hickory Log, W. 47th street spot. With Teddy at piano, group is rounded out with George Shaw, bass, and Tal Farlow, former Margie Hyams' suitarist.

guitarist.

Napoleon's opening at the Log was a reunion for the leader and the bartender, Nick Gaglio. The latter played trombone in the Krupa band at the same time Teddy was with the drum-

Down Beat covers the music news from coast to coast



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Chicago—The Blue Note is the latest spot to get a remote wire here, with 1:15 to 1:30 a.m. airings nightly, except Tuesdays, over WBBM.

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Where The Bands Are Playing

EVELAMATION OF SYMBOLS: b—ballroom; b—hotel: nc—night club; ci—cochtell lounge; c—restaurant; b—heater; cc—country club; rh—roadnause; pc—private club; NYC—New York City; Hwd.—Hollwood; L.A.—Los Angeles; ABC—Associated Booking Corp., 15e Giaert, 785 Fifth Ave., NYC; FB—frederick 870... Corp., 78 E. Wacter Dr., Chicage; MocOnley Burt 48th 51, NYC; OAC—General Artists Corp., 18 Mo Bidg., NYC; McConley Music Corp., 1619 Broadway, NYC; McA—Music Corp. of America, 78 Fifth Ave., NYC; HFO—Harold F. Osley, 8848 Sunset Bird., Hwd.; WMA—William Morris Agency, ROS Bidg., NYC; UAC—Interest Affrections, 147 Madison Ave., NYC; RMA—Rag Marshall Agency, 6671 Sunset Bird., Hwd.

Agency, 6471 Sunset Blvd., Hwd.

Anthony, Ray (Deshler-Wallick) Columbus, O., Out 10/21, h.; (Palace) Youngsjown, O., 11/1-3, t.

Arruceso (Roseland) NYC, Out 11/3, b.

Averre, Diek (Gibson, Clincinnati, h.

Banka, Dave (The Pit) Jackson, Tenn., nc.

Bardo, Bill (Club Royale) Savannah, Ga.,

Bardo, Bill (Club Royale) Savannan, unne Barnet, Charlie (On Tour) McA
Barron, Blue (Tavern-on-the-Green) NYC.
Out 11/9, r
Basie, Count (Paradise) Detroit, 10/22-28, t
Bass Bob (Radisson) Minneapolis, h
Beckner, Denny (Plantation Club) Houston, Tex., Out 11/4, nc
Benedist, Gardner (DeSoto) Savannah, h
Beneke, Tex (On Tour) GAC
Bennett, Lurry (Albion) Asbury Park,
N. J., h
Bishop, Billy (Carnival) Minneapolis, 10/
28-11/24, nc
Blue, Bobby (Crystal Inn) Bakerafield,
Calif., nc
Calif., nc

28-11/24, nc
Bibs Bobby (Crystal Inn) Bakersfield,
Bibs Bobby (Crystal Inn) Bakersfield,
Kana, Out 12/31
Brandwynne, Mat (Capitol) NYC, t
Burkhart, Jay (Via Lago) Chicago, Mondaya, b
Busse, Henry (Lookout House) Covington,
Ky., Out 11/7, nc
Buxton, Roger i Masonie) Ionia, Mich., b
Byrne, Bobby (On Tour) WMA

G
Lag Vegsta.

Byrne, Bobby (On Your, wm.A.

Calloway, Cab (Laist Frontier) Las Vegas,
Out 10/21, h; (Surf Club) Long Beach,
Callf., 10/27-11/9, ne
Carle, Frankie (Buffalo) Buffalo, N. Y.,
Out 10/21, t
Clinton, Larry (On Tour) GAC
Goleman, Emil (Beverly) New Orleans, (loleman Emil (Beverly) New Orleans, Out 12/8, ec Collum, Bob (Sunnyside) Long Island.

Collum. Bob (Sunnyside) Long Island. N. Y., h Comfort, Earl (Ritz-Carlton) NYC, h Corres, Eric (Capital City Club) Atlanta. Ga., nc Ga., nc Courtney, Del (Trianon) Chicago, Out 11/8 b Cotter, Tommy (Hi-Hat) Lowell, Mass., nc

Dildine, Dick (Texas) F1. Worth, h Donahue, Al (Totem Pole) Auburndale,

Disline, Donahue, Al (Totem Pole) Auburnonie, Mass., iDonahue, Sam (On Tow) GAC
Dorsey, Jimmy (King Philip) Wrentham,
Mass., 10/26-31, b. (Club 88) Syracuse,
N. Y., 11/1-7, nc
Dorsey, Tommy (Pennsylvania) NYC, h
Drske, Charles (Colony) East Cape Girardeau, Ill., no
Duffy, George (Statler) Boston, h
Duffy, George (Statler) Boston, h
Duham, Sonny (Roosevelt) New Orleans,
Out 11/2, b
D'Varga (Mocambo) Hollywood, nc

Eberle, Ray (Korakas Club) Washington, D. C., 11/1-5, nc Blington, Duke (Paradise) Detroit, Out 10/21, t

10/21, t
Fentherstone, Jimmy (Biamarck) Chicago,
Out 11/16, h
Ferguson, Daony (Cass, Blince) Waco,
Tex, Out 11/8, nc; (Washington Youree) Shreveport, La., In 11/8, h
Fletds, Shep (Un Tour) GAC
Flice, Dick (Westwood) Little Rock, Ark.,

nc
Fitspatrick, Eddie (On Tour) MCA
Forman, Bill (New Kenmore) Albany,
N. Y., h
Foster, Chuck (Claridge) Memphis, Out
10/31, h
Fotine, Larry (Sunset) Almonsen, N. J., b
Fulton, Jack (Chicago) Chgo, t

Pullon, Jack (Chiesgo) Chgo., t

Garber, Jan (Bilmore) L. A., h
Gillespie, Dizzy (Royal Roost, NVC, ne.
Gonnmart, Cesary Park Para) St. Lautin, NYC
Gray, Chauncey (El Morocco) NYC, ne.
Gregg, Wayne (Lake Club) Springfield.
Ill., Out 11/4, ne.

Harold, Lou (Bal Tabarin) NYC, ne.
Harpa, Daryl (On Tour) GAC
Harris, Ken (Heidelberg) Jackson. Miss.,
h.

h Hawkins, Erskine (Paradise) Detroit, 10/ 29-11/4, t Mawkins, Erskine (Paradise) Detroit, 10/29-11/4, t
Hayes, Carlton (Rice) Houston, Tex., h
Hayes, Sherman (On Tour) MCA
Hays, Billy (Bowery) Philadelphia, nc
Herbeck, Ray (Muchlebach) Kansas City.
(Int 11/2) Herman, Lenny (Astor) NYC,
Herman, Woody (Royal Roost) NYC, 10/28-11/24, nc
Himber, Richard (Biltmore) NYC, h
Howard, Eddy (Aragon) Chro., Out 11/7,

Hummel, Bill (Club Quanciana) Louisa,

Hutton, Ina Ray (China Doll) Chgo., Out 10/28, r Jahns, Al (Dragon Grill) Corpus Christi,

ne James, Harry (Fair Grounds Auditorium) Dalias, Tex.. Out 10/24 Jerome, Henry (Edison) NYC, h Jurgens, Dick (Claremont) Berkeley, Calif., Out 10/30, h

Kaye, Sammy (Riverside) Milwaukee, Out t0/20, t Kenton, Stan (Click) Philadelphia, 11/1-7, ne Eerns, Jack (Elmo) Billings, Mont, 10/22-12/30, ne 110ney: Ray (Lexington) NYC, h Erupa, Gene (On Tour) MCA

acupa, Gene (On Tour) MCA

Land, Julea (Ambussador) NYC, h
LaSalle, Dich (Fairmont) San Francisco.
Out 11/2, b
Lasater, Fon (El Morocco) Cairo, Ill., no
Lawrence, Elliot (On Tour) GA
Leinstron, Bob (Rainbow) Denver, Out
10/21, b
Lewia, Ted (Latin Quarter) NYC, no
11/26, h
Lombardo, Guy (Roosevelt) NYC, Ouf
Lombardo, Victor (EAssertin) 12/26, h Lombardo, Victor (Edgewater Beach) Chgo., 10/22-11/18, h long. Johnny (On Tour) GAC lopes, Vincent (Taft) NYC, h

A Snap

New York—Alyce King of the singing sisters landed her first commercial radio program since coming east to do a single. However, she didn't sing or was she identified other than by her married name, Mrs. Sydney de Azevedo.

vedo.

She and her husband appeared as contestants on the MBS Better Half show with Alyce knocking off the jackpot question. The question was to identify three songs, Genevieve, Bedelia, and K-k-k-hatie.

MacDonald, Billy (Thunderbird) Las Vegas, h
Mariaco, Al (Nixon) Pittaburgh, ne
Martin, Dave (Cafe Society) NYC, ne
Martin, Dave (Cafe Society) NYC, cot
Martin, Preddy (Strand) NYC, Out 10/21,
t: (Ambassador) L. A., h
Martin, Johnny (East Lake) Atlanta,
Ga., Out 10/21, ce
Mastere, Frankie (Palace) San Francisco,
Out 10/27, 1
McIntyre, Hal (Apollo) NYC, 10/22-28, t
McKinley, Ray (New Yorker) NYC, h
McShane, Jimmy (Viking) Chicago, Fri.
& Sun., b
McVeu. Jack (Swing Club) San Francisco,
no no Menconi. Alfred (St. Morttz) NYC, b Millar, Bob (Baker) Dallaa, Out 11/5, b; (Statler) Detroit, 11/8-12/18, b Miller, Freddy (Donohue's) Mountain View, N. J. Monroe, Vaughn (Strand) NYC, 10/29-

Monroe, Vaugha (Strane) N. C., 20/2-11/19; t. Monte, Mark (St. Moritz) N.Y.C. h. Moore, Phil (Billy Berg's) L. A., In 11/4, nc. h. Morales, Esy (President) Atlantic City, h. Morales, Noro (China Doll) N.Y.C. Out Morales, Noro (China Doll) N1C, Out 11/17, nc Morgan, Russ (Biltmore) NYC, Out 10/24, Mullan, Bill (Belvedere) San Diego, Calif.

Nagel, Freddy (Oh Henry) Willow Springs, Ill., In 10/27, b Nicholas, Don (Embassy) Philadelphia, ne Noble, Leighton (Claremont) San Fran-ciaco, h

cisco, h

Olsen, Jack (Vogue Terrace) McKeesport,
Pa., no
Orlando, Don (Mayo) Tulsa, h
Overend, Al (Skyline: Billingsley, Mont.,
no

Overend, Al (Skylinet Billingsley, Mont., mo

Paige, Larry (Palm Bench Detroit, r
Pannell, Bill, (Arrowhead Springs) San
Bernardino, Calif., h

Petti, Emile (St. Paul) St. Paul, Minn., h
Petti, Emile (St. Paul) St. Paul, Minn., h
Pillipa, Teddy (Totem Pole) Auburndale,
Mans., Out 10/26. b; (Trianon) Chicago,
In 11-9.
Pierre, Al (Lyona) Seattle, h

Pillado, Josu (Hialesh) Atlantic City, nc
Proctor, Ralph (Officers Club) U.S.N.
Amph. Base, Little Creek, Va.
Pruden, Hal (Flamingo) Las Vegas, h

Ragon, Don (Rocket Club) Ft. Worth.
Tex., Out 10/31, nc
Ranch, Harry (Village Barn), NYC, ne
Raksin. Al (Tom Brennemans) Holtywood, r
Reismari, Leo (Plaza) NYC, h
Rey, Alvino (On Tour) GAC
Reyes, Emilio (Sherry) Chicago, h
Rich, Buddy (Avalon) NYC, 10/22-11/4, b
Robinson, Gene (Blue Room) Balboa, Calif.,
Rogers, Eddy (Last Frontier) Las Vegas,

nc Rogers, Eddy (Last Frontier) Las Vegas Out 11/4, h Rotters, Italiah (Tavern-on-the-Green)

Succasaa (Ebony) NYC, me
Sands, Carl (Oriental) Chicago, t
Saundera, Milton (Hollywood) West End.
N, J., b
Saundera, Red (De Lias) Chicago, ne
Schenk, Frankie (On Tour) Brumitt Agey,
Selby, Chuck (Deshler-Wallick) Columbus,
O., In 10/26-11/27, h
Slmmons, Lonnie (Beige Room) Chicago
ne

Simmons, Lonnie voeuse ...

ne ...

Smith, Van (Pierre) NYC, h
Snyder, Bill (Bellerive) Kansatz City, h
Strele, Ted (Essex Housei NYC, h
Stokes, Hal (MayRower) Houms, La, ne
Stone, Eddie (Belmont-Plaza) NYC, h
Strong, Benny (Stevens) Chicago. Ou Strong, Benny (Stevens) Chicago. 11/18, h Sullivan, John (Oasis) New Orleans, no

Tappero, Tappy (It Club) El Cerreto Calif., ne Trace, Al (Blackhawk) Chicago, r

Trace, Al (Blackhawk) Chicago, r

Valdes, Miguelito (Carnival) Minneapolis,
Out 10/27, no

Van. Garwood (St. Anthony) San Antonio, Out 10/27. h

Waid, Jerry (Avalon) NYC. Out 10/22, b
Waldman, Herman (Adolphus) Dallas, h
Wall, Mickey (Brownsburg) Montreal, b
Waner, Art (Leon & Eddle's) NYC, no
Waples, Buddy (Jefferson) St. Louis, h
Warres, Bill (Continental) Kansas City, b
Warson, Hal (Riviera) Corpus Christi, no
Wayne, Buddy (Collssum) Beald, Ill., Out
16/31, b
Wayne, Phil (Carlton) Washington, D.C.,
Weems, Ted (Aragon) Ocean Park, Calif.,
Out 11/18, b Weems, Ted (Aragon) Otean Park, Calif., Out 14/18, b Welk, Lawrence (Palladium) L. A., Out 11/21, b

Williams, Al (Moonglo) Buffato, N. Y., nc Williams, Costie (Savoy) NYC, Out 10/21, b filliams, Griff (Palmer House) Chicago, h filliams, Paul (Emerson's) Philadelphia, Out 10/30 folever, Dick (Phillip's) Hot Springs,

Ark., r Yankovie, Frank (Village Barn) NYC, In 10/30, nc Young, Glenn (Statler) St. Louis, h Zarnow, Raiph (KCBC) Des Moines, Ia.

Combos

Allen, Red (Tallapin) Chicago, el Armstrong, Louis (Howard) Washington D.C., 11/5-11, 1 (Eayal) Baltimore 11/12-18, t; (Apollo, NYC, 11/19-25, t (Blue Note) Chro., 12/6-1/10.nc Arturo, Arturo (Crest) NYC, nc Arviso, Fepilo (St. Regis) NYC, h Arvis Trio, Mei (Busie Box) Minneapolis

ne Athans, Paul (Berghoff) Pt. Wayne, Ind., no

Bal-Blue Three (El Adobe) Bakersfield, Calif., no Calif., nc Bonnienires (Bonnie's) Bristol, Conn., nc Borr, Mischa (Waldorf-Astoria) NYC, h Boyd. Don (Hollday Inn) Flushing, L. I. Boyd. Don (Holiday Inn) Flushing, L. I., no Brenner Trio, Flip (Caaa Madrid) Hyan-nis, Masa., no Broome, Drex (Blue Bpruce) Colorado Springs, Colo., Brown, Hillard (Club Sues) Chicaro, ne Burton Trio, doe (Royal Room) Hollywood,

Cole Trio, Aing (RAU) Englus, 1972-1-.

the Composition of Colesca) Atlantic City, he Corn. Irving (Savoy Plaza) NYC, he Corber, Gene (Don's) Danville, Ill., recore Trio, Doc (College Inn) Dayton, ne Curbele, Jose (Havan-Madrid) NYC, ne Daily, Pete (Eddie Spivak's) Hollywood, ne Dante Tho (Club 86) Genera, N. Y., ne Dardanelle Trio (Sherman) Chicaso, i Davis, Johnny Scat (Silhouette) Chicaso, 19/29-11/20, ne; (Dome) Minneapolis, 11/22, ne Davis, Tiny (Blue Heaven) Chicago, Out

Davis. Tiny (Blue Heaven) Chicago, Out 11/5, nc Debutones (Ring Club) Missoula, Mont., nc Decker Trio, Chip (Mede's Log Cabin) Reve. Mass., ne Dell Trio (Piccadilly) NYC, h Delta Rhythm Boys (Blue Angel) NYC, nc Dengler, John (Stroudsmoor) Stroudsburg.

Delta Rhythm Boys (Blue Angel) NYC, ne Dengler, John (Stroudamor) Stroudaburg, Pa,, h De Paris, Wilbur (Chid's) NYC, ne Dodda Quintet. Danny (Indian Lounge) Chicago, evelyn (Ringside) NYC, ne Downs Trio, Evelyn (Ringside) NYC, ne Durao, Michael (Copacabana) NYC, ne Evans, Doe (Jass Ltd.) Chicago, ne Fields, Herbie (Silhouette) Chicago, Out 10/23, ne Filanc's Chordtones (Cavendish) Montreal, ne

Filiabe's Coordines (Cavending) montrent, ne Power State (Powelton) Philadelphia, ne Podor, Jerry (Club 87) Muncie, Ind., ne Folus Trio, Mickey (Roc-Mar) Schenectady, N. Y., ne Poster, Lea (Strata) Martin, Tenn., ne Four Cleffs (Rits Barl Wilmington, Del., Out 10/16, el Pour Coasters (Town House) Reno, Nev., no Four Coasters (Town House) Reno, Nev., no. 2012. The Coasters (Tally-Ho) Avalon, Catalinn In., no. 2012. The Court Music Makers (Chelsen) Atlantic City, hour Notes of Rhythm (Duffy's) Nantasket Beach, Mass., nc. 2012. Shades of Rhythm (Woody's) Cleveland, cl. 2012. The Court Sharps (Bambu Hut) Ontario, Calif., nc. Four Top Hatters (Park Central) NYC, h
Four Top Hatters (Paubby's Cafe) Camden,
N. J., Out 10/31, r
Four Viritones (Frenchy's) Okauchee,
Wis., el
Funsters Quarter (Augle's) Minneapolis,

Galli Trio, Ron (Knotty Klub) Munising.
Mich., ne
Gilbert, Jerry (Flow) Gilbert Jerry (Elms) Excelsior Springs, Mo. h Grant Trio, Jack (Town House) Utlea, N. Y. Gray. Phil (Turnpike) Hempstead, L. I., nc Greco, Buddy (Hamilton) Hagerstown. Md., h Md., h Grover. Buddy (Jimmy's Glass Bar) Wil-kes-Barre, Pa., ne Guarnieri, Johnny (Claremont Inn) NYC, ne

nc
Harold, Lou (Bal-Tabarin) NYC, nc
Harrison, Cass (Wardman Park) Washington, D.C., b
Herron, Joel (Plana) NYC, h
Herrh, Milt (Syracuse) Syracuse, N. Y., Hunt, Pee Wee (Rag Doll) Chicago, Out 10/24, no

Ingle, Red (Zamboanga) L. A., ne
Ink Spota (Chicago) Chicago, 11/5-18, t

Jack & the Beanstalks (Orchid) Springfield, Ill., Out 10/25, ne
Jackson, Bull Moose (Paradise) Detroit,
10/29-11/4, t

Jackson, Clarence (Glass Hat) Boston, ne
Jacquet Illinois (On Tour) MG
Johnson, Bill (Say When) San Francisco,
10/27-11/8, ne

Karl Trio, Georse (Richard's) Berwyn,
Ill., ne

Ill., ne
Larkin Trie, Ellis (Blue Angel) NYC, ne
Layne, Lesse (Cosy Corner) Staten Island,
N.Y., cl
Lewin, Babby (Ebony: NYC, Out 11/11.
Lewin, Babby (Ebony: NYC, Out 11/11.
Little, Austin (Paramognt) Centralis, Il.
Martin, Dave (Cafe Society) NYC, ne
McGaire, Betty (Holiday) Springfield, Ill.,
ne

Melodaire (Marina) Miami, r Miller Quintet, Sonny (Traymore) Atlan-tic City, h Mills Bros. (Palomar) Vancouver, B.C., Out 19/24, ne Monk, Theolonious (Village Vanguard) NYC, no Monte, Mark (St., Moritz) NYC, h Mooney, Joe (Park Plaza) St., Louis, Out 14/199, h Monte, Mark (St. Moritz) NYC, h Mooney, Joe (Park Plaza) St. Louis, Out 10/29, b Moore Trio, Larry (San Juan) Mismi, r Moore Trio, Larry (San Juan) Mismi, r More Trio, Larry (San Juan) Mismi, r Morgan, Duke (Pleasure Club) Lake Charles, La, nc Mosley, Snub (Club 78 NYC, nc Mueller, Dutch (Spaw) Nokomis, Ill., nc Mus-I-Cats (Club 11) Waukegan, Ill., nc Neyer, Gene (Windmill) Natches, Miss., nc

ne Otis Trio, Hal (Towne Room) Milwaukee, Fanchito (Versailles) NYC, nc
Pardue, Clinton (Village Barn) Augusta,
Ga., nc
Paris, Norman (Ruban Bleu) NYC, nc
Pecora, Santo (Treagle's Dreamland) New
Orleans, no
Peterson, Charlie (New Yorker) NYC,
Pilland Control (Pilland Cardens) Wilmington, Del., nc
Plana Quintones (Lido) South Bend, Ind., nc
Red Caps (Larry Potter's Supper Club)
Hollywood, r
Roble Trio, Chet (Argylei Chiange Telephone)

ne Nichola, Red (Hangover) L. A., ne O'Brien & Evans (Grove) Streator, III., cl Odom Quartet, King (Ruban Bleu) NYC,

Hollywood, r toble Trio, Chet (Argyle) Chicago, ne ogers, Dick (Lant Frontier) Las Vegas, h Rogers Trio, Den (Mermald) L. A., el Roge, Hillary (Diamond Mirror) Lawrence. Mass., no Roth Trio, Don (Continental) Kanaas City, Mo., h

City, Mo., h

Savage Quartet, Johnny (Ranch Inn) Elko, Nev., h

Scheider Trio, Jerry (Central) Alden,

N. H

Scheider Trio, Jerry (Central) Alden,

N. H

Scheider Trio, Jerry (Central)

Soott, Raymond (Edison) NYC, h

Silhouettes (Flamingo) Las Vegas, h

Slack, Freddie (Capitol) Chicago, el

Smith Trio, Floyd (DuSable) Chicago, h

Smouthles (Park (entral) NYC, h

Spanier, Muggay (Blue Note) Chicago,

Out 11/17, ne

Sues, Leonard (El Rancho Vegas) Las

Vegas, Out 10/25, h

Three Cats & A Kitten (Unique) Milwau-

Three Cats & A Kitten (Unique) Milway Three Cate of A states () Chapter () Yatesville, Re, el Three Men of Note (Mayfair) Yatesville, Pa., nc.
Three Suns (Astor) NYC, h
Townsmen, Don Fieldings' (Bowman's)
Aurora, Ill., nc
Townsmen Trio (Club Congo) Salem, Ore., ne
Trio-Clox (Argyle) Chicago, ne
Tunemixers (Theater Club) Oskland,
Calif., ne
Turney, Morris (Bluebird) Youngstown,
O., ne

Venture, Charlie (Howard) Washington, D.C., 19/22-28, t; (Royal) Baltimore, 10/29-11/4, t Vonne Vere Trio (Sky Club) Battle Creek, Mich., ne

West, Alvy (Edison) NYC, h
We Three Trio (Wisconsin) Milwaukee, h
wilson, Diek (Coq Rouge) NYC, nc
Wiley Trio, Larry (Continental) Kansus
City, h

Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Ammons, Albert (Bee Hive) Chicago, nc Boyd, Carroll (Encore) NYC, nc Brooks, Stella (Perraquet) NYC, nc

Brooks, Stells (Perrequet) NYC, ne
Cariess, Dorothy (Cafe James) NYC, ne
Cariess, Disbars (Innox Lounce) NYC, el
Churchill, Savannah (On Dour) MG
Cook, Harold (Drake) NYC, Suns, a
Craig, Tony (Spivy's Roof) NYC, ne
Crusley, Les (Drake) NYC,
Davis, Charlie (Doli House) Hollywood, ne
Douxlas, Michael (Bar of Music) Hollywood na

wood, not Drake, Blue (London Chop House) Detroit, Drake, Dute (Laft) NYC, h
Drew, Charley (Taft) NYC, h
Duncan, Hank (Nick's) NYC, nc
Eckatine, Billy (Blue Note) Chicago 11/812/5, no

Parrell, Ellnore (Piccadilly) Providence R. I. d Fitzgerald, Ella (London Tour) MG Gant, Ceeil (Manhattan) Newport, Ky., ne Gershwin, Judy (Ruban Bleu) NYC, nc Griffin, Ken (Merry-Go-Round) Youngs-town, O., Out 10/23, no

Harden, Harry (Armando's) NYC, ne Hill, Chippie (Jimmy Ryan's) NYC, ne Howard, Bart (Tony Some's) NYC, ne Horne, Lena (Copasabana) NYC, ne Jaekson, Calvin (Cafe Society) NYC, ne Jeffries, Herb (Rag Doll) Chicago, Out 10/24, ne

Lee, Julia (Mitton's) Kanaas City, ne Leslie, Jean (Bradley's) NYC, ne Lutcher, Nellie (Cafe Society) NYC, ne Lyman, Tommy (Leslie House) NYC, Out 11/16, ne 11/16, no M Mann, Peggy (Casbah) NYC, no McNally, Mary (Tony's Trouville) NYC,

nc Mercer, Mabel (Tony Soma's) NYC, ne O'Day, Anita (Rag Doll) Chicago, In 10/26, ne

O'Day, Anita (Rag Doil) Chicago, In 19/26, ne
Paterao, Beverly (Coq Rouge) NYC, ne
Pearee, Johnny (Henry Hudson) NYC, h
Raad, Kemp (Piccadilly) Providence, R. I.,
cl
Remaley, Sally (Creasmoor) Hobart, Ind..
Out 12/1, 1:6
Rickson, George (Gamecoch) NYC, r
Robbins, June (Pierre) NYC, h
Ross, Dorothy (Bagateile) NYC, ne

New Landmark



New York—Rosalind Paige, for-mer Marshall Young vocalist, is now doing a single at Leon & Eddie's 52nd Street emporium. Definitely something no New York visitor could miss.

Combo. In For 4 Weeks, Stays 14

San Diego, Calif.—Dale Cross and his versatile eight-piece crew completed a 14-week engagement at Sherman's last week. Band had been booked in originally for four weeks. Business, though nothing outstanding, continued at a steady pace during Cross's engagement.

Most of the band's popularity is result of large number of ballads it plays. Cross, booking through MCA, will take his band to Houston, Texas, where they will open Friday (22) at the Rice hotel's Empire room. Date there is for four weeks with options.

Another Combo Set
Continuing with the policy of booking in only small bands, Sherman's has signed Sterling Young to follow Cross. Young's group came in October 15. Young, an old standby in southern California, has a ten-piece group and a gal vocalist.

Out at the swank Mississippi room on

tornia, has a ten-piece group and a gar vocalist.

Out at the swank Mississippi room on El Cajon boulevard, Ted Fio Rito and his 11 pieces continue to do good business. Band has been there since August 20. There is a strong possibility that Fio Rito's group will stay there until shortly after the holiday season. Don Hall has replaced Larry Foster on drums. Joy Lane continues as vocalist and is making a hit with her version of Black Coffee.

Fio Rito's band recently played an hour-long session at nearby San Diego State college. The room soon will inaugurate a series of college nights.

Localites Play

Willie Welch and his local union band also played an hour-long session at the local college recently. Band consists of 18 pieces and showed possibilities. Judy Hale, a former Chicago girl, sang with the Breadow, sounded especially good.

Business at the downtown ballroom, Pacific Square, is still quite slow. Manager Walter Stutz booked in fellow named T. Texas Tyler. He'll probably draw better than some of the name band.

Cincinnati—Stan Kenton and band Out at the swank Mississippi room on

Cincinnati—Stan Kenton and band drew their first full house here on Octo-ber 2, in their third concert. The band was here some time ago, playing two dates in two nights. The result then was that it played to a half house on each date.

each date.

Ryall, George (Barbizon Plaza) NYC, h

Shearing, George (Three Deuces) NYC,

16/28, me

Vaughan, Sarah (On Tour) MG

Walter, Cy (Drake) NYC, h

walzer, Oscar (Penthouse) NYC, ne
Webb, Jilla (Village Vauguard) NYC, ne

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Many readers have been seeking information on riting bass parts. Here are some facts on same. First of all, we writing bass parts. do not agree with the school that says the left hand of the piano should be the same as the bass fiddle continually. In our opinion,

method is as outdated as high on shoes. Following is the system used today and the one we rec-

Also, the left hand of the piano just plays on the first and third beats un-less there is a definite chord change on the second and fourth beat which must In ballads, or jump tunes, the left hand of the piano always plays a root and fifth progession combined with a circle of fifths base progression. . . . will illustrate this method.

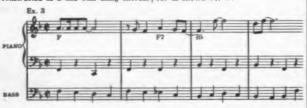


If the tune is a ballad, we recom-mend the bass playing the same as the left hand of the piano AN OCTAVE HIGHER. Inasmuch as the bass fid-dle sounds an octave lower than

written, both the bass and the left hand of the piano will produce the same sound. This is how the bass part will look.



In rhythmic or jump tunes, the left hand of the piano continues to play on one and three, but the bass plays four to the bar. This bass part can be constructed as a line bass using chordal to the chord on the first beat of every bar as shown below.



Our parting thought. The guitar chords printed on sheet music are some-times wrong and misleading. . . Fig-ure the chord out from the actual piano

Don't forget the stamped and self-addressed envelope if you want a personal reply . . . Sy Oliver and Dick Jacobs, 1619 Broadway, New York City, 19.

Ontario All-Girl Band Ends Successful Tour

Fort William, Ont.—The Fort William all-girl band was a weary lot when it carted its brass and woodwinds home on the last lap of a well-received 50,000-mile tour through Minnesota, the Dakotas, Manitoba, and northwestern Ontario.

kotas, Manitoba, and northwestern On-tario.

But regardless of the tiredness, the band played for the local Elks' club the second night after its return and showed an fatigue then.

The band, only one of its kind in Canada, was organized in 1940 with 20 pieces. Ensemble now stands at 15. Band's former vocalist, Gladys Sands, was asked by Benny Goodman to join the Goodman aggregation but declined the offer since she wished to stay in

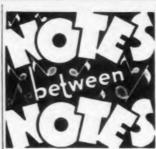


Tenorist To Teach

New York—John Smith, tenor saxist with Paul Ash at the Roxy theater, has joined the instructing staff on the Schillinger system at New York university. Smith, a graduate of the old Isham Jones band, has been at the Roxy since his release from the coast guard three

Canada. Present vocalist is Harvey Smythe.

Leader Maurice Jackson has hopes of



By Michael Levin

New York—There will be less honk-ing and bleating from this corner about the future of American musical youth. York-There will be less h

I have received a batch of acetate roy Ostransky, in charge of the archarge of the arranging courses at the College of Puget Sound in Tacoma, Wash. Ostransky's pupils are not only talented, they are delivering top-notch scoring while still in their teens and early 20c. their teens and early 20s. CPS is one of the few schools in

the few schools in the country with a regularly listed course in jazz arranging, running for two years. Having started the department only 12 months ago, Ostransky has been running it almost completely by guess and by golly while he worked out methods of pedagogy for an art in which the word is almost unknown.

The records he sent were those made at it concert of the college's workshop band, a unit made up of the students in the course which rehearses only a few hours a week, spending most of its time running over the fragments of scores the members turn in.

Despite the fact that all the students

Despite the fact that all the students are members of the AFM and work weekend jobs, they get little opportunity to play together. The high degree of excellence shown on the records indicates that by coincidence or instruction than have a common approach to tion they have a common approach to music and show unity of conception many professional units never have. The solo work is amazingly profi-cient. There is good alto and trom-

bone plus some superb trumpet by a boy named Iverson Cozort. Big rich tone with easy, unharried phrasing tone with easy, unharried phrasing makes his horn a pleasure to listen to

Throughout the scores, particularly nose of Fred Grazzini and Bill Rivard. Throughout those of Fred Grazzini and Bill Rivard, are ideas of originality, completely developed. This is not a case of musically talented sidemen who jot down a series of riff ideas, but a serious effort to take those ideas and work them into a more complex but restrained framework.

The most notable influences are those

The most notable influences are those bop and Kenton with certain interof bop esting differences.

Unlike the Kenton band, the boys Leader Maurice Jackson has hopes of a United States tour shortly.

—Fred Marshall very little screaming for screaming's

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1983, AND JULY 2, 1946 Of Down Beat, published bi-weekly at Chicago, Ill., for October 1, 1948,

Of Down Beat, pub State of Illinois (County of Cook)

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State of Illinois | County of Cook | State | State | County of Cook | State |

eckly, semiworkly, and triweckly newspapers only.)

Glenn Burrs, Publisher

Sworn to and subscribed before me this 21st day of September, 1948,

Harold S. Cowen

(Seal)

(My commission expires August 31, 1962.)

sake alone—or continuous passages at triple f's for no purpose. Rough as this workshop band often is, there still is very definite sense in what is written for the band and the manner in which

for the band and the manner in which they play it.

The same is true with the bop influence which shows up in the solos. There is no pressure or stiffness, not much use of technique to display technique. The better ideas of the bop musicians are used but not their more offensive idiosyncracies.

Most impressive of all is the fact that each arranger with one or two excep-

Most impressive of all is the fact that each arranger with one or two exceptions is trying to create music which is original and exclusively his own in style. Often they fail, are halting and banal at times. But the over-all impression is that of musicians trying to be musicians, instead of well-paid copy

cats.
Ostransky is to be congratulated for what he has accomplished in two years. I have no idea of how good a teacher he is. But judging by these records, he is either a good one or a shrewd picker of the students he enrolls in his

With a few more courses like this around the country, jazz may haul it-self out of its present doldrums and snap into a period of further creative-

Fort William, Ont—John McCul-lough, vocalist for the Joe Turner band here, won first prize on CKPR dis-jockey Bob Mackereth's first sufficient show with the Mart Kenney band.

Andy Dejarlis and his four men of rhythm played a host of spots through-out northwestern Ontario recently, with much success reported,

Band includes Stan Collins, sax; Earl Franks, piano; Percy Curle, bass; Ken Gray, drums, and Dejarlis, violin.

-Fred Marshall

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self into a tidy litle hole: the struc-ture has become too intricate to be mastered by sheer talent alone. It now requires schooling as well as tal-ent. Even if you want to, you can't return to New Orleans, Chicago, or whatever because the social circum-stances have changed. stances have changed.

Therefore, the training of young musicians to make adequate use of their jazz talents in the only other alternative. Let 'em play whatever style they want-but let 'em be trained.

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New York—The widely publicized Artie Shaw-Kathleen Winsor tiff was attled partly before it reached the state supreme court, financially and domes-

According to statements of the attor-neys for the name-tossing husband and wife, Artie will reimburse Kathleen with substantially more than" or a sum "bot to exceed" \$50,000 in full settle-ment of Kay's action against him for \$116,000 she claims he acquired from her.

The difference in opinions as to whether it goes over or under the 50 grand lies in the statements issued by the lawyers.

The agreement also calls for Artie to drop his annulment suit, Kay to drop her countersuit and to take her \$50,000 or more or less and get a divorce.

Capsule Comments

New York—Strand theater producer Leo Morgan outdid himself in staging the Freddy Martin show current there. The lighting effects are by far the most effective employed in the presentation of any pop band in a Broadway theater this season.

of any pop band in a Broadway theater this season.

There's no denying they added considerably to the over-all performance which really broke it up for the adult audiences. The applause that greeted the band on its opening theme was something unheard in the presentation houses around here this year. It's a good indication for the music business.

The band featured Fiddle Faddle, Clair de Lume, The Warson Concerto with Roger Spiker at the 88, The Maharajah of Magador with the Martin Men, and a medley from Freddy's Rhythms from Latin America album for a smash closer.

Merv Goodman on Because and the novelty Recklers Bill and Gene Conklin, with Chardas and Tico Tico, scored heavily as solo stars.

—ieg

New York—Stella Brooks, who several years ago, was a main attraction for the addicts of hot music on 52nd Street, moved to the east side of Gotham to educate the sophisticates to good

Stella opened for an indefinite run at Stella opened for an indefinite run at Le Perroquet, a smart retreat on Second avenue near 58th street. Twice a night she takes the floor and gives out with musical items that seem to have mellowed with age.

She balances her program between standard ex-pops and old blues songs, aiming to stir fond memories.

The diminutive chirper works sans microphone preserving a flavor of intimacy.

timacy.
Her delivery is excellent. Her revival
of such oldies as Dancing at the Moving Picture Ball is entertaining. Her
rendition of some of those old blues
songs, a la the ragtime era, is refresh--ier

El Cerrito—Possibly the best of all the rash of piano-playing girl singers, Martha Davis, played at the Kona club here recently, and proved that she not only can sing and play the piano so it iumps like mad, but also can work a house like a seasoned vaudeville trouper. Martha is a happy looking lass who captivates the audience immediately

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Egan Speakin

New York—Ever feel that old age is creeping up on you? Not exactly real old age, maybe, but an early form of it. Check your memory a bit. Then face it. You just ain't a kid any longer if you distinctly can recall:

The Prisoners Song. The Keller Sisters and Lynch... Harry Horlick's A. & P. Gypsies... Anthony Trini and his orchestra ... Bobby Breen, the little boy singing wonder . . The American Indian band. Willard Robison

Willard Robison and his Deep River music. Tommy McLaughlin. Major Bowes' Irish tenor. The Geisdorf Sisters. The Six Spirits of Rhythm. The Georgia Crackers from Richard's, Fort Lee, N. J. . . . Tiger Rag and St. Louis Blues, the feature numbers of the night that really would "send" the gang at the Prom. Betty Boop. The Happiness Boys. Arthur Tracy, the Street Singer. Al Katz and his Kittens. The Six Brown Brothers. McKinney's Cotton Pickers.

The first "talkie" to feature a name band. Syncopation, with Fred Waring's Pennsylvanians. Whispering Jack Smith. Reis and Dunn. Vaughd de Leath, the first singing lady of radio. B. A. Rolfe and his Lucky Strike orchestra. Isham Jones ork with vocalists Eddie Stone and Woody Herman.

Florence Richardson and her all-male

Florence Richardson and her all-male orchestra. Ten Little Fingers and Ten Little Toes. The Black Bottom Vocalists singing through megaphones. Bert Lown and his orchestra. Coon-Sanders.

Do-Re-Mi, CBS femme vocal trio. Snooks Freedman and his Memphis Ramblers. George Olsen, Ethel Shutts, and Hor Cha Gardner on Jack Benny's program. Banjo

getting them into the act with participation numbers. And this was a hard audience. She's successfully worked most of the better clubs along the coast, but it appears that she might be a particularly good bet for television.

She has personality, humor, a great zense of showmanship, and what she can do to a crowd in a night club she should be able to do on a TV screen. Her material is clean, too, which is unusual in that business.

Her show, when caught, included Blue Skies, a lovely Twelfth Street Rag, Basin Street, a couple of boogie and blues tunes, and her version of Hurry on Down.

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She looks good, she plays good, and she sings good. Given any sort of a break, she should be quite a reasonable

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Irene Taylor with Paul Whiteman; Irene Taylor with Paul Whiteman; Paula Kelly with Al Donahue; Kay Weber with the Dorsey brothers; Muriel Lane with Irving Conn; Yvonne King with Frankie Trumbauer; Frank Tinnell with Bob Crosby; Tony Pastor with Artie Shaw; Mildred Fenton with Joe Venuti.
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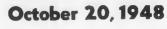
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