

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

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 Irv Weber opened it last spring, is unfortunate because it consistently was bringing in top talent 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 Gillespie.

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 a small club anyway at \$4,000 a week? In the first six days, Calloway didn't gross enough 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

Cab himself is not to blame for this, 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.

It's good now. He sounds 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 let 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."

Killing the Goose?

Feeling in this town for some months now has been that the eastern bookers are killing the goose that lays the golden 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 rep.

One night club owner learned fast 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.

—rig

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.

Columnist Taps Tubs For Hamp



San Francisco—During Lionel Hampton's run at the Cotton club last month, his regular weekly Mutual broadcast for the United States treasury department featured local disc jockeys and columnists. With Hamp above are Herb Caen, local Winchell and yesteryear *Beat* correspondent, and Bill Glasscock, MBS producer.

Jody Missed



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

Name Altared

New York—Radio performer Ed Fitzgerald gave Morton Downey'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, on bass.

Trio still gets plenty of plaudits from the musicians about town, tradewise being 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.

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 of stock arrangements obtained for a nominal sum from Tin Pan Alley pubberies.

It, therefore, was something of an event to stumble across the combo headed 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 certainly are far above the usual musical display found in the hinterlands and on a par with much found in the innerlands.

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 solo.

The group sounds well-rehearsed, plays quietly and neatly, aiming at the dancers rather than any odd jazz fans present, and has worked out some neat novel musical effects that should tickle

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 quintet rather than a trio of voices. Result, no mike necessary.

Burns, a 30-ish guy, is responsible for the arrangements, which he readily admits 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 regular daily chores in various offices and plants.

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.

—jeg

Dean Hudson Band In At Meadowbrook

New York—Hat Derwin wound up his four-week stand at the Meadowbrook 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.

Hotel Changes Mind Again; Ryan Opens

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-winter season.

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.

Warren, Clary, Attends Enthusiastic TD Opener

By JACK EGAN

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 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 the Royal Roost for a four-week run October 28.

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

Stevens Singles

Albany, N. Y.—Garry Stevens, vocalist with Tex Beneke until last winter, bowed in a floor show single at the Rainbow room of the New Kenmore hotel here. Since leaving Beneke, Stevens has been a disc jockey.

Just as at Skitch Henderson's Cafe Rouge opening in midsummer, the Californian, his wife, and oldest daughter turned out for the reopening of the room when Tommy Dorsey bowed in.

The Warrens weren't alone in rushing 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 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 girl 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, perhaps on the basis of his new hit, *Until*, he's like the guy we knew eight, nine, and ten years ago—except for the crew-clipped grey hairs.

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 boss and allow him properly to 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 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 he used to feature on Victor Herbert's *March of the Toys*, one of his own personal favorites which he never did overplay.

Influence

Hollywood—Mrs. Frances Sims, mother of the Park Avenue Hillbillie, 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 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 habitués of the jazz spot who are more familiar with his climb via the band routes and record hits.



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

Russian Censor 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.

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 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 headquarters.

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 allow.

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 and that found in theaters, movies, ballets, etc.

—F. J. Schevardo

TD Singer Gets Pay Boost To \$18,000

New York—The immigration authorities extended the visa of Denny Dennis, Tommy Dorsey's vocalist imported from 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.

Hooray For Hollywood



"I'm sorry, Rodney, but ever since I've been in the movies, I can't stand being kissed without the proper background music."

802 Execs Charge Red Rule Attempt

Trummie With Trio In Hawaii



Honolulu—Wondered what happened to Trummy 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 Trummy 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 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 by all members of the band to sell the customers whether they understood 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.

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

her opening when she was delayed en route and arrived after the evening's performance had started, thereby missing any chance for rehearsal.

Stein turned in a commendable job at the piano, ad libbing that night, and continued shining on the night of Dix's preem.

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 accustomed by the time the bop songbird came on.

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.

—jes

Philharmonic Jazz Opens At Carnegie

New York—Norman Granz will begin his annual fall tour of his *Jazz at the Philharmonic* with a one-night 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 auditorium.

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, Sonny Criss, and Tommy Turk.

3 Combos Lead Jazz In Vienna

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 France which plays a cross between American and English beats. The leader plays piano.

Rolly Kova, with a band built of DPs, has two jazz films made for the Vienna Film Co. under his belt.

A third outfit goes under the name of the Hot Club of Vienna with Gerhard Heinz, piano and vibes, leading the seven pieces at the Volksgarten. Band is also cutting sides for Elite, a Swiss label.

New York—Charges that a Communist minority is out to 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

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 as the Thomas committee or the Hartley committee, but a plain, simple fact. This year the struggle by the Communists has been undertaken with greater vigor than ever."

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-ner 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 winding up with a Hollywood Palladium 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.

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. Vorn 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. Hurrel Wiley, tenorman at the Mo Mo club, received 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 Southland at the swank Hollywood Roosevelt hotel.

—Orlin Hammit

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 throw a feed in order to cash in on the prospective liquor loot.

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

—Chuck Mahaffay

5,000 Party Discs 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.

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.I. Jive*. In the first row are June Hurton 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.

CHICAGO BAND BRIEFS

Take Your Pick; Listen To Louis Or Chatterers

By PAT HARRIS

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 Gloria did? How long? I'd never 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 unsatisfactory a place in which to hear music. Not that the band didn'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 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

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 yet 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 Minneapolis 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. Allen 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-

ing New York, to open here with Mugsy Spanier, Miff Mole, et al.

Spanier and Art Tatum, with the Rag Doll's Herb Jeffries, were skedded for an Opera House concert October 16, boys are going to stick together.

The Capitol lounge has had Freddie Slack recently. With Freddie are a fine guitarist, and one of the weirdest sounding trombones we've ever heard. Catch the above-the-clouds trombone choruses on such Slack standards as *Cow Cow Boogie*—after the rest of the band plays it straight.

According to reports, Bill 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.

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 Jeffries leave this Sunday, and Anita O'Day, backed by Max Miller's unit, is scheduled to open October 26.

The Ink Spots, whose vocal humor

Altoist Chick Canode (ex-Glenn Miller, Herbie Fields) has a six-piece unit at the Henderson lounge, 5707 S. Wentworth, that is supposed to be pretty good. . . . Local bassman Jim Mall returned from a road tour with the Russ Carlyle band and joined the newly formed Clay Harvey unit. Harvey is an ex-Krupa trombonist.

The West Madison street Club Suez has Hillard Brown's combo. Farther out on Madison, about 30 blocks, the Vanity Fair has Mary Lou (she's never used the last name, Eyre) singing, with Davey Bold at the piano.

Bud Freeman, at the Brass Rail in the loop, had Al Poskonka, bass; Johnny Howell, trumpet; Red Lionberg, drums; Shelly Robbin, piano, and Ted Friedman, clarinet. According to Bud, the

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Chicago Band Briefs

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, Fez Fritsche and his Goosetown band, and Lawrence Duchow and his Red Ravens. Colorful, at 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 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 musicians 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 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 Regan and a group of Chicago business men bid 100 G's in federal court for the label and property of Majestic records. . . . Dimpled Dottie Reid landed in the Village Vanguard in Manhattan, working with just piano accompaniment. . . . Jimmy Dorsey and his crew will play during January at the Desbler-Wallick hotel in Columbus, Ohio.

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.

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 the Eddy Duchin band and was replaced in the George Paxton crew by Chauncey Welsh. Ray Beckenstein joined Paxton on flute, baritone, and alto vice Walt Wagner, while Rusty Dedrick took over for Jimmy Erickson 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 Riso, 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 hit tune was *I Wonder, I Wonder*.

Mrs. Riso charged her husband with unspecified acts of cruelty and estimated his earnings at \$400 a week. The Risos 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

By RALPH J. GLEASON

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 hotel'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 nightly, getting rave notices in all the columns in town.

Ennis Outdrawn

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

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

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 peanuts.

Wanted Back

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

Following the Fairmont stint, Frankie plays 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).

Following that, he either will open at the Chick 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.

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 ex-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.

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 trio.

McVea Scill Holds

Jack McVea 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 *Blues After 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 Walters YBJB . . . Russ Bennett now has an NBC spot but not heard locally . . . Memphis Slim played a one-ner at the CIO ball 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 Waterfront* and others) opens the Barbizon room in San Francisco tonight (20).

Less DJ 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 Oscar Moore sched-

uled for two one-ners 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 Lashko's on Eddy street day after tomorrow (22) with Dottie 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.

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 Lutchter 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.

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 this area.

Ayres Assembles New Studio Crew

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; Wolfe Tannenbaum and Harold Feldman, tenors; Billy Rowland, piano; Bob Haggart, bass; Terry Snyder, drums and vibes; Zelly Smirnof, Sylvan Shulman, Fred Buldrini, and Mac Ceppos, violins; Izzy Zir and Howard Kay, violas, and Maurice Brown, cello.

Freedom At An Awful Price



Philadelphia—This isn't exactly the way most band leaders treat disc jockeys, but Ray McKinley isn't aiming at local TV jock Doug Arthur. He's playing William Tell the hard way, taking a backward bead on the cocktail glass, probably loaded with applejack, 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 trumpeter 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

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 replacements, 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 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

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, Vaughn Monroe's and Louis Prima's, with Monroe drawing one of the largest houses in years . . . Mickey Wall and his small group now at the Rainbow grill and featuring sidemen Jean Paul on piano and Harry Nelson, trumpet . . . Peter Barry band at the Maroon club.

Buddy Clarke back into the Normandie roof with Max Chamitow's small band as relief group . . . Walter Newman is the latest Clarke alumna to front his own band. Walt now at El Morocco, was preceded by Nick Martia at the Tic Toc . . . Irving Paul's trio at the Algiers.

Jock Bob Harvie's *Club 800* now capitalizing on mystery tune angle by playing tunes that is a mystery not only to the audience but also to the announcer 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 of jazz groups around town.

—Jesoon

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

Toronto—The Ellis McLintock band seems to have topped a few local records for steady work with the completion of a four-month 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 time.

The band was reorganized recently, and now carries four reeds (alto sax, tenor sax, baritone sax, and trombone), four rhythm, three trombones, and McLintock on trumpet. Pianist Bill Butler is writing the book.

Tasty—Not Spectacular

Not a spectacular band, the music is tasty, nonetheless. Occasionally, it has a slight micky flavor, but it's fairly good micky music. Never loud, the instrumentals are neat and punchy, and Wally Koster handles the vocals on the ballads when he isn't holding down his trombone chair.

Leader McLintock plays good straight horn a lot like Charlie Spivak, and he knows enough to keep away from more frantic solos. McLintock says he feels that if there is a resemblance to any other band, it's to Jimmy Zito's.

Like so many other leaders, McLintock got the disc jockey bug last year,

and ran a show for the CBC. He doesn't know yet whether the show will be resumed this year, but if it does, he expects it will be sponsored rather than 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

Betty Switches

New York—Former band chirp Betty George switched from the ill-fated *Heaven on Earth* musical to Mike Todd's forthcoming *As the Girls Go*, with a singing part in the latter which stars Bobby Clark and Irene Rich.

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 heads a slam-bang, Dixieland quintet at the northside place where the bartenders "like a little life in the joint."

Same Outfit

Clarinetist Lane still has pretty much the same outfit that started with him last April when it was one of a small-scale rash of Dixie bands to pop up. Lane's has been one of the few to weather the summer season—with the same personnel, at least.

Only change was forced on Lane when drummer Danny Alvin ran afoul of local union rules and had to leave. He's supposed to be out of action until November. Lane tried out new drummers by the wheelbarrowful, finally ran across the present one, Bill Pfeifer, who once worked a while with Chet Roble back in 1942.

The present trombonist, Jimmy James,

joined the band a couple of weeks after it was formed. Lane himself has put in a few licks with some of the immortals. Recalls the days of Rappolo and Noone, from whom he picked up a few pointers. Immediately before forming his own combo, he worked with Wingy Manone.

The Lineup

Bill Tinkler still plays a trumpet from which dangle pieces of rubber band and from which emanate pretty Beiderbecke-like flourishes occasionally; James still plays a cleanly phrased trombone with plenty of ensemble socko; Art Gronwall still is one of the happiest guys we've seen at a piano keyboard, and Lane can play some good low-register stuff reminiscent of Noone.

Pfeifer isn't the world's best drummer, but he's steady enough so that Alvin probably won't have his job back this winter.

For a bunch of guys who never have been big "names," Lane's band can de-

velop a joyous rocking 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 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 while the band has first-rate ensemble power and drive where it's needed—on things like *Rampart Street*, generated excellently by Tinkler and James—it overdoes this steamroller quality. It's too uniformly loud for our dough.

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 is needed. Things like *Apes 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 power is Brunis' equal any day, and Tinkler and Lane present a well-grouped, knock-'em-dead front line.

—doc

TV Freeze Holding Up CoastChannel 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 recruited Phil Ursow, 19-year-old novelty singer, and Ernie Di Falco, first trumpeter formerly with Goodman and Scott. The latter replaces Johnny Dee who left to help run his father's Atlantic 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 has a string of MGM pictures with Xavier Cugat to her credit, too.

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

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Musicians, Vocalists Get Nod On Old, New Airers

By EDDIE RONAN

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 some old. First new ether swatch was the tweedy offering of Peggy Lee that marked her debut as a regular with Perry Como and Jo Stafford in the Chesterfield Supper Club 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 lush chanting gave listeners a taste of something new and fresh in background music.



Eddie

Dave Barbour guided the band along behind Peggy in a soft but full accompaniment with a pulsating beat that is found lacking in 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 instrumentalizing of guitarist Irving Ashby and bassist Joe Comfort.

Teaser on *Manana*

Peggy closed with *Stormy Weather* and as a teaser closed with a few bars of *Manana*. 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.

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.

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 affections of radio-born vocalists.

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

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

Bing, in the voice he's been using since he gave up crooning, sang *You Call Everybody Darling, My Happiness, and Tree in the Meadow*. The old groaner was nearly cut by his four-man mob—Gary, Phillip, Dennis, and Lindsay—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 nights a week on the Jack Smith show. DeVol, who was with Carson last season, returns this fall as a comic as well as a conductor.

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 Pin* with Smith, who alone bubbled through *Little Girl, Babalu*, and an Irished-up version of *Phil the Fluter's 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 shows.

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 Dixie?, Red, Red Robin, and When I Lost You*.

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 *Johnny 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 Tchaikowsky's piano concerto, and the whole thing went out 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 airters Thursdays with Clark Dennis and the Ray Sinatra band.

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 with MacRae to present a radio adaptation of the musical *Good News*, which



(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1020 W. 65th St., Los Angeles, 44.)

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 in sections of the currently showing Warner pic, *Two Guys from 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 gets into print, Tony will be heading his own combo at the Sundown club in Phoenix. He's a popular 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 gueststar 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 leads the band on *The Adventures of Ozzie and Harriet* show, heard Sundays over NBC. . . . Harry Lubin batons the George Burns-Gracie Allen Maxwell House NBC stint Thursdays. . . . Ray Noble fronts on the Sunday Charlie McCarthy airters over NBC.

On the same net, Ted Dale backs Buddy Clark Mondays for Carnation, Dave Rose and the Four Knights work Fridays behind Red Skelton, and Billy Mills and the King's Men—Ken Darby, Bud Linn, Rad Robinson, Jon Dobson—back Fibber McGee and Molly on Tuesdays.

Lucille Norman switched her *Music Hour* from Hollywood show from NBC to CBS, October 6, and will change the title to *Hollywood Music Hall*.

crowd here and a flock of them (Hope, Carson, Jerry Colonna, Valli, and others) 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 Believe Ballroom*, currently in production at Columbia. They join their rival, Al Jarvis, whose airhow 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 tunesmiths had a batch of their songs waxed by leading singers at their own (the songwriters' expense).

Thus they were in a position really to do business with producers of film-musicals wanting songs that could be released on platters after the ban.

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 chirpers.

Mack Gordon (words) and Josef 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 momentarily).

Oscar Levant added a section of

Sarah-Jacquet Tour Heads For Milwaukee

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

It will play St. Louis, 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.

Tchaikowsky's B-Flat Minor concerto to his sound-tracking chores in MGM's forthcoming film *The Barkleys of Broadway*. Filming of sequence, done with symphony size orchestra, is expected to run almost 10 minutes, which is very long by movie standards.

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

Maury Amsterdam, Warner staff cellist, is the cousin of radio's Morey Amsterdam, also a cellist, a fact that causes considerable confusion in identity.

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ON THE SUNSET VINE Standbyless Theater Deal Stirs Envy Across Nation

By EDDIE RONAN

Hollywood—In recent weeks, 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 hire 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 locals are being smothered by theater-

men for a similar shuffle.

The theater ops threaten to kill their live shows unless they be given same consideration by the union in their territory as is the Million Dollar here. They want the matter taken up before Petrillo.

Gene Norman along with brother disc jockey Frank Bull are prepping for October 29 what probably will be the biggest jazz concert this territory has ever seen. To be held at the Pan-Pacific auditorium, the bash will feature mostly Dixie with plans at press time calling for Louis Armstrong, Eddie Condon, and Wild Bill Davison to be flown in

Spike Finally Finds His 'Chloe'



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

Local two-beaters tentatively set for the session include Red Nichols, Pete 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 Johnnie 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 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 Million Dollar theater for a return date sometime after the first of the year at \$2,500 for the seven days—her biggest

take to date.

Cab Calloway plays the Club Moderne, Long Beach, October 27, for two weeks. Bobby Gross is now plugging for Robbins music here.

Peter Potter's *Platter Parade*, previously heard only Sundays, has been extended through the week over KFWB.

The Ike Carpenter band is getting out of its GAC pact. Nick Lucas has been signed by Capitol records.

Jess Stacy is heard nightly except Thursdays at the St. Francis room in Pasadena.

John Hurley, recent *Hollywood Reporter* television editor, is now assistant station relations director for Don Lee network.

Replacement for Kirk Wood, vocalist now out of the Tex Beneke band, may come from the coast.

Vibist Johnny White re-formed his old trio of guitarist Guy Scalise and bassist Rollo Garberg to open at the Sherry Netherlands here.

Melis Continues

New York—In a last-minute change of plans, Joe Waller decided to keep the Glen Island Casino open for the cold weather, announcing that Jose Melis will continue as the regular band attraction.

Bopping Sextet Rides In Seattle

Seattle—Sprinkled in among the "society" 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.

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

Lover Highspot

The band's subdued yet jet-powered version of *Lover, Come Back to Me* 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, clarinet, 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 *Brazil* and *Beguine*.

Name bands are well-represented by the members of the group. Vocalist Sally Lang is a former Jack Teagarden 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 alumna.

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.

—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 1939 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 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?

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 musicians 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, and not until a newer 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.

Dubuque, Iowa
There are very few libraries in the band business today that don't include famous arrangements 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 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.

Tony Collins

Defends Three

Ozone Park, L. I.
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 harmonic, rhythmic, sensible music: i. e., the remnants of swing.

Look at Stories

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 Beat*.
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 laurels, play as they like, 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 down.
I'm from the east coast originally, where the good music is in abundance. In my opinion, better music isn't played today than that of Kenton, Gillespie, Brown, Krupa, just to mention a few.

RAGTIME MARCHES ON

NEW NUMBERS

COLLURA—A son, Joseph Kenneth (8 lbs., 7 oz.), to Mr. and Mrs. Salvatore Collura, recently in New York. Dad plays tenor with George Towne.
FEATHER—A daughter, Billie (7 lbs., 18 oz.), to Mr. and Mrs. Leonard Feather, September 10 in New York. Dad is writer and critic; mom is Jane Leslie, former singer.
GRAY—A son to Mr. and Mrs. Barry Gray, September 10 in New York. Dad is disc jockey.
MITCHELL—A daughter, Jacqueline, to Mr. and Mrs. Jack Mitchell, September 27 in New York. Mom is Chloe Peterson, former Charlie Barnet singer; dad is comedian.
ORAM—A daughter, Jana Rae (7 lbs., 8 oz.), to Mr. and Mrs. Ray J. Oram, August 31 in Sun Valley, Idaho. Dad is Philadelphia tenor saxman.
TOBIN—A son Stephen David (7 lbs., 18 oz.), to Mr. and Mrs. Sidney Torin, September 22 in New York. Dad is WMCA's all-night disc jockey.
WEITZ—A son to Mr. and Mrs. Eddie Weitz, September 2 in Pittsburgh. Dad is band leader; mom is former singer Gerry Richards.
PHILLIPS—A daughter, Penny (3 lbs., 4 oz.), to Mr. and Mrs. Bob Phillips, September 1 in Chicago. Dad is with Associated Booking.
RITTER—A son (7 lbs., 12 oz.) to Mr. and Mrs. Tex Ritter, September 17 in Burbank, Calif. Father in band leader.
STABILE—A daughter (9 lbs., 1 oz.), to Mr. and Mrs. Joe Stabile, September 24 in Hollywood. Dad is musician.
SHEILS—A son to Mr. and Mrs. Tom Sheils, September 11 in Hollywood. Dad is personal manager of the Modernaires.

TIED NOTES

BARZIE-WESTOVER—Tino Barzie, lead altoist with Johnny Long, and Bette Westover, September 24 in New York.
CAREY-MALONEY—Robert P. Carey and Loretta Maloney, singer, recently in Chicago.
DIVITO-SERN—Harry Divito, trombonist with Stan Kenton, and Ginger Sern, September 11 in New York.
SCHWARTZ-CLARK—Willie Schwartz, clarinetist on the Bob Crosby air show, and Peggy Clark of the CBS Clark Sisters, September 17 in Hollywood.
STRANGE-ROSE—Syd Strange, band leader, 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, pianist and song writer, September 15 in Philadelphia.
EMERSON—Morton Emerson, 50, owner of Emerson's Rainbow room, September 6 in Philadelphia.
FERRARI—Gustav Ferrari, 76, Swiss composer and conductor, recently in Geneva.
GIANNINI—Feruccio 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.
HOLTZ—William Holtz, 76, onetime president of AFM Local 400, September 15 in Hartford, Conn.
KLAMAN—Robert R. Klamann, 34, band leader and recently an MCA agent, September 16 in Pittsburgh.
SAVITT—Jan Savitt, 39, band leader, October 3 near Sacramento, Calif. in Geneva.
SHIVE—Harold E. Shive, 69, composer and leader, September 21 in Quakertown, Pa.
UHLMANN—Frederick C. Uhlmann, 44, musician, recently in Cincinnati.

Philadelphia is notorious for its musical 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

How Much Coffee 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 sets."

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 a 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 lusher.

outfit, the Hamp, and so on.
Today, at 75 cents a bottle of beer, at the Click, we are obliged to applaud Nellie Lutchter.

... This is my reaction to Young Danny Baxter'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 oldest in my outfit (Elliot Lawrence's band) and they call me "prop manager." They'd better, or else!
Ernie Fain

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

WHERE IS?

VERNON BIDDLE, pianist with Howard McGhee, left the coast for New York in April.
TONY FARGO, former tenor saxman and arranger for Sonny Edwards.
EMERSON GILL, whose org played at the Bamboo Gardens in Cleveland about 20 years ago.
PARK HILL, guitarist.
BILL MILLER, ex-Charlie Barnet pianist.
JESSE PARNELL, vocal-piano entertainer.
CHARLIE PERRY, drummer: once with Charlie Bean in Boston.
RED STANLEY, comedy singer formerly with Rudy Vallee who later had his own combo of the Onyx in New York.
JULIAN WOODWORTH, former "band leader."

WE FOUND

JOE HAYMES, band leader, now living in Sapulpa, Okla.
FRANK TENNILL, former Bob Crosby vocalist, has his own furniture company in Montgomery, Ala.
KEN TRIMBLE, trombonist once with Scot Davis and Sam Donahue, now with Buddy Moreno's org.
DON GRADY, formerly with Sazie Dowell and Larry Green, now singing with Ted Herbert's org, 299 Cabel road, Manchester, N. H.

REEDS GILBERT



by Eddie Ronan

Diz Presents Milwaukee A 'Clean' Band

Milwaukee—A well-rehearsed Dizzy Gillespie band that presented clean-cut arrangements and never sounded stiff 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 him.

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.

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 bongo drummer, was done

almost as a tribal rite, becoming downright 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 Gillespie, Vido Musso, plus singer Herb Jeffries.

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 continuous show.

Reichman, Esposito In Joe Reichman is at the Hotel Schroeder, and Nick Esposito and his sextet, 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-nighter.

—John Osmundsen

Jazz V-discs still are being made for the armed forces, with Bobby Hackett, Joe Bushkin, and Peanuts Hucko sharing leader billing. Sidemen have included Cutty Cutshall, Freddy Ohms, trombone; Ernie Caceres, baritone; Irv Manning, Jack Lesberg, bass; Bill Vitale, alto sax; Morrey Feld, drums; Charlie Quener, piano; Buck Clayton, trumpet; Eddie Condon, guitar; Liza Morrow, vocals.

THE HOT BOX

Thinking Of Collecting? Well, Just Think About It

By GEORGE HOEFER

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

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 jazz records including everything from Earl Fuller's *Slippery Hank* to Bird's *Dewey Square* has thrived through the onslaughts of a dozen 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 items.

Banks Castle was a perfect rendezvous for collectors. The only complaints came from upstairs, where the inmates wondered if the jazz beat ever varied—they 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 *Box* contemplated a leisurely month of moving—packing the records in standard 25 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 ain't gonna handle all them records." We were overjoyed and assured the movers they were not expected to 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



George

Bands Return To Old D.C. Haunts

Washington, D. C.—Lots of openings and such here 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've 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 Prima, 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.

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 piano and vocal chores... Same for Walby 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 engagement 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 pro tem, advises that the club is predominantly Dixieland with many Louis Armstrong collectors. Bettelou Purvis, *Down Beat* correspondent, disc jockey (WPGH), and daughter of jazz trumpeteer Jack Purvis, is a prominent member.

JAZZ ON THE RADIO: Joel A. Chaseman, WELM, Elmira, N. Y., has 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 jazz on his record program. 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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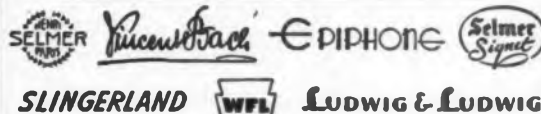
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Foundation In Classics, Eddie Thanks His Dad

By Sharon A. Pease

Chicago—Eddie Heywood skyrocketed to prominence a few years ago when his unique recording of *Begin the Beguine* 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."

The elder Heywood worked for many years as pianist-director of the pit orchestra 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



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."

Eddie broke into dance work in 1932 with Wayman Carver's orchestra, a campus band at Clark university. A few months later he started jobbing and during the next three years had the best of this work around Atlanta.

He toured with Clarence Love's orchestra for two years and settled down in New York in 1937 where he worked for Benny Carter, Don Redman, Eddie 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 labels, 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 Fitzgerald.

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 introduction forms a distinctive contrast with the chorus by the use of some currently popular devices. Treble register is used for both hands which gives a vibrant richness to the first notes in the bass 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 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-third.

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 *Raze the Roof*, new musical, which opened here September 17. Sherwood, although he gets third 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 (*Begin 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, 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 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.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studios, suite 715, Lyon & Mealy Bldg., Chicago, 4, Ill.)

he hopes the show runs a long time.

It probably will. Jerry Lester is excellent, and the Weire Brothers, the real stars of the show, are the world's funniest trio.

Duke's plan to put a Ken Murray-type show together in San Francisco should work. Duke, personal manager for Herb Jeffries and other performers, hopes to do well enough to put a second company on the road. Despite rumors that singer Jeffries, for one, and MCA for another, had money in the show, producer Duke says "taint so. It's 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.

Medium tempo



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DIGGIN' the DISCS with Tom

COMBO JAZZ

Coleman Hawkins

There are more men backing up the Hawk on this coupling than you normally would label as being in the "combo" class...

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.

And although he can bop with the best of them he has, to his everlasting credit, retained and even improved on his "sweet" style.

Rosy McHargue's Memphis Five ... This is more of the aforementioned Hollywood Dixieland only of a year or so later...

marching happy jazz that this little band of reactionaries is most adept at. They play the sax off this particular one with good piano (Marvin Ash)...

Albert Ammons

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.

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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...

Graeme Bell and His Australian Jazz Band

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...

Symbol Key

- Top (T)
Tasty (T)
Tepid (T)
Tedious (T)

Roy Milton

Both are blues shouters with leader Milton doing the shouting. Wrong has some passable alto, trumpet, and tenor solos to season the pottage.

Thelonious Monk

Epitaphy (which Funk and Wag-nalls spell with an "e" on the end) is a form of repetition in which phrases always end with the same word.

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.

Ernie Felice

Love Me is a tossup for a higher rating, 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.

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.

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.

Pete Daily and His Chicagoans
Bluin' the Blues
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 laded out in generous doses.

Five-Thirty is about the kind of slow druggy 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.

Louis Armstrong

A Song Was Born
Before Long
Louis and his boy Teagarden don't do as well with this coupling, which is along the same general line as much of the good material they have turned out recently...



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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

!!! *It's Up to You*
!!! *It's Wabba Do With Wabba Do*
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 opens 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 first ensemble after a few of Gene's rufimments is packed with drive and punch.

Wabba do is preannounced mostly with the lyrics of the tune as vocalized by Birdy Hughes in 1½ choruses but the band manages to hop a bit and substantially so on the last chorus which also has a brief but potent trumpet for four at a crack. (Columbia 38296).

Bobby Sherwood

!!! *Sherwood's Forest*
!!! *The Elk's Parade*
Remember what a stir *Elk's* caused when it was first released? It wasn't only because the side was nunchy, because there were many equally good records being issued at the time. The excitement was over the fact that nobody ever heard much of Sherwood as a jazz band and it scared people to run across something so good that hadn't been discovered more gradually.

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

Ray Anthony

!!! *London Bridge Is Falling Down*
!!! *Two Red Blues*
This is not intended to be from a page out of the *Time Detective*, but the opener on London has overtones of James' *Music Maker*, the ensuing 16 sound like Les Brown, the three-voice frame with saxes, trombones, and trumpet moving against each other in a swing stylewise from Miller's *Volcan Rostrom*, and the final four bars are from *Trumpet Blues*, also of the James' book.

Despite the carboning, however, it's a fairly interesting manuscript played with polish. The only instrumental solo is by Anthony's trumpet, which isn't nearly as slick as his effort on *Blues*. Ronnie Dearville sings the latter to the accompaniment of the vocal shouts that made *T. Dearville* what he is today. (Signature 15228).

Ziggy Elman

!!! *Bubbitcki*
!!! *Always*
It's necessary to have a passion for the juice in Ziggy's fat trumpet tone to get much out of these sides. For although they are pleasant, acceptable quasi-swinners, they do very little if anything for the nerve ends.

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

Erskine Hawkins

!!! *Big Fat Sam*
!!! *Lazy Blues*
Sam is Louis Jordan multiplied by six trumpets and five saxes with a hand vocal, clap hands, and a fair ensemble at the end. The band shows that it could and should do better things on the flipover, but there are some awfully sloppy performers in this band who mess up such a slow parcel of Erskine. The bopplish, then Cootie-like trumpet isn't bad. (Victor 20-3068).

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Phil Moore Orchestra

!!! *125 Street Propbet*
!!! *Cornucopia*
These are odd sides with a band made up of 22 strings plus 10 or 12 jazzmen like Artie Shapiro, Al Hendrickson, Harry Klee (who fluted for Ray Linn), 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 *Propbet*, 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 *Cornucopia*, 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

!!! *Love Me Not*
!!! *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).

Matty Malneck

!!! *Wings Over Mars*
!!! *Soft Shoes Sam*
Matty debuts his seven or eight-piece band on MGM with an accompanying rash of publicity that describes his special kind of odd orchestration as "creative jazz." It's creative all right, but it definitely ain't 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 frequently 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's no pretty notes. Try it, though. Some musicians find it a real gasser. (MGM 10280).

Kay Kyser

!!! *On a Slow Boat to China*
!!! *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. Bahhitt opens it at a slow tempo, then the band picks it up, and Gloria Wood takes it out. *Monterey's* inherent schmaltz sets the complete treatment from Harry. (Columbia 38301).

Alvino Rey

!!! *Guitar Raggie*
!!! *Mama Blues*
Both are reissues of successful preban 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-biters. (Capitol 15223).

Tony Pastor

!!! *You Started Something*
!!! *The Click Song*
The slow ballad *Something* opens the inn curtain between Rosemary Clooney's vocal 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 along in the same groove that Columbia has dug for Tony, who doesn't seem to mind. (Columbia 38297).

Liberace

!!! *Tico Tico*
!!! *I Don't Care*
!!! *Twelfth Street Rag*
!!! *Melancholia*
If Liberace's piano is priceless like it says on all his records and publicity, then inflation is really here. He plays *Tico* too fast to get all the notes in, sings *Care* with a self-accompanied Duchin-like figure, really corns 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

!!! *Green-Up Time*
!!! *Here I'll Stay*
Laura Leslie sings the "up" in *Green-Up* 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

!!! *Beside a Babbling Brook*
!!! *Irene*
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 sharp all through *Brook*, which allots a chorus and a half to vocalist Danny Ryan. *Irene* has some pleasing ensemble and vocal by Glenn Martin, plus the Whistler without his dog. (Mercury 5186).

!!! *Lillian Louis Prima*
!!! *Love 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 *Lillian*. Cathy Allen warbles the likes of *Boy*, and Louis attempts a hot solo between her vocals. (Victor 20-3079).

VOCAL

Perry Como

!!! *When You're Smiling*
!!! *My Melancholy Baby*
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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 smooth working team. What more can you say about two typically attractive sides? (Victor 20-3066).

The Pied Pipers

Girl of My Dreams
Melancholy Baby
Alice Blue Gown
Can't You Hear Me Calling, Caroline?
Poor Butterfly
Shine On, Harvest Moon

Album rating—!!!

The quality of the Pipers' recordings is usually dependent almost entirely upon the quality of the tune and the backing, for they seldom if ever turn in a poor performance.

In this case if you like them and the tunes in the album, 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
Isn't It Romantic?
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 assurance, and Patti, in getting cute on the high ones, squeaks out a klunker midway that rivals any you've heard lately on or off wax. Second, with its spoken lines between vocal phrases is just silly. (Mercury 5192).

Snooky Lanson
Georgia on My Mind
Down Among the Sheltering Palms
On a Slow Boat to China
Melancholy Minstrel
 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 cozy quietude to his 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 considerably. The Bradley quartet is on this side, too, and its accompaniment is refreshingly unique. (Mercury 5181).

Artie Wayne
Sloopy Baby
Future Presidents
 Artie is not what you'd call a virile singer, but his easy timing and phrasing are attributes which few singers of pop music can equal. *Baby* illustrates his good taste and interesting *sotto voce* form with a slow tempo and relaxed mood.

President 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 .033 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
Daddy-O
That's the Way He Does It
 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

Rey, Bechtel Conspire Over Lure



Atlanta, Ga.—Alvin 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 Spitalny crew, and now lead bands of their own. Readers with good memories may wonder about Rey and the fishes. Last photo the *Beat* used of the man was with a 109 1/2-pound marlin he caught off Balboa Beach, Calif.

Jo Stafford
By the Way
In the Still of the Night
 One of the accumulative by-products of having "arrived" in this business is that you get to record good tunes, leaving the dogs for the up-and-comers. With Weston and a good tune as adjuncts, Jo Stafford seldom can go wrong. (Capitol 15218).

Anita O'Day
It's Different When It Happens to You
Ain't Gettin' 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 hop 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).

Buddy Clark
Reverend with a Rose
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 *Reverend*. *Thrill* is capably done but not overly interesting either as a tune or performance. (Columbia 38314).

Patti Page
Five-Four-Three-Two
My Sweet Adair
 Patti duets with herself on *Five* by dubbing in the second part on a play-back, 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
Volga Boatmen
Dark Eyes
Cossack Dance
Two Guitars
Bublikbki
Russian Sailors' Dance
Balalaika
Waltz—Eugen Onegin
 Album rating—*J*
 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 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).

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

Jeri Sullivan, Les Baxter Quintet, Johnny White's Orchestra
Baby, Won't You Please Come Home?
You've Been So Good to Me, Daddy
Cowboy Jamboree
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

a smattering of vibes by Johnny, and they all take it out. (Signature 15224, 5).

The Starlighters
In One Ear and Out the Other
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 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
Put the Blame on Mame
Walkin' 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 Butterfield and Margaret Whiting
My Ideal
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
Can't Sleep
Lonely Cafe

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 gypsyish in character. (Coast 8062).

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HOLLYWOOD TELE-SCOPE

Ops Miffed As King Cole Rejects Nitery Telecast

By HAL HOLLY

Hollywood—The first of what probably will be a series of has-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 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 teleshow, that the unit would not, or could not, do the video stint as part of 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 (\$9.20 a half hour) on top of their reported \$3,500 was enough for their television services. Office of Carlos Gastel, Cole's manager, says the trio is barred from television by a radio contract.

"Why weren't we informed?" growled Andrews and Shipton.

Meanwhile, Dick Peterson (And His Music of Audible Illusion), who heads first muscocombo 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 over, and the band became more successful than ever.

Although many of his ideas were modern, Les always sprinkled in liberal doses of Dixieland. 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 bandmen with the greatest ease and the best possible results.

An easygoing guy, Les claims he can get more by treating his boys with kindness.

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

Shepard and the band now have moved to the northern part of the state for some early fall engagements to be followed by dates in Indiana.

—Bud Abel

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

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

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 Sues.

Bob Chester Newest Ex-Leader Disc Jock

Detroit—After 14 years as a band leader, Bob Chester has deserted the Lum 'n Abner show for rebroadcasts via television. Kinescope is CBS trade name for one of several processes whereby a radio show can be sound-filmed directly from the tube in the television camera.

Actual use, of course, like all other because of the telecast and is very happy to handle a half-hour portion of the show.

Coast Teletopics

CBS is making plans to kinescope the Lum 'n Abner show for rebroadcasts via television. Kinescope is CBS trade name for one of several processes whereby a radio show can be sound-filmed directly from the tube in the television camera.

TELEVISION NEWS

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 in dance band presentations was made.

The band was set up in regular theater 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 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 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 tunes on its own. Pat Laird, Russ' femme vocalist, registered very well on 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.

Vancouver Date Seen For Louis

Vancouver, B. C.—Mills Brothers close at the Palomar supper club Saturday (23) with Kay Starr set to open on Monday. The reported Tommy Dorsey dance 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 Paize

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 Courtney 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

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' 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 drummer.

Down Beat covers the music news from coast to coast.

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Blue Note Added To WBBM Remotes

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.

The station, in addition to broadcasts from the Chez Paree, Ambassador East and Ambassador West, also has the northside Rag Doll on its late-evening schedule. Rag Doll hours are from 12:45 to 1:15 a.m. every night except Mondays and Saturdays. Saturday time is 11:05 to 11:30 p.m.

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Many readers have been seeking information on writing bass parts. Here are some facts on same. First of all, we 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, this method is as outdated as high button shoes. Following is the system most used today and the one we recommend:

In ballads, or jump tunes, the left hand of the piano always plays a root and fifth progression combined with a circle of fifths bass progression.

Ex. 1



If the tune is a ballad, we recommend the bass playing the same as the left hand of the piano AN OCTAVE HIGHER. Inasmuch as the bass fiddle sounds an octave lower than

Also, the left hand of the piano just plays on the first and third beats unless there is a definite chord change on the second and fourth beat which must be accounted for. The example below will illustrate this method.

Ex. 2



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

on nonchordal tones. Wherever possible, it is a good idea to try to give the bass fiddle the root of the chord on the first beat of every bar as shown below.

Ex. 3



Our parting thought: The guitar chords printed on sheet music are sometimes wrong and misleading. . . . Figure the chord out from the actual piano chord.

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.

But regardless of the tiredness the band played for the local Elks' club the second night after its return and showed no 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 years ago.

Canada. Present vocalist is Harvey Smythe. Leader Maurice Jackson has hopes of a United States tour shortly. —Fred Marshall



By Michael Levin

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

I have received a batch of acetate records from LeRoy Ostransky, in charge 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 20s.

CPS is one of 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 a 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 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 they have a common approach to music and show unity of conception many professional units never have.

The solo work is amazingly proficient. There is good alto and trombone plus some superb trumpet by a boy named Iverson Cozort. Big rich tone with easy, unharried phrasing makes his horn a pleasure to listen to.

Throughout the scores, particularly 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 of bop and Kenton with certain interesting differences.

Unlike the Kenton band, the boys who wrote these arrangements pay very close attention to dynamics. There is very little screaming for screaming's



Mike

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 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 idiosyncrasies.

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 course.

With a few more courses like this around the country, jazz may haul itself out of its present doldrums and snap into a period of further creativeness.

Whether you like it or not, the country's music has maneuvered it-

Vocalist Wins Band Audition On Air

Fort William, Ont.—John McCullough, vocalist for the Joe Turner band here, won first prize on CKPR disc jockey Bob Mackereth's first audition show with the Mart Kenney band.

Andy Dejarlis and his four men of rhythm played a host of spots throughout 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

self into a tidy little hole; the structure has become too intricate to be mastered by sheer talent alone. It now requires schooling as well as talent. Even if you want to, you can't return to New Orleans, Chicago, or whatever because the social circumstances have changed.

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

CPS's arranging courses certainly seem like a good start in that direction.

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Of Down Beat, published bi-weekly at Chicago, Ill., for October 1, 1948, State of Illinois, County of Cook

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Glenn Burrs, who, having been duly sworn according to law, depose and say that he is the Publisher of the Down Beat and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semi-weekly or tri-weekly newspaper, the circulation, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

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