

# DOWN BEAT

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## Herd To Be HEARD

Chicago—Woody Herman, with a 19-piece band and girl singer, is scheduled to go into the Blue Note here sometime in January, after the Louis Armstrong All-Stars and before the King Cole Trio's appearance at the club.

This is subject, however, to changes made necessary if Woody and friends go through with a plan to buy a Vine Street spot in Hollywood, which the Herman herd would open.

For Woody's date at the Note, it has been said that the management will have to enlarge the bandstand to about three times its present size, open all the windows, and give the staff ear plugs. It also will be paying the highest price in its history for a musical group.

Trombonist Bill Harris has returned to the Herman band, which now features Terry Gibbs on vibes.

## Unhappy, Derwin Tosses In Towel

New York—Dissatisfied with present conditions in the dance band field, Hal Derwin tossed in the towel with his new band on completion of his recent engagement at the Meadowbrook.

Derwin returned to Hollywood, his home, to map future plans for another band and work as a single. His next orchestral venture, however, will not be attempted soon, he states.

Before leaving, Hal sent three of his men, pianist Bob Malsack, saxist Keith Sylvester, and trumpeter Denny Farnon, to Buddy Moreno. The others were expected to return to Chicago where the band was formed.

## Buckner Forms Combo

New York—Pianist Milt Buckner cut out of the Lionel Hampton band to form his own group which he broke in with an indefinite run at Ciro's, Philadelphia nitery, last week. Buckner uses six men.

## Napoleon's Trio No Copy Of Krupa Unit

New York—The long-awaited debut of the Teddy Napoleon trio finally materialized when the former Gene Krupa keyboard ace bowed into the Hickory Log. Many expected a carbon copy of the Krupa trio with which Teddy was identified for so long. However, the only similarities between the Napoleon unit and the old G. K. threesome are the piano and the guy who plays it.

Instead of drums and tenor, Teddy has bass and electric guitar, capably handled by George Shaw and Tal Farlow. Both men are causing ripples of excitement among fellow musicians since their recent opening here.

The boys have worked up some neat, three-way unison things and, of course, shine in respective solo spots. Teddy's work at the keyboard is, as most patrons of the jazz elements know, far above par.

Since the opening of the trio, the Log,

## Nina Lombardi Is New Mrs. Laine



Las Vegas—By the time you see this photo, the girl above will be Mrs. Frankie Laine. She's Nina Lombardi, and knot-tying was done here October 18. Singer Tony Martin is to the left in the picture, and that's Laine on the right.

## Spike Trying To Get Into Agency Act

Hollywood—Leading a band, directing a musical comedy, fronting his own radio show, and selling bubble gum on the side doesn't seem to fill enough of his time. So Spike Jones now wants to get into the agency business. Recently, Jones contacted the AFM and AGVA for franchises to operate his own agency.

About two years ago he formed Arena Stars, an organization to handle his comedy troupe, with former GACer Ralph Wonders as head.

Now, with his new agency setup in motion, Jones has employed Dick Webster to mentor the new sideline. Webster also was with GAC.

As a starter, Jones has signed the bands of Dave Rose and Dick Peirce. Spike, who will remain on the coast until January for his airer with Dor-

othy Shay, cut a two-hour stint for the armed forces radio service at press time using his entire troupe plus a film guestar.

Show was something of a testing ground for material Jones intends to use on his 125-city tour which will begin January 10, in Tucson.

## Reminder



New York—Buddy De Franco, left, gets his 1947 *Beat* poll plaque on Freddie Robbins' WOV disc show, a little late, but just in time to remind readers that the first ballot for the 1948 poll is in this issue. Buddy, who copped first place among the clarinets for his third straight year, will still be in the running this time, although he expects to lead a combo soon. Combo, under guidance of Billy Shaw, may grow into a 17-piece "commercial pop" band if all goes well.

## McGhee To Detroit

Chicago—Howard McGhee, leading a 15-piece band, was booked into the Paradise theater in Detroit for two weeks, ending November 11. Bop trumpeter McGhee and Billie Holiday will appear in a concert for Francis Spencer November 19 in Kansas City.

## Ban Talks Flop; No New Confab

New York—The flurry of hope that the record ban was about to end was short-lived when negotiations between Petrillo and the disc industry collapsed after six huddles. Representatives of the industry—RCA-Victor, Decca, Columbia, Capitol, MGM, Mercury, and King—met with the AFM head here six afternoons and evenings.

This gave rise to the many rumors that musicians soon would be back in the platter studios—legally.

### Negotiations Broken

Following the sixth meeting, a statement said, "The American Federation of Musicians and the industry representatives regret that the current discussions have failed to produce an agreement. No further meetings have been scheduled."

While the boys cried in their beers at Charlie's—that's all they've been able to afford lately—unofficial channels carried stories of two additional demands said to have been made by Petrillo.

One was that the record manufacturers pay into the AFM welfare fund royalties on all platters sold since last January 1, when the ban went into effect and that, henceforth, the disc makers pay into the same fund royalties on all records made, whether union musicians are employed in the making of such records or not.

### Request Justified

This was explained, not by Petrillo, however, that such a request was justifiable on the basis that such records would be made in competition with live musicians.

Whether or not such demands were made neither has been confirmed nor denied by official statements. There was merely the statement quoted above, and that is all.

## Barbours Sued Over 'Manana'

Hollywood—Peggy Lee and husband Dave Barbour were sued for \$1,000,000 for allegedly lifting the song *Manana* from the works of a San Francisco song writing team.

Sterling Sherwin and Harry K. McClintock, plaintiffs, claim Barbour and Miss Lee, with a new set of lyrics, pirated the tune for *Manana* from a ditty they had written years before and called *Midnight on the Ocean*.

Also named as defendant was the Barbour-Lee publishing firm, operated by Mickey Goldsen, and publisher of *Manana*.

It is estimated that Barbour and Miss Lee already have received more than \$100,000 from the tune's earnings. Her Capitol recording of *Manana* is said to have sold more than 1,000,000 platters.

The Barbours say that they can prove the suit baseless. They claim they had witnesses who were with them when *Manana* was foaled.

Miss Lee, heard on her own CBS show, was given an okay by her sponsors to do 13 guest shots with Bing Crosby on his taped ABCer for the fall and winter series.

## McKinley's Revamped Ork At New Yorker

New York—Ray McKinley brought his reorganized orchestra into the Terrace room of the Hotel New Yorker for its first date. Band is expected to play here until sometime next month.

Ray's revised lineup has Harvey Nevins, Sonny Salad, alto saxes; Jack Dulong, Snuffy Arthur, tenors; Deane Kincaide, flute, tenor, and baritone; Bitsy Mullens, Joe Ferrente, Sal Nardi, trumpets; Irv Dimkin, Dave Pitman, Vern Friley, trombones; Joe Cibrari, piano; Johnny Chance, bass; Paul Kashian, drums, and Jean Friley, vocals. Jean is the former Jeanne Clark of the singing sisters.

## Forrest Brown, First Watters Pianist, Dies

San Francisco—Forrest Brown, well-known local pianist, died in the Oakland hospital here October 9. A versatile musician, he could double on almost all instruments. Brown had played with many local bands and had been the original pianist with Lu Watters.

He possessed one of the largest collections of early jazz records on the west coast. Burial was in the Military cemetery.

## Stan, Cole Seen First On Cap-Telefunken Releases

Hollywood—Capitol recording artists Stan Kenton, King Cole, and possibly Nellie Lutcher are odds-on favorites to be the first of the diskery's stable to be heard via commercial discs in central Europe, the result of a reciprocal setup between Capitol and Telefunken, leading German recording company.

The deal, negotiations for which have been in the works for more than a year, gives Capitol a background catalogue of classical music so greatly needed since the firm grew into long pants.

In return, Capitol will turn over its entire catalogue to Telefunken for distribution throughout Europe under its own label.

Capitol platters never have been distributed abroad, but the constant twirling across the skein of the armed forces web of such artists as Kenton, Cole, and the like leads observers to believe Telefunken will pluck them first from

the Cap hopper. Although Telefunken dominated the recording field throughout central Europe under Hitler, the firm has been de-Nazified, and the deal was cleared through the import agencies of the Allied commission in Berlin.

Deal was established on an equal footing, with Capitol buying the matrices there and bring them to this country for later pressing and distribution, and Telefunken doing the same with the Cap masters. Each will press under its own name.

## 12th Annual 'Beat' Band Poll Opens

Chicago—With this issue, *Down Beat* is launching its 12th annual band poll in which our readers will select their favorite bands, musicians, and vocalists for the year. The first ballot will be found on page 16, and additional blank ballots will be printed in the November 17 and December 1 issues.

The polls will close at midnight on Wednesday, December 8, but all ballots bearing a postmark prior to that hour and date will be accepted and tabulated. The winners will be announced in the December 29 issue of *Down Beat*.

As was done last year, dance bands will not be listed as "sweet," "wing," or in any other category. Readers will be asked to name

their favorite band, regardless of style, and to select a second choice.

The three bands polling the most votes will be declared first, second, and third winners. Last year Stan Kenton, Duke Ellington, and Lionel Hampton finished in that order.

The usual all-star band will be chosen, with readers asked to pick their favorite musician on each of 10 different instruments, plus an arranger and girl and male singers.

This will be expanded into a mythical 16-piece group since the three top trumpeters will be declared winners, three trombones, (Modulate to Page 10)

## Anita, Gene On The Cover

During Gene Krupa's engagement at the NYC Capitol theater recently, his former songstress, Anita O'Day, stopped backstage for a talk about old times. Anita, who was playing at the Royal Roost on Broadway at the time, since has moved west and now is featured again at the Rag Doll in Chicago. Krupa took his band on a tour of single dance dates through the east and middlewest which still is in progress.

# Ory, S. F. Businessman Open Club To Preserve Jazz, Provide 'Home'

By RALPH J. GLEASON

San Francisco—"They do it for the opera, so why can't we do it for jazz," J. B. Nathan, Bay City manufacturer, said in announcing his plans to open the Venus club on Third street Friday (5) with the Kid Ory band. "Jazz is dying. These men are getting old," Nathan said, "and we're going to try to make a place they can play in and call home."

"Ory will be a partner in the operation from the beginning, and if we are successful, we will arrange it so that all the band members have an interest in the spot."

### May Get Aid

Although Nathan is the sole backer, with Ory, of the club to begin with, he hopes to enlist the aid of others with money who are interested in preserving what he calls "America's only contribution to the arts."

"We have everything but jazz now, but we hope to keep this music alive," he says. Nathan insists he is not an angel but just a businessman who is a lover of New Orleans jazz and who has a couple of extra bucks around and wants to do some good with it.

Main slant of the club, aside from Ory's music, will be a low-price-good-food policy designed to counteract San Francisco's recently notorious night club prices and thus attract plenty of cash customers.

Nathan plans a heavy advertising schedule in the college papers in this area and also will use radio plugs.

"This music is one of the contributions to culture of the American Negro, and we would like to see it continue," Nathan says.

### Changes Made

Ory, who just closed a three-week run at Lou Landry's New Orleans Swing club on Post street, will have several changes in his band when he returns to the new spot. Trumpet chair is undecided at press time; Andy Blakney, who has played on and on with Ory since the late Mutt Carey left the band following their run at the Green room two years ago, may be unable to return to San Francisco with them.

Anyway, it's no secret that Ory wants Lee Collins, who was with the band on its ill-fated concert tour this summer. Dudley Brooks, studio pianist who played the last engagement, is another doubtful starter. Ory has had plenty of piano player troubles since Buster Wilson's illness.

(Ed. Note: Working in Chicago, Collins said, "I might take the job." However, he has turned Ory down on a job a number of times before.)

There's a possibility that Wilson might return with the band, and there is also a possibility that Johnny Wittwer, until recently with the Lu Watters band, will take the piano slot.

This is, incidentally, the third night club Ory will have opened here in recent years. The late Gene Williams

## Kidded

San Francisco—Kid Ory, New Orleans trombonist who was guest lecturer at the University of California's jazz course recently, gave the kids a laugh when a student asked how the late Mutt Carey could play the trumpet without any teeth: "He played by ear," Ory replied.

dropped a packet of dough trying to put Ory over in a similar venture here in 1946-47, and then Ory opened the New Orleans Swing club for Lou Landry last year.

## This Pair Love Their Work



Hollywood—Love's labor is not lost when Jo Stafford and Paul Weston go to work. The two not only make a team when engaged in chores like this rehearsal, but spend so much of their spare time together that Hollywood gossip columnists are speculating on whether or not they're married—or engaged—or something. At present both artists are appearing on the Chesterfield Supper Club radio program.

## Britain Sees Cash In N.O. Originals

New Orleans—English promoters are going right to the origin of jazz in an effort to cash in on the increasing interest of Europeans in early New Orleans jazz. Clarinetist George Lewis has received an offer from Maurice Salvat of Hanworth, England, to bring an Oliver-type jazz band over to Britain. The offer was very indefinite, and Lewis is awaiting a reply to his letter requesting more details, not the least of which is the amount of loot.

## MGM Buys 8 Art Mooneys

Hollywood—Eight sides cut two years ago by Art Mooney for the now defunct Vogue records were purchased by MGM recently to bolster the dwindling stock of Mooney masters at the latter waxery.

It is reported that MGM, before the purchase, had but two unreleased Mooneys in the bin.

Mooney, who recently closed at the Palladium here, late last month began a tour of 28 one-nites across the country. He will plug his latest MGM release, *The Barber in the Harbor of Palermo*, with disc jockeys across the country.

Before leaving the coast, Mooney cut a radio audition track with vocalist Jiny Jackson and was impressed sufficiently with the singer's efforts that at press time he was pondering taking her on the tour.

## Burke Builds Band

New York—Clyde Burke, former vocalist with Sammy Kaye, Blue Barron, and, more recently, a single at the Hotel Edison, is forming his own orchestra. He's aiming at the sweet side with hotel work in mind. William Morris will book the band.

## Welk Cracks TD Mark By 4,000

Sioux City, Iowa—Lawrence Welk came back home and broke all attendance records at the Corn palace in Mitchell, S. D.

Admissions at the door for the six days passed the \$70,000 mark. His run outdrew the record, established by Tommy Dorsey, by some 4,000 tickets.

Playing a one-niter in the Tomba ballroom here, Welk bettered his own record by some 500 admissions.

Also familiar to home dancers was band manager and trumpeter Leo Fortin, with Welk since the early days.

Packing the customers in nightly at the New Turin inn is Joan Walters and her all-girl quartet, booked in for an extended run.

One of the hottest combos in town will be found nightly at the Pearl Street Tap, where Clarence Kenner and trio are be-bopping around. On Sunday nights the trio still sizzles at Club 77, outside Sioux City in Stevens, S. D. And when the boys switch handstands, the followers follow.

—Bob Hatch

### Plugs Book

Reason for his current tour is to plug his about-to-be-released autobiography, *Trumpet on the Wing*.

JAZZ ON RADIO—Foremost reader of the jazz gospel in New Orleans is WDSU staff announcer Roger Wolfe, a transplanted west coaster, who spins the best old and new Dixieland wax on his half-hour show at 10 p.m. on Saturday.

Until the recent radio time shift back to standard, Wolfe also had a nightly program dedicated to collectors. He soon intends to turn over his Saturday night show once a month to a local jazz collector, who will play his own prized platters.

—Nick Gagliano

## Steele Quits After Hassel Over TV Show

New York—Ted Steele handed in his notice at the completion of his first week at the Hotel McAlpin's Marine grill and disbanded on completion of the brief engagement.

Steele claims he had a verbal understanding with the management to take time out to perform his television shows during his stand there but that it didn't work out that way, and the leader and the house couldn't see eye to eye. During the last part of the run, guitarist Al Perlis took over the leader chores.

## Ellington Concert

New York—With an aim toward beating the snow flurries, Duke Ellington will bring his band and vocalists into Carnegie hall for a one-nite concert November 13.

## Betty Reilly Not Cugat Chirp, Si?

New York—Betty Reilly, the Irish senorita of song, is having a time of it trying to disassociate herself from the Xavier Cugat orchestra.

Though she's never been employed as Cugie's vocalist, she continually is identified as same by the public ever since Val Irving booked her into the Capitol theater to appear with the Latin band in 1945.

Following the local theater date, both went their ways on a westward tour but here and there popped up on the same bills. When Cugie played the Capitol again in 1946 and 1947, Betty was booked in with him.

More confusion was added when she was signed to do a musical for MGM. Cugat was in the same picture and to all outward appearances, Betty sang with the band.

Recently Betty broke the association, appearing as a single on the Capitol stage when Gene Krupa was there with his band. But she couldn't get away from Cugie. The screen attraction was *Luxury Liner*, featuring Xavier Cugat.

## JD Arcadia Date Brings Up Memories

New York—The Arcadia ballroom, Broadway landmark, celebrated its 24th anniversary with the debut of Jimmy Dorsey's new orchestra, which started an eastern tour of one-nites with this date. Jimmy used a nucleus of west coast men to build the new outfit.

The lineup has Doc Clifford, Gene Bockey, alto saxes; Phil Cenicola, Artie Lyons, tenors; Mimi La Rocca, baritone; Dick Hoffman, Charlie Teagarden, Joe Graves, Max Gussack, trumpets; George Masso, Herb Winfield, Brad Gowans, trombones; Ray Bauduc, drums; Johnny Jordan, guitar; Bill Lalotte, bass; Al Waslohn, piano, and Helen Lee, last with Larry Clinton, and Larry Noble, vocals.

Gathered at the anniversary celebration were many figures of the music world who attended the opening night festivities almost a quarter of a century ago.

On that first opening night, the bands of Ray Miller and Harry Reser were the featured attractions.

It is interesting to note that, just after finishing its Arcadia engagement, the Miller band took on a young saxophonist by the name of Jimmy Dorsey.

The Miller band that played the Broadway spot for its original opening had Ruby Bloom and Bill Fazzoli, pianos; Andy Sannella, Frank Trumbauer, Dick Johnson and Larry Abbott, saxophones; Charlie Rocco and Roy Johnson, trumpets; Ward Archer, drums; Frank De Prima, banjo; Pierre Oker, tuba; Danny Yates, violin; Tom Satterfield, arranger.

Reser had a banjo band with a lad named Red Nichols on trumpet.

## Gene Gets Her Nibs' Blessing



New York—Two former band singers, Georgia Gibbs and Gene Williams, talk things over and pose, naturally, at the piano. Georgia hasn't tagged along with a band since the days of Hudson-DeLange, when she was Freddie Gibson. Williams now leads his own band, after working with the Johnny Long and Claude Thornhill orks.



"Naw, this ain't a bop outfit. Too many one-nite stands, that's all."

Chicago, November 3, 1948  
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# Well-Balanced 'Tiger' Program Gets A Hand

Chicago—Taking full advantage of performers in Chicago at the time, Dave Garroway got back on the stage of the Civic Opera house here, October 16, with a show featuring the Muggsy Spanier and Art Van Damme combos, Art Tatum, and Herb Jeffries. Spanier and Tatum were from the Blue Note, Jeffries from the Rag Doll, and Van Damme from tiger-boy's own NBC.

The program was well-balanced, and although the Spanier troupe got the biggest hand, all did well, and the audience appreciated it. The one hitch in the program, when Tatum failed to appear on time, was fixed up by a willing Van Damme and Jeffries, plus a convenient intermission.

### Van Dammers Gentle

Acordionist Van Damme, with vibraphonist Chuck Calzaretta, guitarist Claude Shiner, bassman Lou Skalinder, and drummer Max Mariash, did a neat job on as varied numbers as *Lover and Hawaiian War Chant*, with their gentle jazz.

They opened the program, and backed Jeffries, who sang *Body and Soul*, *Es-trellita*, a not very suitable *Old Man River*, and the expected *Basin Street Blues*, *Flamingo*, plus *When I Write My Song*. Jeffries still can sing most others out of the hall, but we wish he didn't consider *Old Man River* something akin to a lullaby, and that he wouldn't be so coy with the mike.

Spanier, with PeeWee Russell, clarinet; Miff Mole, trombone; Dick Cary, piano; Herb Ward, bass, and Eddie Fyfe, drums, opened with a not-too-successful *Peg O' My Heart*. There are many attractive things about Spanier's don't-look-back-now trumpet playing, but as a sustained thing it gets a little wearisome.

Mole's worrying tram and Russell's not-quite-there clarinet might have been even more uncomfortable if it weren't for the fine drumming of young Fyfe. Fyfe is apparently one of those rare drummers who believes a drum beat's greatest value is in being felt at the right time, not heard over someone's solo.

### Tatum's Weep Steely

Tatum, for whom the word is facile, played a *Willow*, *Weep for Me* with a steel-like sharpness and a plaintive sound which reflected, we thought, more than a technical approach. Tatum was flamboyantly the technician on the others, *Humoresque*, *Begin the Beguine*, and so on.

Garroway, who is a fine person to do this sort of thing when he manages to forget his act, ought to be wished well on further ventures of this type.

## Bop Flop

New York—Walter Thornton, the model tycoon, being interviewed by disc jockey Art Ford one midnight on WNEW, remarked that there is only one thing the average be-bop musician doesn't have.

"What's that?" asked Ford. Thornton replied, "A tin cup!"

## McCune Back At Old Stand With New, Tiny Band

New York—Bill McCune, who hasn't been in the band spotlight for quite some time, returned to Times Square with his new outfit, definitely bearing no resemblance to his old larger bands and aiming at the cocktail and intimate room trade exclusively.

McCune is well-equipped to handle the chore he chose for himself.

### Pleasant Chap

He has a pleasant, easy-going manner, inserts harmless witticisms into his occasional remarks between numbers and gives the air of the Hotel Astor's Broadway cocktail lounge a touch of informality it can use.

The leader plays tenor, which predominates the ensemble stuff, surrounding himself with a quartet of Ted Husted, piano; Joe Cricchio, accordion; Ed Bruno, bass, and Charlie Roeder, drums and vibes.

### 'Beaks' Sing

McCune, Cricchio, and Bruno comprise a vocal trio which Bill calls The Three Beaks, "for obvious reasons," which makes a good visual gag but doesn't help the balance. Bruno turns in a good job on the vocal solos, both in English and foreign languages.

Opening night response was enthusiastic, with a good representation from the music trade and an unusually heavy influx of "civilians," an indication that the room may become one of the Great White Way's more popular tiny-band spots.

## Gay Russells Gambol By Pool



Hollywood—The Russells' bull mastiff doesn't usually carry beverages round his neck on a ribbon, but all he can think of is that cool pool he's looking at. Andy and his wife, Della, are frequently hosts to disc jockeys and other music world personalities in their swimming pool.

## Hipster, Viviane Greene, Samuels Trio Open In S.F.

San Francisco—October 20 was "opening night" all over town. Harry the Hipster returned to Dutch Neiman's Actor's club, now renamed *Ciro's*, with Billy Johnson and the Musical Notes sharing the bill. Edgar Hayes and Red Norvo closed their runs on the 18th. Neiman has renamed and also has redecorated the club.

At Neiman's other spot, the *Say When*, Viviane Greene, well-known locally for her hit number *Honey, Honey*, opened the same night. Viviane and the Billy Johnson unit are booked for four weeks with options.

The Hipster is in for two with options. The Five Bits of Rhythm continue as the other attraction at the *Say When*. Last time they were there, they ran for nine months... a local record of some sort.

Billy Samuels and his trio, making their debut in this area, opened that same night at the Burma club for four weeks with options.

Deal was set by Bill Loeb of MCA, who originally had them slated for the reopening of the *Barbizon*, but that deal cooled.

The Mary Kaye trio is slated to come into *Ciro's* on November 17 for four weeks, also set by Loeb.

## Wilber Band Given Indefinite Contract

Boston—Clarinetist Bob Wilber and his Dixielanders are enjoying their sixth month at the Savoy cafe. Owner Steve Connolly has been more than satisfied with *Dixie a la Wilber*, so the boys have been given an indefinite contract and a chance to make Boston their home town.

Wilber is using a six-piece combo at the spot, with such Dixie men as Pops Foster, bass; Henry Goodwin, trumpet; Jimmy Archey, trombone; Dick Wellstood, piano, and Tommy Benford, drums, keeping Dixie addicts happy.

Tenorist Frankie Mayo is singing the blues out loud since the Frolic club burned down, destroying all instruments and the library which took Mayo a long while to build.

The only lucky musician to escape without a loss was Paul Vignoli, who never believes in leaving his alto sax lying around in niteries.—Ray Barron

## String Run Out; Philly Disceries Plan Legit Wax

Philadelphia—With string bands having run their recording course here, activity has been renewed in recent weeks along more legitimate waxing lines on the part of the local waxworks—particularly with the anticipation that Petrillo is about ready to lift the bars.

Elliott Wexler, local record distributor with his Public label, has been scouting the town's talent and signing up a number of artists. Has inked The Keys with Bon Bon (George Tunnell). Bon Bon is remembered as scat vocalist with the late Jan Savitt when that band first hit New York.

Wexler has also taken on Danny Cardboard, local specialty singer, to do an album of oldies; and the organ team of Ralph and Buddy Bonds for its *Stormy Weather* specialty.

Ivan Ballen, local Ballen Records company head, is preparing to line up jazz talent for the Gotham label which he bought out earlier in the year. Label has the Earl Bostic waxings in its folio.

Ballen staged an audition, lending an ear to Harriet Harris' singing and Danny Turner's alto sax, while Jimmy Golden, formerly with Billy Eckstine's band, providing the piano balance.

Bob Manning, local singer who was linked with Ziggy Elman's band, grabbed off an Apollo records contract. Warbler did some solo sides previously for the local Click label.

Adding to the local waxery scene is a new Admiral Record company being set up by tunesmith Charlie Borrelli.

## Ten Strawn Men Quit; Form Unit

Minneapolis—In a surprise move, ten members of Bud Strawn's jobbing band quit last month and reorganized under trumpeter Red Wolfe. The new outfit already has taken over Strawn's Sunday night spot at the Marigold ballroom, with the possibility of adding Thursday nights soon.

After a successful three years in the Twin Cities and immediate area, the excellent Percy Hughes band may move to greener pastures in Chicago.

The unit recently finished five weeks at the Depot in St. Paul, but Percy and his co-op band are looking for even bigger success in Chicago. Featuring vocalist Judy Perkins and an Ellington-flavored book by band tenorman Frank Lewis, the group presents a combination of good music and commercial appeal hard to beat.

Bob Bass and ork have been replaced by Jerry Glidden's group at the Radisson hotel's Flame room after almost three years as "house" band. Rumor is that MCA, which recently opened a Minneapolis office, convinced the management to institute a changing-band policy.—Bill West

## Hooray For Hollywood



"No, no! The handprints will be sufficient, Miss McDougall."

## Basie Jump Ends Syracuse Season

Syracuse—New York state's central city closed out a colorful summer season this month with banner names and lots of jump.

Biggest parade of entertainment names appeared at the Three Rivers inn, a recently remodeled club north of the city. Closing October 10, the final week, was Count Basie and his newly renovated group. He had been preceded in the spot by a list of stellars, including the Three Suns, Tony Pastor, Cab Calloway, Louis Armstrong, and Roy Eldridge.

For the second time in 12 months, Stan Kenton rocked the staid rafters of Lincoln auditorium with one of his blazing concerts. The Kenton following is strong here, and the attendance was bolstered by recently returned Syracuse university students. They got another treat October 9, when Vaughn Monroe presented his regular *Camel Caravan* show from the campus.

The Persian terrace of the Hotel Syracuse went back to its former name band policy, starting out with a danceable and listenable combination under leadership of Eddy Duchin. He was followed by Victor Lombardo, a treat for the older folks.

And Andre's went back to nationally known entertainment, presenting the Ink Spots.—Frank Fancher

## Add Galveston Island Crowns



Galveston—While appearing at the Pleasure Pier here, in the new Marine room, Stan Kenton was made King of the Beachcombers. He here shows his equipment, a pair of swimming trunks, to singer June Christy, who was crowned Queen of the Oleanders by the mayor of Galveston island.

CHICAGO BAND BRIEFS

Ops Insist On Gumming Up Works, Hurting Biz

By PAT HARRIS

Chicago—"Why don't they let a musician pick a band?" a musician asked rhetorically recently. Being a good musician, he naturally was irked and made uncomfortable by the beatless rhythm section he had been saddled with, and the other members of the front line who just "didn't fit."

Having a club operator insist on shouldering the job is musical suicide.



Pat

Byfield did not suggest, "he insisted," Woody incredulously reported, that the band play a "concert" each night, featuring one composer such as Jerome Kern, George Gershwin, Irving Berlin, and so forth.

This would have necessitated, Woody said, about \$40,000 worth of new arrangements for his band. "And we'd never play the stuff again." This is the "disagreement over policy" which caused Herman to back out of the Sherman opening, as well as the advanced date.

Skitch to Sherman

Skitch Henderson, on November 5, will open the Byfield lair. What he will do about disinterring the stolid standards is yet to be seen. A press release from the hotel lists "such top orchestras as Tex Beneke, Jimmy Dorsey, Woody Herman, and others" to follow.

This same press release informs us that, added to the inn for the opening, will be a separate sea food room, located at the south end, where will be found "sea food never before served in Chicago." Have a yen for pickled squid?

Swing harpist Olivette Miller, recently at the Beige room of the southside's Pershing hotel, will be in the show with Skitch at the Sherman.

The comedy groups are coming back to town, and those places with music are quiet as death. The Rag Doll, which made a mistake last July with the Jimmie Davis unit, made another with Pee Wee Hunt.

Ex-Kenton Clary

Hunt's band, which had been together for only three weeks, was composed of former Stan Kenton clarinetist Red Dorris, trumpeter Lonney Johnson, bassist John Carolan, pianist Jack Condon, and drummer Glenn Waller.

Only Waller was with the "original recording band" that cut the transcription of *Twelfth Street Rag*, which became the disc jockey's favorite 1948 jazz record.

Personnel on that job, incidentally, was Frank Bruno, trumpet; Rosy McHargue, clarinet; Carl Fischer, piano; Harvey Shermack, bass; Waller, drums, and Hunt, trombone.

Hunt complained that he was getting too old for the road, and looked forward to getting back home. At the rate he's going, they can burnish the hearthstone right now. Doll ops were glad that Herb Jeffries appeared with Hunt

Miffed

Hartford, Conn.—A recent newspaper ad for a jam session at the Matreze Circle Supper club, announced in bold type that it would feature "Miss Mold, world-famous trombonist, plus other jazz artists."

The "Miss Mold" to which the ad referred turned out to be a typesetter's misprinted version of Miss Mole.

as ballast. Spot dropped its WBBM wire.

Anita O'Day, who opened last week, will be there for three or four weeks, with Lou Stein backing her on the piano. The Bob Perkins trio alternates.

Wiadhurst Holds Up

Trumpeter Johnny Windhurst, who will be 22 this week, holding up well at Jazz Ltd. Boy has a beautiful tone, as those who have heard him around New York will remember, and what he needs probably is to work with a group like the J. L. coterie for a while.

West coast rumors to the contrary, spot's pianist Don Ewell definitely will not leave to take the piano chair with Lu Watters' Verba Buena Jazz band, having returned an unsigned contract to YBJB manager and trombonist Turk Murphy.

Blue Note, whose booking now is reportedly done by the disc jockey's mentor, Dave Garroway, will have the Charlie Ventura combo, with Billy Eckstine, on November 8, replacing Muggsy Spanier's unit and Art Tatum.

Following Ventura, the Note has the Louis Armstrong All-Stars until January, when Woody Herman is scheduled to open. Then the King Cole trio. What have they got under that place, oil?

Billie, Jimmy Open

Billie Holiday and Jimmy McPartland opened at the Silhouette, where they will stay until November 16 or thereabouts. If benchless pianist Maurice Rocco is available, he will follow, with the Kai Winding-Buddy Stewart unit, which just closed at the Showboat in Milwaukee. Then, possibly, Art Tatum and the Scat Davis combo.

With trombonist Winding and singer Stewart will be Red Rodney, trumpet; Tiny Kahn, drums; George Wallington, piano, and Charlie Leeds, bass. Unit had five weeks at the Three Deuces in New York, and two at the Flame in St. Paul before going to Milwaukee. Leeds joined just before they left the east.

Winding reports that he and Kahn are "writing, writing, writing." Some of the tunes they're using by Kahn are *Tiny's Blues*, *Calling All Girls*, and *Tiny's Tune*, all to be recorded by Woody Herman if and when.

Wallington's *Lemon Drop* is among the Chubby Jackson records recently acquired from Swedish Cupol by Rainbow records. Other Wallington music used by the group includes *Wallington's Godchild* and *Fairyland*. This is another time when we'd like to know who thinks up the names.

Mooney to Tailspin

Northside Tailspin apparently liked Red Allen so much that they're trying hard to get him back to follow the Joe Mooney quartet, who opened last Friday for two and a half weeks. Jesse Miller was there for a while after Red went to the Horseshoe in Rock Island.

Rupneck's, in addition to Johnny Lane's Dixieland unit, has added an intermission organist, Cosmo Teri. Chet Roble and the Trio Clox at the Argyle.

The China Doll, at press time, was considering changing its name band policy to one using shows but had neither bands nor acts signed for the future. Ina Ray Hutton had canceled out.

Southside Bee Hive, with Dixie and boogie woogie during the week, turned to bop last Sunday afternoon, when George Davis, Gene Friedman, Gail Brockman, and others appeared under the sponsorship of Frank Sandiford, who runs the jazz record department of Stork radio.

Bee Hive may continue the Sunday sessions, but on the old Dixie line. Still at the spot are Doc Evans, Don Thompson, Darnell Howard, and Bert Lawrence. It was expected that Joyce McDonald, who played with Evans at Jazz Ltd., would replace George Zack on piano with the group.

Bill Pinkard's Shades of Rhythm

hold at Jimmy's Palm Gardens . . . Beige room of the Pershing brought in Gene Wright's Dukes of Swing. Gene, former Gene Ammons and Count Basie bassist, has Hobart Dotson on trumpet; Johnny Avant, trombone; Roy Grant, alto; Van Kelly, baritone; Robert Henderson, drums; Sonny Blount, piano, and Bill Evans, tenor and arranger.

Wright, who had his own band two years ago, has formed an agency with former altoist Leroy Williams.

The Crown Propellor has Red Cody, Barrett Deems, and Eddie Schum, plus the four Music Makers with singer

Gloria Gale.

Eddie Wiggins, formerly with Cody and Deems, moved into the Riviera, replacing the Floyd Bean trio, with veteran Oro (Tut) Soper on piano and Jimmy Kilcran on drums. Wiggins, of course, plays almost every reed instrument in existence, and all well.

Four by Four

The Brass Rail has the Four Blazes (not to be confused with Johnny Moore's unit) for a while, and the Sky Club has the Four Steps of Jive.

Trumpeter Jack Ivett and his five-piece moved into the Graemere hotel,

the first Glaser office booking the spot has had. Henry Durst trio at the Biocombo on E. 70th place . . . Jack Everette and Esther Feeley at the Rosebowl lounge . . . Morry Burs at the Hedgewood inn.

Zany-Acks to the northside Cairo, to alternate with pianist Denny Miles . . . Quin-Tones into the Kentucky, Sky-larks, with Elaine Rodgers, at the Rosebowl Casino until the first of the year.

Panto-Mimics also at the Brass Rail in the loop, which recently had the Bud Freeman unit. Freeman is still around

(Modulate to Page 5)



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# Chicago Band Briefs

(Jumped from Page 4)

town, rehearsing, and looking for a job. Ricki Barbosa at the Blinkin' Pup on N. Clark street. Tune Toppers at the Capitol Lounge.

### Lee Left

Lee Collins, in rather lonely splendor at the Victory club on Clark, as pianist Little Brother Montgomery has gone to the Hollywood Show lounge on Randolph street, and saxist Oliver Alcon also has departed.

An all-amplified unit called the Electronicates at the Vanity Fair, with an electric trumpet, bass, and accordion, manipulated, in order, by Wayne Marsh, Bill Rudd, Andy Volini. Unit may be first personal management deal set by Mac McCoy, who left the Mutual agency here after more than four years.

Buddy DiVito ork, with Gloria Van as singer, into the Martini restaurant. They will have a WGN remote every night except Monday.

William Morris agency setting up first midwest tour for the east coast Les Elgart band, which features singer Myrtle Allen. Nick Esposito, also under the WMA aegis, at the Stage Door in Milwaukee.

Mayfair room of the Blackstone had Joan Edwards to follow Abe Burrows, with pianist Joe Merman heading the band.

### Spots at Chicago

Chicago theater signed the Ink Spots for two weeks, starting this Friday. Pee Wee Hunt opens at the Oriental theater tomorrow for two weeks, with Jon and Sondra Steele and Bobby Breen.

Joe Mooney was rumored to go there following his St. Louis hotel date, but the only thing set for the theater after Hunt was the King Cole Trio, December 9 for two weeks.

Orrin Tucker's is the next band at the Trianon ballroom, following Del Courtney there next week. Onetime Ben Bernie saxist Teddy Phillips goes into the Aragon November 9.

Paradise ballroom has Emil Flindt back for his tenth season. Jay Burkhardt out of the Via Lago, but he will be at the Showboat in Milwaukee November 11, backing Mel Torme.

### Ivory Joe Back

Illinois Jacquet and Sarah Vaughan hit the Civic Opera house boards tonight (3), on their Norman Granz tour. Ivory Joe Hunter and Claude McLin have a Pershing ballroom date on November 7.

Lenny Herman, from the obscurity of four years at the Astor in New York, has been causing a lot of comment with his quintet at the Congress hotel's Glass Hat, as have the Three Strings at the Dome of the Sherman.

## Trussells, LaBelle Down South



Corpus Christi—If you were South Texas' *Beat* correspondent, you too could meet lovely blonde dancer LaBelle Carroll. But we couldn't guarantee that you'd have a wife as attractive as Mrs. Jake Trussell, right. Jake was at the Riviera club digging the society-Dixie tempos of Hal Wasson's band. Miss Carroll had just finished a week at Lackland army air field with Sam Donahue's band, and had nothing but praise for the ex-navyman's unit.



Jo Stafford is going to do it again. With Red Ingle supplying the background, she has cut a Capitol disc titled *Prisoner of Love*, a hillbilly satire deep in the golden bantam . . . Otto Cesana joins the faculty of the American Theater Wing to teach theory and arranging to the GIs . . . Jan Garber has switched bookings from MCA to William Morris.

George Williams, arranger for Krups, is rewriting the entire music book for the dancing De Marcos . . . Trumpeter Pete Candoli left the Tex Beneke ork . . . Gerry Larson, former Lopez lilter, presented her husband, L. R. P. Schoonheim, with a baby daughter last month . . . Milton Karle is press agentic Dizzy Gillespie and Ray McKinley.



Barry Galbraith, who has played guitar for Claude Thornhill for years, cut out to form a combo to accompany his girl friend, Marcy Lutes, in club work . . . Petrillo is burned with the Local 802 exec board for using an alleged red menace as campaign material in the coming elections . . . Tommy Dorsey may slice his brass to three trumpets and two trombones (plus himself).

Connie Haines' gay spot escort during her Chicago theater engagements was Dr. Kenneth Cool, a psychiatrist from Battle Creek, Mich., whom she met in Hollywood during the war . . . Johnny Tenuto picked up the bass in the Charlie Spivak band when Tubby Phillips jumped to Buddy Rich . . . Harry Kromm has joined MCA to head the theater department while Johnny Dugan will concentrate on bands.

Marty Napoleon, recovered from a recent operation, has joined Henry Jerome on piano at the Hotel Edison (NYC) . . . Ruth and Bill Reinhardt will toss a birthday party at Jazz Ltd., on Friday night (5) for Johnny Windhurst, their trumpet player . . . Spike Jones and his bride, Helen Grayco, expect a new little City Slicker, and Herb Hendler and the former JoAnn Burton, who once was a *Beat* staffer, will be parents come May.

## Scobey Cuts From Watters

Oakland—Bob Scobey, trumpeter with the Lu Watters band since its inception in the early 1940s, cut out from Lu last week and opened with his own band at the Melody club here October 29.

Personnel of the band, which is playing a three-night-weekend schedule at the spot, is the same, basically, as Scobey used on his Trilon records: Scobey, trumpet; Jack Crook, clarinet; Jack Buck, trombone; Bill Dart (another Watters alumnus), drums; Squire Gersback, bass, and possibly Burt Bales, piano. Pianist was not set definitely at press time.

Bales is working a 2 p.m.-7 p.m. stint at the Bowery on Eddy street in S. F. at present but might be able to work both jobs.

Scobey's Trilon disc of *Four-Leaf Clover* was somewhat of a local hit last January.

## Basie One-Niter In Gary, Ind., Slated

Gary, Ind.—Count Basie's westward tour hits here Saturday night (6) when the revamped band plays a one-niter at the army.

From here the band jumps to Omaha for a November 8 date then the auditorium, Kansas City, November 10; the Coliseum, Tulsa, 12; Oklahoma City, 13; Fort Worth, 14, and Dallas, 15.

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## DeVol Proves Musicians' Claim That He's Fastest And 'Great' At Same Time

Hollywood—"Frank DeVol? He's the fastest arranger in the business!" Mention of Frank DeVol's name in the Key club, King's, Coffee Dan's, Lucey's, or wherever musicians gather will elicit the above statement. Usually followed by, "And great, too."

Truly, DeVol is a prolific writer. And, during the coming months he'll get ample chance to prove it.

Currently, he is musical director for the Jack Smith radio show and also conducts the music for the Jack Carson airer.

### Six Shows a Week

This makes six shows each week for which DeVol will arrange from 10 to 15 numbers. All this in addition to his comedy lines on the Carson show.

He must turn out at least two scores daily for the Smith program, and no less than one arrangement and a half dozen or so bridges for the Carson stint. DeVol, who during recording times is musical director for Capitol transcriptions, likes to write. He says it is the only kick a band leader gets out of the business.

### Rises Early

An early riser, he says he will pen one arrangement each morning before reporting to the CBS studios at 1:30 p.m., from which time they rehearse, play, and transcribe the show for later broadcast. He will leave the studio at 4 p.m. and before retiring will write another score and a few bridges.

At present, he is building a room onto his Van Nuys home in which to store his arrangements along with 750 Jack Smith specials that were sent him from New York. Adding these to the 600 of his own he expects to have by next spring will bring the total value of the library to more than \$130,000.

### Got Start with Dad

DeVol, who before the ban furnished orchestral backgrounds for such Capitol recording stars as Margaret Whiting, Hal Derwin, Bobby Sherwood, Jack Smith, Peggy Lee, and King Cole, was born in Moundsville, W. Va., and got an early start in music at Canton, Ohio, where his father was leader of the pit band at the Grand Opera House.

Although discouraged by his father, young Frank haunted the theater, taking care of the musical library, numbering pages and patching torn sheets.

Those were the days of silent movies, when pit bands supplied mood music

### Jazz Homework

New York—Students in the new course on basic jazz music at New York University are assigned to listen to a Saturday night program of hot records over WNYC as their homework. Dean Paul A. McGhee conducts the course.

### Ex-Clark



New York—Jean Friley, North Dakota's gift to the vocal world, graces the New Yorker hotel's bandstand with Ray McKinley's revamped orchestra. Before her marriage to trombonist Vera Friley, she was Jeanie Clark of the singing sisters.

## Maggie, Frank, And 'Devil Moon'



Hollywood—Taken when Margaret Whiting was recording *Old Devil Moon* for Capitol, with Frank DeVol's band and his arrangement, Margaret didn't even stop to smile, or Frank to keep his hands still for the camera. Story on DeVol is in adjoining column.

for at KJH, Mutual's Hollywood outlet. His Music Depreciation show was heard over 135 Mutual stations. During the same period he conducted for Rudy Vallee's program.

His favorite arrangers are Duke Ellington, Benny Carter, Eddie Sauter, and Morton Gould. He has written such tunes as *It's Driving Me Out of My Mind*, *Friendly Tavern Polka*, *Little Bo Peep Has Lost Her Jeep*, *Seven Years with the Wrong Leader*, *Too Many Sweethearts*, and *Bombo B. Bailey*, the latter recorded by Ella Mae

Morse.

Frank, now 36, is married to Grayce Engle, former Cleveland dancer, and has two daughters, Linda, 9, and Donna, 7.

Personnel for his Jack Smith show includes Van Rasey, Joe Triscari, Ray Linn, trumpets; Tommy Pederson, Tex Satterwhite, trombones; Skeets Herfurt, Julie Kinsler, Ted Romersa, Jerry Kasper, saxes; Buddy Cole, piano; Walt Holland, drums; Barney Kessel, guitar; Harry Babasin, bass, and four strings.

## Phoenix Bop Combo Tops

Phoenix—For the strictly bop lovers, the Sunset club is the place to go. D. A. McClammy and his Kings of Swing hold forth there, featuring trumpeter "Rabbi" Dixon.

The band consists of piano, drums, bass, trumpet, and sax and is among the top jazz groups in this territory.

One of the outstanding "pop" organizations in Phoenix is Clyde Hunnicutt Jr., who plays on his own custom-built Hammond organ at the San Carlos buffet in downtown Phoenix.

His versatility carries him from bop to the classics with ease. His blues numbers are exceptional.

For easy listening and danceability, it's the Quin Harris trio at the Baseline tavern south of Mesa, Ariz. Its music is smooth and sweet, while Quin's novelty numbers give the combo just enough spice to keep them from being monotonous.

Quin on guitar; wife Jeanne, bass, and Cliff Simmons, accordion.

The Bette Orrick quartet at the La Mina room in the Westward Ho House is an outstanding group. While the gals can burst out in hillbilly music to add local color, they swing a mean pop tune, and their vocalizing is terrific. Bette plays violin; Lorraine Wingo, accordion; Jean Ferguson, bass, and Maxine Trapp, guitar.

Recorded jazz has come to the west, with disc jockey "Sleepy" Stein playing everything from Armstrong to Gillespie over KTYL in Mesa.

—Jackie Stewart

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### SWINGIN' THE GOLDEN GATE

# Benny Carter Band Plays Midst Plush; Sounds OK

By RALPH J. GLEASON

San Francisco—Buried out on Fillmore street in a plush night club and behind a long and rather involved floor show, one of the smoothest small bands we've heard in some time held forth from September 23 to October 13. The band was Benny Carter's, fresh

from a run of several months at the Casbah in Los Angeles and sporting the new faces of Jesse Price, drums, and Teddy Buckner, trumpet.

The club, Joe Tenner's Cafe Society Uptown, had no dance permit, and so the band had little to do except to

back the floor show. However, in what little they were able to do behind the show and in the half-hour allotted to them alone, they displayed smoothness, finesse, and a fine solid sound.

Price is a wonderful drummer—fast

and with a terrific beat. "I'm the happiest man on the coast," he says concerning his job. "I've been up and down this country with many bands, and now I'm where I like it."

He has been operating as a band leader himself for some time, but it looks as though his job with Carter is a permanent arrangement.

The pianist is Gerald Wiggins, a New Yorker who has been with Lionel Hampton and Louis Armstrong, spent some time up north in Seattle, and earlier this year drew praise from everybody in town with Saunders King and Vernon Alley.

He says Jesse, with whom he worked in the Armstrong band some years back, is his boy and it's easy to believe it from the way they work together.

Henry Coker is on trombone, with Bumps Myers on tenor. Coker, Myers, and Buckner don't get too much opportunity to show off under these conditions nor does Benny Booker, the bass player. Carter himself sounds smooth and competent as always.

"I'm going to get a big band soon," he says, and this small unit will be the basis of it. He couldn't get off to a better start. All these men sound as if they could spark any big band you'd care to name. It's too bad they didn't get more of a chance to show their stuff in San Francisco.

**BAY AREA FOG:** Saunders King lost his long-term job at Club Lashio when Roy Eldridge was booked in starting October 18. . . . SK had been there for months and months, playing with Herb Jeffries, Little Miss Cornshucks, Dorothy Donegan, and Mable Scott during their appearances at the club. . . . FBI, pouncing on the operators of Columbia Music company, put the lid on the party record racket here.

Bing Crosby, Peggy Lee, Bob Crosby, and Margaret Whiting among the talent that came to town during the Portola festival. . . . Bing and Peggy did a radio show and a benefit here while Bob and Margaret guested at a Masquerade ball.

The Fairmont hotel was dickering at

press time with Peggy for a two-week stint in the Venetian room following the Mills Brothers. . . . deal hinges on whether Chesterfield would bring its radio show to town for its broadcasts during that time. . . . Lina Romay closes her three-week run at the Fairmont November 7. . . . Then the Mills Brothers take over for two weeks.

Jack Ross, former Paul Whiteman trumpeter now singing at the Fairmont Cirque room, is booked for a television show, probably the first in this town, in December. . . . Dick La Salle has a five-night-a-week wire over KFRC from the Fairmont heard here and in L.A.

#### Combo Getting Talk

Bill Baldwin, local deejay, slated to be San Francisco's first teevee deejay or however you write it. . . . Johnny Cooper's small band with Allen Smith and Earl Watkins getting talked about at Club Sullivan. . . . Jesse Hawkins opened at the Havana on Fillmore street October 8.

Vicki Lang (Mrs. Pete Eastman), former Neil Bondshu vocalist, dancing in the line of the Jerry Lester-Bobby Sherwood musical, *Raze the Roof*. . . . Red Norvo's small band at the Actor's club having a little trouble. . . . To bop or not to bop seems to be the question, with the band split about 50-50, Red and the rhythm vs. the horns. . . . Julie Wilson and Jack Fisher's band opened at the Mark Hopkins October 14 and will be succeeded November 7 by Hildegarde, booked in for four weeks.

October 10 issue of the magazine section of the San Francisco *Chronicle* looked like a supplement to *Down Beat*: there was the second and concluding part of a good article on Gillespie, Hampton, and bop by J. P. Kahn, a feature on blues singer John White, another feature on Frankie Masters, then at the Palace hotel, and Abe Burrows, sometimes known as a piano player.

#### Edie Runs Shop

Elythe Wright, long-time TD vocalist, running a ladies sportswear shop in Millbrae. . . . Vernon Alley's opening program on KROR was three solid hours of bop and Ellington transcriptions. . . . hipsters are afraid it'll never happen again.

Wilbur Barranco held over at the Arabian Nights in the International Settlement. . . . Louis Armstrong's one-ner at Melody Lane in Oakland was handled by A.P. Sheets instead of the usual John Bur-Ton operation. . . . J. D. Johnson favorite of many local piano cats playing the Bowery on Eddy street.

### JD To Open At Big Club In Little City

Rochester, N. Y.—Jimmy Dorsey opens at the Club 86 in Geneva, N. Y., for one week starting November 1. Spot continues to bring all the top bands and singles to this area the year around.

Recent orks to show here have been those of Lionel Hampton, Dean Hudson, Buddy Rich, and Boyd Raeburn. Singles included Bob Eberly, Monica Lewis, Vic Damone, and others.

Geneva has population of 15,000 and is the only place in the area boasting a club that has a consistent name policy—this includes Rochester and Syracuse, with populations of some 350,000.

—Jack Sheperd

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### Bold Boyce



Chicago—This is one of the souvenirs the Chet Roble three brought back from their recent trip to the west coast. Altoist Boyce Brown rides one of those perpetually bucking broncos who work for wayside snapshot takers. The barefoot Boyce, back at the Argyle here after a short hospitalization, says to watch out for even wooden horses.

MOVIE MUSIC

'Carmen' Better Picture Without Bizet's Score

By CHARLES EMGE

Hollywood—While various movie makers have been mulling the pros and cons of making operatic films, and some have actually got under way with such ventures, Columbia comes up with a Carmen in which Bizet literally has been left out of the picture. And this reporter readily agrees that it was a good idea.

The familiar melodies from the opera, the music of which is probably more widely known to the general public than that of any other opera, only would have detracted from the realism so essential to good screen drama.

Lively Opus

And while the latest movie version of the Prosper Merimee story may not be an outstanding picture, it is a lusty, lively 1 1/2 hours of entertainment for the large following of Rita Hayworth and Glenn Ford.

Guitarists will like the way their instrument has been featured as the only accompaniment for Rita's dances and one song (that's a nice Spanish accent Anita Ellis, Miss Hayworth's vocal double, acquired for this picture).

We've been informed that the music for the dance sequences, recorded by Antonia Morales and Geronimo Villarino, is authentic Flamenco. It may be. All we know is that there is a lot of guitar on that sound track and it's not be-bop.

Cut Second Track

One reason there's a lot is that after the guitarists mentioned above had recorded the original track, George Smith and Jose Barroso were called in and, using the first track as a guide, recorded another track which was superimposed over the first in some cases.

Mario Castelnuovo-Tedesco's underscore is excellent by movie standards, which means there is not too much of it.

On the Hollywood Beat

Our apologies to Jack Watson, the drummer who coached Fred Astaire and

recorded practically all of the drum sounds heard in the Easter Parade sequence in which Astaire appears as a drummer. We wrongly credited the recording to Frankie Carlson.

Our informants simply made an honest error, one that is easy to make due to the great time lapse between the period of prerecording and release of a picture.

Al Jolson has prerecorded more than 40 songs in preparation for Jolson Sings Again, Columbia's forthcoming sequel to The Jolson Story. Only about half of these numbers will be used in the picture currently planned.

Have No. 3 Ready

The idea is that if anything happens to Jolson or his voice (Larry Parks again will do the visual role), the company will have enough Jolson sound track on hand to turn out a third picture. Producer George Pal is dickered with Dick Haymes to do the lead in his first full-length feature, Adventures of Tom Thumb. This is the opus for which Woody Herman and Peggy Lee prerecorded their musical numbers more than a year ago.

Following a sneak preview in a coast town, MGM's Rodgers & Hart biographical, Words and Music, was handed back to the production department for some working over and additions. Latter included an extra number for Judy Garland, Johnny One Note.

Serious Work In The Village For Nick's Six



New York—Ever see us intent a group as this? It's Billy Butterfield's Nicksielanders, at Nick's, of course, in Greenwich Village. From the left are Charlie Queener, piano; Ernie Caceres, clarinet and baritone; Butterfield, trumpet; Joe Grauso, drums; Robert (Cutty) Cutshall, trombone, and Irv Manning, bass.

Cab's Combo To Play Vancouver

Vancouver, B. C.—Kay Starr caught the eyes of local jazz fans at the Palomar supper club, closing there on November 7. Cab Calloway combo comes into the Palomar on November 15. Frances Langford is due soon at the Cave supper club.

The 70 musicians of the Vancouver Symphony society are a lot happier these days. First, 65 members of last year's symphony were rehired. Secondly, all musicians in the symphony received a 15 per cent increase in salary.

Lots of talk heard lately about the fine arrangements of the Chuck Barber crew at the Cave supper club. Visiting musicians and local jazz jockeys are among those adding the raves.

—Marke Paize

McVea Hits Seattle After 5 One-Niters

San Francisco—Jack McVea closed a successful four-week run at Harry

Greenbach's Burma club here October 19 and opened October 21 for a week at the Dixieland inn in Salt Lake City.

Following that, Jack had five one-niters going into Seattle, where he opened last night (2) for two weeks at the Washington Social club.

Maritime Strike Cripples More Than Just Shipping

San Francisco—The three-month maritime strike, which has crippled the shipping industry here, also has been blamed for untold damage to the entertainment business.

The Portola festival, a month-long celebration of the founding of San Francisco by Don Gaspar de Portola, was calculated to hypo the night club business here, but the strike has more than offset it, in the opinion of the operators.

Ennis Victim

Skinny Ennis died a miserable death at the Mark Hopkins the end of September and the beginning of October. His original eight-week engagement was cut to four weeks, with sighs of relief by all concerned.

Cab Calloway closed up the Cotton club in September after two weeks, with fewer customers in the place than waitresses. One Fillmore section club is rumored about ready to fold, and so are a couple of East Bay spots.

Uphill Battle

Cafe Society Uptown has had an uphill struggle against the drop in business but seems to be holding up fairly well. The Burma club, renewing its music policy with Jack McVea's small band, would, in the words of owner Harry Greenbach, be "doing three times this business if it weren't for the strike."

Local 6 officials also blame the strike for the slump in casuals and look to the end of the walkout for a pickup in business.

For the first time in months, bars are

Cat

New York—A recent bold face heading in the Nassau Daily Review Star proclaimed that feature writer Hal Boyle had met the man "he thinks is nation's No. 1 jazz fan."

The story is a description, by Boyle, of Jack R. Williams, 22, who has listened to more than 1,000 broadcasts by Sammy Kaye and each time wrote down every tune the swing and swayer played. Such is fame—and "jazz."

not jammed on weekend nights, and night clubs have more tables than they know what to do with.

Small Spots Fare Well

Biggest business seems to be at the smaller spots, featuring live talent without a cover, minimum, or a door charge, such as the Burma club, Ciro's and the Say When. These spots nightly draw a good crowd and see more business on weekends than the good hotel spots.

Bright spot of the hotel business here v's Frankie Laine's sensational two weeks at the Fairmont which made an all-time record. Artie Wayne, who followed him, has been doing all right but not, naturally, up to Frankie's mark. Laine is a tough act to follow these days.

—rig

Paramount, RKO Reveal Personnels

Hollywood—Paramount and RKO studios have signed staff musicians under new contracts. Republic studio has not yet revealed names of musicians it has signed, but the next issue of the Beat will carry these names.

The October 20 Beat carried personnels for MGM, Warner Brothers, Columbia, and Universal. Following are the Paramount and RKO personnels:

PARAMOUNT—Phil Kahgan, orchestra manager; Harold Ayres, Arnold Jurasky, Isadore Karon, Caesar Kersten, Alexander Koltun, Robert Konrad, William Kurasch, Leonard Malarsky, Peter Meremblum, Ralph Schaeffer, James Getzoff, Toscha Seidel, violins.

Leon Fleitman, Maurice Warner, Sidney Green, Harry Rumpler, Jacques Ray, Gareth Nuttycombe, violas; Emmett Sargeant, Irving Lipschultz, Jeanne Bayless, David Filerman, cellos, and Aaron Guterson, Ray Siegel, basses.

Ralph Dadsman, Louis Mitchell, Frank Zinner, trumpets; Harold Diner, Lorin Aaron, Andreas Mitchell, trombones; Joe Krechter, Donald Renfrew, Mahlon Clark, Dick Clark, reeds; Charles Strickfadden, oboe; Jules Seder, bassoon, and Harold Lewis, flute.

Charles Peel, Richard Perissi, Lars Stal, French horns; Harry Sukman, piano; Paul Chaloupka, harp, and Bernie Mattinson, Ralph Smith, drums.

RKO—Manny Harmon, orchestra manager; Eudice Shapiro, Elliott Fisher, Elsa Grossex, Dan Karpilowski, Robert Levine, Jack Pepper, Cyril Towbrin, Mischa Violin, Sonia Violin, Dorothy Wade, violins.

Laurent Halleux, Abram Hochstein, Adolph Koldofsky, Zoltan Kurthy, Barbara Simon, violas; Lysbeth Evans, Warwick Evans, Victor Gottlieb, cellos, and Simon Green, Arthur Pabst, basses.

Kenny Apperson, Eddie Parkes, Martin Peppie, trumpets; Dale Nichols, Al Sherman, Buddy Wallace, trombones; Fred Fox, French horn; Joe Catalyne, Vincent Donatelli, Neely Plumb, reeds; Jack Marsh, bassoon; Alexander Duvoir, oboe; Haakom Bergh, flute; Zbay Moor, harp; D. V. Seber, drums, and Max Rabinowitch, piano.

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### ON THE SUNSET VINE

# War Declared! Midtown, Outlying Clubs In Fight

By EDDIE RONAN

Hollywood—There's going to be a tug-of-war between centrally located big clubs and the smaller but more active outlying niteries—over patronage, naturally. In recent months the neighborhood clubs have been slicing off a good share of the name talent hereabouts, resulting in a noticeable dent in midtown money.

And now the bigger boys are blinking their eyes. To meet the problem, they have gone out after even bigger names.

Ciro's is booking in Morton Downey this month; Slapsy Maxie's has the Spike Jones troupe coming in November 8; Freddy Martin returns to the Coconut Grove, November 9, with British chanter Florence Desmond to be followed by the very successful Dorothy Shay.



Eddie

#### Kay, Williamses Due

And the new Florentine room of the Beverly-Wilshire hotel will bring in Kay Thompson and the Williams brothers.

Nevertheless, the clubs on the rim of town just keep rolling along. There's the Red Feather, Oasis, Zamboanga, Melodee, Casbah, and others, all of which have been setting a terrific pace in name-policy buying.

Example: the Casbah, which recently

got into the swing with Kay Starr and Mel Torme, has signed the Mills brothers for four weeks starting November 23.

#### U.S. Nicks Weems

The internal revenue bureau swooped down on Ted Weems here last month and stamped an \$8,900 tab on the leader for social security, plus interest and fines, on sidemen employed by Weems during 1939-1940.

Since the supreme court last year nullified the AFM form B contract, ballroom and club operators, formerly held as the employers of the sidemen, have been getting refunds from the government. But, this marks about the first instance where the government has placed the debt on the leader.

Other leaders are watching for their tax bills each day now. All are looking toward Petrillo for direction. It is believed the government will dish out such tabs in two-year periods.

#### Moore 50 Deal Flopping

The deal to put the Phil Moore Four and 46 more into Billy Berg's was caving in at press time. Booking called for Moore to showcase his 50-piece, jazz-symphony band two or three times

### Little Sooner



Oklahoma City—Petite Jane Hall, 18-year-old vocalist on station WKY, also appears with Ray Cross, former Les Brown and Saxie Dowell saxman, and his orchestra at the swank Rainbow room, atop the First National Bank building. Cross has Joe Webster, baritone; Conley Graves, piano; Oliver Fulton, tenor; Gerald Patterson, trombone; Art Thibault, bass, and Paul Tuggle, drums.

nightly, but when salaries were totaled, Berg found the nut a little too rich for his blood—especially, at this time.

He said it might be worked out at a later date. Moore, meanwhile, took his quartet into Le Papillon on the Strip. He recently returned from New York where he penned some special material for Lena Horne and Pearl Bailey.

Mel Torme, who motored out of here at press time, took his pal Rick Switzer along as road manager. Also, his

accompanist, Buddy Neil. Mel had a date at the Copa club, Pittsburgh, followed by a swing of other eastern dates before his possible NYC Paramount stand.

#### Mel to Chase

He has a December 3 date at the Chase, St. Louis, and two weeks at the Chicago theater, Chicago, opening Christmas eve. Whenever possible during the tour, Torme will be featured on Mutual's *Teentimers* Saturday show.

During the month Spike Jones is at Slapsy Maxie's, house leader Dick Stable will take his band into the Flamingo, Las Vegas, to back comedy team Dean Martin and Jerry Lewis.

Disc jockey Bill Leyden secured his release from station KFWB and is being touted by GAC for a bigger disc show on another station.

Helen Forrest filled in for ailing Martha Tilton on the Jack Smith show last month. . . . They say Perry Como will do a stint for Sy Devore at Slapsy Maxie's, but for scale, as a favor to Sy, who put him in togs when Perry was getting his start. . . . Freddy Martin is introducing Frank DeVol's new tune, *Inspiration Point*, which Gracy music will publish.

#### Daily Radio Editor

Lew Larkin, former flack and trade press reporter, is now radio editor of the new daily here, the *Mirror*. . . . Red Ingle has been held over at Zucca's. . . . Alice Hall at press time skipped from the Red Feather to Billy Berg's. . . . Carolyn Grey currently can be heard at Jackie Green's.

*It's Time for a Song* is Jo Stafford's new theme written by Paul Weston. Jo never had one before. . . . Nat Cole promoted his own hop at the Aragon last month and backed his combo with a full band. It was his first crack at promoting. . . . Joe Lutchter jumps into the Million Dollar theater, November 16, for a week.

The Modernaires returned from a spin through northern California on a

### Camera Firm Folds Ainer, Starts Anew

Hollywood—Revere Camera folds its Mutual show tomorrow (4) on which have been starred Marion Hutton, Clark Dennis, the Rhythmaires, and the Ray Sinatra band.

On November 11 it bankrolls a new ainer over ABC, featuring Jo Stafford, Dennis again, the Starlighters, and Paul Weston's orchestra. Stafford will double with her Chesterfield show, since contract with the latter is nonexclusive.

Pact calls for a weekly, 25-minute show following Abbott and Costello.

disc jockey-romancing trek. . . . Irv Ashby of the King Cole Trio had his special-built guitar stolen while at Billy Berg's last month and is offering \$100 reward for its return with no questions asked.

#### Macs Due on Coast

The Merry Macs are expected back on the coast soon, following their stint at the London Palladium and a tour of the continent. . . . Tomorrow night (4), Peggy Lee will have the Masked Spooner as her guest on the Chesterfield *Supper Club*. If he goes over big, he may be held over for additional weeks. . . . Disc jockey Gene Norman begins a series of Sunday bashes at Paul Shipton and Andy Anderson's Red Feather.

Kay Starr's latest Capitol platter will be out this week. Sides are *Please Love Me*, a Starr original and her theme, and *There Ain't No Sweet Man Worth the Salt of My Tears*, a tune written by Beiderbecke, we believe. First side features behind Kay the pianistry of Arnold Ross and the fipover, the vibistry of Red Norvo. . . . Julia Lee has scampered back to Kansas City following her recent run at the Million Dollar.

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# DOWN BEAT

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## CHORDS AND DISCORDS

# What's Wrong About Being Mickey Mouse?

Hot Springs, Ark.

To the Editors:

This is not a gripe. It is more or less a little thinking out loud. I just read the last issue of *Down Beat* and more than ever got the same impression that I have had for some time.

I wonder why it is that after a man has been through the jazz stage and has gone hungry and dirty on one-nighters from coast to coast and played one-nighters and spot jobs and free lances in a couple of the major cities and gone hungry again, why is it that that man finally looks around and, seeing what the score is, settles down to learn something about playing his horn in tune and playing what the customers want.

And holding a steady job in a commercial band, taking care of the debts he always beat before. Why is it, that from then on he is a square, a mickey mouse, a joke to the music business and treated like a poor in-law?

Why is it that the be-bop and jazz boys drop around and tell everyone behind his back what a stinking band he's working in, and then come up at intermission and borrow a cigaret and a couple of bucks because they just work one night a week.

Is it against the principles of the music business for a man to lead a clean, decent life? To take care of his wife and family in the way that other men support theirs? To be able to speak to persons who don't play horns, about something else than Dizzy's last record?

I'm referring especially to the article about Kansas City going mickey mouse (*Down Beat*, September 8). No mention at all of Dee Peterson and one of the finest small bands in the United States, now in their sixth year at the Southern Mansions, and also a member of the executive staff of the local there.

A man with a fine record—one who has done more to bring the opinion of

the general public to a new high in regard to musicians in that city.

And another thing. The *Down Beat* is the bible to most musicians in the country. I mean the young men who are just coming into the business. By the time they have read five editions of the *Beat*, they are convinced that to play in a mickey mouse band is a fate worse than death.

Most of the thousands of them aren't good enough ever to be a top jazz star, but they all give it the old college try and for the next five or six years they go through the same old routine of sleeper buses and hot dogs in tank towns with some semine jazz band that never makes the grade.

By that time they are either so thoroughly disgusted with the business that they quit and go back to the farm, or they give up their self-respect and join a band that works steady and often. Probably not an outstanding jazz man in the whole outfit! Why is it . . . ?

What I started to do when I began this letter was to tell you where my band is working . . .

Dick Wolever and his Mice, now in their eighth month at the Willow room of the Phillips cafe, Hot Springs, Ark. I have an idea we will be here at least eight more. Give my regards to Bruce Mitchell.

Be-bop, dig you later. Or is it "plant you now and dig you later?" I'm a little rusty on my jive talk.

Dick Wolever

## Already Stimulated

Cedar Rapids, Iowa

To the Editors:

Your records probably show that I have been a subscriber to *Down Beat* from the first issue, and I should like to make a few comments regarding the



### NEW NUMBERS

**AHIEZ**—A son, Tatha (6 lbs., 4 oz.), to Mr. and Mrs. Eden Abbez, October 10 in Chicago. Dad is composer of *Nature Boy*.

**CLARIDGE**—A son to Mr. and Mrs. Gay Claridge, October 5 in Chicago. Dad is band leader.

**JOHNSTON**—A daughter, Patricia Kathryn (8 lbs., 2 oz.), to Mr. and Mrs. Johnnie Johnston, October 7 in Hollywood. Dad is singer; mom is singing actress Kathryn Grayson.

**MCRAE**—A son, William Crosby, to Mr. and Mrs. Bill McRae, October 7 in Chicago. Dad is NBC arranger; mom is singer Phyllis Crosby.

**MERRICK**—A son, Richard II, to Mr. and Mrs. Dick Merrick, September 25 in Philadelphia. Dad is singer with George Paxton; mom is former Louis Prima singer Cathy Allen.

**MURRAY**—A son to Mr. and Mrs. Rip Murray, recently in New York. Dad is drummer with Hal Graham's band.

**RESETER**—A son, George, to Mr. and Mrs. George Reseter, September 12 in Perth Amboy, N. J. Dad is singer and bassist with brother Eddie Reseter; mom is former singer.

**SUTTON**—A son, John Jeffrey, to Mr. and Mrs. Ralph Sutton, September 22 in New York. Dad is pianist at Condon's club.

**TAYLOR**—A daughter to Mr. and Mrs. Frank Taylor, October 7 in Chicago. Dad is vaude booker; mom is singer Bonnie Baker.

**FREEMAN**—A son, Shawn Patrick (7 lbs., 4 oz.), to Mr. and Mrs. Arthur (Mickey) Freeman, October 5 in Hollywood. Dad is *Daily Variety* staffer.

**PATE**—A son, Donald, to Mr. and Mrs. John W. Pate Sr., October 8 in Chicago Heights, Ill. Dad is bassman with Red Allen.

**SCHOONHEIM**—A daughter, Betty Ann (7 lbs., 9 oz.), to Mr. and Mrs. L. R. P. Schoonheim, October 8 in New York. Mom is former singer Gerry Larson.

### TIED NOTES

**LAINI-LOMBARDI**—Frankie Laine, singer, and Nina Lombardi, October 18 in Las Vegas.

**THOMPSON-GARLAND**—Johnny Thompson, arranger, and Jimmi Garland, Judy's singing sister, in September in Hollywood.

### FINAL BAR

**ALLEN**—Mrs. Jerry Phillips Allen, 34, arranger, only woman member of the American Society of Arrangers, October 6 in Hollywood. She scored for Paul Whiteman, Hoagy Carmichael, Eddie Cantor, and others.

**ANDERSON**—Frank T. Anderson, 86, music publisher, September 26 in Chicago.

**BRAUN**—Charles Braun, Detroit musician, September 29 in Brownsville, Texas.

**GOERNER**—Friederich A. Goerner, 72, symphony violin-celloist and teacher at Oberlin conservatory, September 27 in Oberlin, Ohio.

**HOWARD**—Thomas P. Howard, actor, pianist and leader, September 30 in St. Marys, Ohio.

**LEPAIGE**—Charles E. LePaige, 82, composer and conductor, September 20 in Jacksonville, Fla.

**TOMLINSON**—Benjamin Tomlinson, 72, musician, September 25 in Detroit.

**WACHA**—John P. Wachha, 78, bandman and composer of marches, September 27 in Reading, Pa.

### LOST HARMONY

**MURRAY**—Lyn Murray, composer, and Florence Baker Murray, September 23 in Hollywood.

editorial in the October 6 issue, *Dance Band Biz Needs Stimulus*.

We in Cedar Rapids, and Marion, Iowa, just have had the pleasure of having a new ballroom, the Armar, built here by Tom Archer.

Archer presented Harry James and his Music Makers for opening night. Harry drew 3,500 persons. Two nights later Frankie Carle drew another 3,000. Now, let's see why such popularity.

# 12th Annual 'Beat' Band Poll Begins

(Jumped from Page 1)

two alto saxes, two tenor saxes, and one each clarinet, piano, drums, bass, baritone sax, and guitar.

This all-star group traditionally is headed by the musician, leader, or sideman, selected as favorite soloist in the poll. Our readers also will choose the most popular vocal combo, instrumental combo, girl, and male vocalists working as singles, and a 1948 King of Corn. All winners will be awarded trophies as in previous years.

General rules will be about the same as those followed in 1947, with each voter restricted to the submission of only one ballot, which must bear the written (not typewritten) signature of the voter, as well as his or her address.

No group balloting will be permitted, and the editors will be on guard again to prevent stuffing by overzealous press agents or friends.

In filling out the ballot, readers should be cautious to avoid repetition of the two most common errors, either of which will invalidate the ballot.

The first one is the selection of any recognized and established leader for any of the instrumental chairs in the all-star band (the top half of the ballot). No musician who has been a leader during the year is eligible in this competition! Do not, therefore, pick Dizzy Gillespie (for example) as your favorite trumpet player for the all-star band. He is a leader.

The second common error is voting for single male or feminine vocalists, such as Bing Crosby or Dinah Shore, in the top half of the ballot as singers with the all-star band. Only vocalists who are singing WITH bands are eligible here. There are spaces in the second half of the ballot for selection of singers who are and have been working as single artists, not identified with a band.

Read the rules carefully and study the ballot before marking it so that your votes for your favorites will be accepted and tallied. You must use one of the official ballots clipped from an issue of *Down Beat*. No separate typewritten lists or postal cards will be tabulated.

Mail your ballot to Contest Editor, *Down Beat*, 203 N. Wabash, Chicago, 1, Ill. The envelope must be postmarked before midnight, Wednesday, December 8, to be counted. Editors of *Down Beat* will be sole judges of results.

In the first place, this Armar ballroom is one of the most beautiful dance palaces I ever saw. There is seating capacity for some 1,200 persons, with booths and tables in tiers above the recessed dance floor, giving a perfect view of the orchestra and dancers.

The sound system is wonderful. There are no echoes, due to the excellent design and plenty of celotex for sound absorption.

Last, and most important, is policy: no jitterbugging, etc., but straight dancing for everyone. You don't have to wear shinguards at the Armar. The drinks—no beer, but a full bottle of Coca-Cola for a dime, and a glass of ice thrown in for good measure.

We are happy to have Archer and the Armar ballroom with us. I paid \$4 for my opening night ticket, so I'm not on Archer's payroll.

Charles W. Boegel Jr.

## It Wasn't Ray

White Plains, N. Y.

To the Editors:  
In Tom Herrick's review of Ray Mc-

Kinley's *All the Way From San Jose* in the September 8 issue of *Down Beat*, he laid odds that the vocalist on that side was not Ray. Thought you might be interested in knowing that the vocalist was Artie Malvin. The error on the label was corrected in the second batch of releases.

Sandy Abramson

## National French Ork On First U.S. Tour

New York—The national orchestra of France launched a coast-to-coast tour of larger United States cities, with a Sunday night concert at Carnegie hall here. Sponsored by Henri Bonnet, French ambassador to this country, the 100-piece symphony is making its first American tour to raise funds for hungry French children.

The tour takes the musicians to Los Angeles. They return in time to wind up with a concert in Brooklyn on December 5. Conductor Charles Munch is scheduled to take over leadership of the Boston Symphony next fall.

## REEDS GILBERT



by Eddie Ronan



### THE HOT BOX

# Big T's Dressing Room A Nuts, Bolts Playground

By GEORGE HOEFER

Chicago—The other day, in an excess of good humor, we allowed Geof, the Hoefier contribution to jazz of the Scarlet Sixties, to accompany us on a jaunt down to the Oriental theater where Louis Armstrong and Jack Teagarden had been holding forth with Barney Bigard, Sid Catlett, Earl Hines, and Arvell Shaw. Junior had a ball. But it wasn't *Rockin' Chair* that got him. It was Mr. T's dressing room, a 2-year-old's paradise.

While Geof scattered nuts and bolts all over the floor, we examined the most



George

interesting but confusing array of stuff ever to find its way into a musician's dressing room. Motors, wires, screws, plugs, batteries—land, for all we know, equipment to build another atom bomb.

We suppose there are millions of mechanics who rest up after the day's labor by blowing a



Jack Teagarden

little hot accordion or zither. But I'll bet there is only one musician who surrounds himself with machinery when he gets off the stand.

This time Jack was working on mouthpieces. He had a long do-jigger attached to a motor which whirled ceaselessly.

"Gotta have some relaxation or you'll go nuts," said Big T, as he motioned us to sit down. While we awaited completion of the operation on the mouthpiece, Jack's wife, Addie, told us about the fan her motor-minded husband had concocted for her during last summer's heat wave.

#### Some Fan

It must have been some fan. Addie says the blades moved so fast persons coming into their hotel room couldn't see them rotate and had to be warned lest they lose a nose or finger.

Jack says his father worked with machines, and that as kids, the little Tea-

gardens all knocked themselves out with stray bits of mechanical parts—a process Geof well could understand, as he transferred all portable parts from one duffle bag to another with the aplomb of an expert.

He got into trouble only once—and therein might lie a moral. He mistook a shot of whisky for a glass of milk.

STUFF: Jimmy Martin, Chicago's liveliest record distributor, advises that the London Gramophone corporation will release for the American market a Jimmy Dorsey coupling made in England in 1930. The sides, *After You've Gone* and *I'm Just Wild About Harry*, were originally on English Decca F1870.

Jimmy plays alto saxophone and clarinet, with Clyde Ivy, piano; Allan Ferguson, guitar; Spike Hughes, bass, and Bill Hart, drums. If the record makes a hit with American collectors, there are two more sides available from this 1930 date.

They are *Tiger Rag* and *St. Louis Blues*. Look for *After You've Gone* by Jimmy on London 344.

#### Heard of These Guys?

Tom Duncan, a Chicago collector, who is moving to New Zealand, brought in an interesting item recently. The disc is *Gut Bucket Shuffle* and *Louisiana, That's My Home* by the Harris Brothers Texans on Brunswick 4644. No information on this waxing can be found in Delaunay or Blackstone. It definitely is not a hillbilly record.

COLLECTORS CATALOGUE: Barrie Thorpe, 710 Iowa street, Aurora, Ill. Collects theme songs of various orchestras. Has 46 different theme song records at this time. Wishes to contact other collectors with similar interests in view of exchanging records and discussing the musical merit of the various bands and styles.

John Bull, 33 Cremorne road, Cremorne, Sydney, N.S.W., Australia. Would like to contact an American interested in trading for Stan Kenton's latest releases. He has available the records made by Graeme Bell, and the Port Jackson Jazz band.

William Bell, 9 Stenhouse Gardens N., Edinburgh, 11, Scotland. Desires to build up his collection of Yankee records by trading with an American male or female.

Leif Anderson, St. Kvarngaten 34, Malmo, Sweden. Looking for an American Ellington collector to correspond with.

Ambrose Coyugan, 23820 Hoover road, Van Dyke, Mich. Collector of jazz piano records with emphasis on Fats Waller wax. Has 100 items that he would like to sell, auction, or trade.

### Ex-JD Rhythm Men Open As Threesome

New York—The Soft Winds, trio composed of former Jimmy Dorsey rhythm men, opened at the new Chat Noir room in the St. Moritz hotel.

The combo works the supper hour nightly, for dancing and with other acts which include Kitty Crawford, last seen as vocalist with Ted Straeter.

### Sarah Asks \$3,117

New York—Sarah Vaughan filed suit in federal court here against Musicraft records, claiming the firm owes her \$3,117.93 in royalties. Sarah also asks that she be released from her contract.

### TAKE THE VISE OFF



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### PROFILING THE PLAYERS

# Indianan Peirce Takes Hints From Lunceford

Hollywood—Dick Peirce, pianist, leader, was born in Indianapolis, Ind., where he entered the music business in 1939. A year later he formed his own band and went into the Indiana ballroom as house band for two seasons. Then he joined GAC and toured the midwest until he entered the service in 1942. Became a fighter pilot and served one of his three years overseas.

After the war, he came to the coast, where he married a girl from St. Marys, Pa., whom he had met as an army nurse in India. They have an 18-month-old girl. Peirce organized a 17-man band after re-signing with GAC and worked local ballrooms and clubs until illness broke up the band in November, 1947.

He again organized early in 1948 but this time with only 14 pieces. Likes this size better, says the greatest for dancing is "the old Lunceford two" and he is trying to incorporate this with instrumentals on ballads in place of dragging sectional interpretation.

Has added a vocal group within the band. Feels he's now on the right track. Recorded before the ban with Modern

**BOB DRASNIN**, 21, lead alto, clarinet, flute, vocal group, was born in Charleston, W. Va., but now calls Hollywood home. Played with Dick Allen, Joe Venuti, Sully Mason, and fronted own combo on UCLA campus. Not married. Has been with Peirce 18 months, likes tennis, sailing, Ravel, Debussy, and the new school led by Dizzy. His fave altoist is Skeets Herfurt. and Buddy De Franco on clarinet.

**BENNIE TUSO**, 20, alto, clarinet, flute, says he's a native Californian, now lives in Riverside. Played with Alvino Rey, Joe Venuti, Earle Spencer, and says Johnny Hodges and Charlie Parker are tops. Likes Dizzy's band best. Has been with Peirce three months and calls "listening to jazz records" his hobby.

**LLOYD SABA**, jazz tenor, says he's been in the business for four years. From Los Angeles, he has played with the Teen-Agers and fronted his own band for a short time. Favors fishing, tennis, and the tootling of Wardell Gray and Ted Nash. Is single.

**DUANE TATRO**, 21, tenor, soprano, arranger, is from Van Nuys, Calif., has played with Joe Venuti and Stan Kenton. Says he's "single—not married." Has been with the band eight months, enjoys playing Charlie Ventura records. Hobbies are tennis, swimming, fishing.

**ROGERS NOYES**, 25, baritone, bass clarinet, road manager, has been with the band since it reorganized after the war. Before that, played with Weidler Brothers and Jimmy Jeffers. Says Harry Carney and Chuck Gentry are tops on his instrument. His hobby is taking movies of his wife, Sally, and 14-month-old daughter, Denise.

**STEVE SNOW**, 18, trumpet, is a native of Los Angeles, and started music education at the age of 7. He



Dick Peirce

admires Frankie Beach. Went to LACC, worked with Ace Hudkins and Bill Stanton before joining Peirce three months ago.

**HOYT (LUCKY) HENRY**, 24, jazz trumpet, calls Woodriver, Ill., home. Got musical start eight years ago with Tommy Reynolds. Has played with Hal McIntyre, Charlie Barnet, Jimmy Dorsey. Also had his own band in mid-

west but says he "lost his shirt" before coming coastward. Is married to Spokane, Wash., girl, Pat, and likes golf and swimming. One of the newest members of the band (two months), he favors Buck Clayton, Charlie Shavers, some bop.

**JOHNNY CHECH**, 21, trumpet, another man who calls Los Angeles home. Has been with the Peirce band five months, played with Muzzy Marcellino, the Hollywood Canteen Kids, Louis Martinez. Plays tennis for exercise, listens to soloist Dizzy and the Count Basie band.

**DICK ESTEP**, 21, trombone, vocal group, was born in Chicago. Started playing horn when 13, has been with Keith Williams Teen-Agers, Joe Venuti, and Peirce for five months. Thinks Jack Jenny's old records offer the best listening. Golf and shuffleboard take up spare time.

**LEWIS MARTIN SMITH**, 22, trombone, vocal group, is also a native of Los Angeles. Attended Loyola university. Has been with Peirce six

months and preceded that with stints with Jan Savitt, Frankie Masters, and Bobby Sherwood. Plays golf.

**ARNIE HABER**, 21, drums, scat singer, also from the City of Angels. Got his start seven years ago, has played with Johnny Richards, Freddy Slack, and Peirce for eight months. Says Dave Tough, Jo Jones, Gene Krupa are hard to beat. Single, he collects records for a hobby and tabs Duke Ellington as his fave band.

**LLOYD PRATT**, 28, bass, was born in San Francisco. Was an original member of the Page Cavanaugh trio and likes Jimmy Blanton and Oscar Pettiford best. Has been with the band eight months and calls cooking his hobby.

**MODI DA COSTA**, 21, vocalist, calls Glendale, Calif., home. Went to UCLA and studied music under Miriam Spier in New York. Has worked as a single and recently with Red Nichols. Has been with the band nine months, writes prose for a hobby. Finds Alec Wilder

octet most pleasing to the ear.

**JOHNNY PADDOCK**, arranger, is from Iowa, but now calls Hollywood home. Started playing violin in mid-west with Dick Shelton but dropped playing for writing. Has scored for Skinny Ennis, Les Brown, now devoting most of his time to Peirce. Both feel they have "the end" in the association. Likes the writings of Eddie Sauter and Gil Evans. Single, spends spare time listening to Bartok's works.

### Teddy Powell Builds 10-Piece 'String' Ork

New York—Teddy Powell, song writer and former maestro, is returning to the baton waving field, currently building a ten-piece unit here. The new outfit will feature strings.

It is slated to debut at La Boheme, Hollywood, Fla., where it opens Christmas night. Morton Downey will headline the floor show at the club, formerly the Colonial inn.

**ARTISTS ALL and**

**SIGURD RASCHER** (Concert Soloist)

**JOHNNY HODGES** (Duke Ellington)

**RAY HOPFNER and BILL WALLACE** (Frankie Carle)

**GRIF WILLIAMS BUESCHER SECTION**  
Robert Kirk, Frank Diez, Robert Lipsky, Emil Vantoff, Griff Williams

**PEIE CANDOLI** (Tex Benke)

**DICK SANDERS** (Del Courtney)

**JOE EVANS** (Andy Kirk)

**VINCENT CARBONE** (Tex Benke)

**JOE GARLAND** (Louis Armstrong)

**TAB SMITH** (Band Leader)

**SAMMY SHUMATE** (Hal Munro)

**JIMMY DULIO BUESCHER SECTION**  
Jimmy Dulio, Charles Biagrove, Adam Savinsky, William Dulio, Don Mussey, Frank Kotrick

**KERWIN SOMERVILLE** (Tommy Tucker)

**CONNIE MOHAR and GEORGE SYRAN** (Hal McIntyre)

**AL KILLIAN** (Duke Ellington)

**JULES KINSLER** (NBC Staff Musician)

**NORMAN BRILL** (Cleveland)

**MERLE BREDWELL** (Elliot Lawrence)

**BUD WALDEN** (Tiny Hill)

**BUESCHER**



# Czech Elbow Nudges Jazz Past 'Hits'

Prague—Before World War II, popular music in Czechoslovakia was a curious mixture of one-steps, polkas, fox trots, Viennese operetta melodies, marches, and some original outpourings from the brains of the so-called composers.

Some exceptions, as the fine work by a Czech composer, Jaroslav Jezek, confirmed the rule. The commercialized musical industry plugged hits of mediocre value and bad songs with stupid lyrics.

### Rhythm Club Formed

During 1934, a rhythm club, called Gramoklub, was founded in Prague, and some series of talks and concerts popularized slowly the appreciation of good jazz music. Some records by Duke El-

lington, Louis Armstrong, Count Basie, Jimmie Lunceford, and some more American bands appeared.

Then came the German occupation, and jazz was out. Our radio sets officially were mutilated, short-wave coils were removed, and listening to foreign stations was subject to the death sentence. Still, some enthusiasts listened to American programs, to American jazz. Many lost their lives.

But this experience, full of tears and blood, decided our present ways. Now we are working hard on reorganization of our culture.

Under such conditions, jazz and dance music are changing quickly, too. We like American jazz. We like it today even more than before the war. The dynamic side of this progressive music fits with our constructive efforts and with our progressive new way.

### Can Tell Diff

But we know the difference between the great, real jazz that America spontaneously created and the mechanically produced music of Tin Pan Alley. If we prefer King Oliver, Leadbelly, Duke Ellington, or Bessie Smith to Spike Jones' City Slickers, Guy Lombardo, or

# Guy Makes Few Switches, Just Rolls On

Al Jolson, it's simply a matter of good taste.

Chubby Jackson is right in saying he barely scratched the surface when he accused American music publishers of being enemies of musical progress (*Down Beat*, March 10).

We greatly appreciate American jazz, and our Gramophone Works is making efforts to introduce the best American recordings available. We prefer Negro folk singers and fine blues plus New Orleans jazz—King Oliver, Jelly Roll Morton, Louis Armstrong, Johnny Dodds, Jimmy Noone, etc.

We suppose that our public and our musicians must be familiar with this real Afro-American music, with these roots of all jazz. We discard all valueless "hits," all "sensations." We need music—good music—in undiluted, sane state.

### Not One-Sided

But we are not one-sided. We are issuing not only New Orleans records,

### Cross Band Back

New York—Originally booked into Roseland for a two-week stand on April 1, 1947, Chris Cross brings his band back again November 18 to give him a total of six months in engagements since then. In the meantime, the Cross band goes into the Kovakas club, Washington, D. C., for a week beginning November 8.

but also some more recordings by Ellington, Count Basie, Lunceford, Bud Freeman, Art Hodes, Meade Lux Lewis, Albert Ammons, Muggsy Spanier, and many others.

We are issuing some better sides by Woody Herman, some new recordings by Teddy Wilson, Coleman Hawkins, Lennie Tristano, Joe Thomas, Chubby Jackson, Rex Stewart, Jonah Jones, Willie Smith, etc.—the musical value only is what counts.

—Emanuel Ugge

New York—The battle for supreme recognition and top box office grosses may rage wildly among the champions of swing, Dixieland, and be-bop, but Guy Lombardo seems to go on forever, topping all three elements in drawing power, at least on his return to the Roosevelt grill here.

It must be 15 years since we last caught the Lombardo family and friends at the grill and, on our return for his '48 opening, we found very few changes.

Victor had left the sax section, and Ben Harrod had come in. Muff Henry was no longer on guitar, one of the trumpets had grown in size to give out deeper tones. Carmen is forbidden to sing except with the fun loving trio, and Kenny Gardner married the Lombardos' sister and does most of the vocal solos. A piano was added, too.

The band sounds the same and, for a good part of its performance, plays the same tunes in the same manner it did 15 years ago. Time marches on everywhere but at the Roosevelt grill.

The crowds? Just as big as a decade and a half ago, in many cases probably the same persons only much better padded financially now than when they were chiseling spending money from their depression-wary dads in the early 30s.

Guy doesn't carry a fiddle any more, but he might as well, since he has to keep his left arm in that same position anyway, now that it's in a cast.

When the speedboat accident occurred, many thought the sound of the band would change, but, it being the left wing, it didn't bother Guy's right-handed baton swaying one bit.

—jeg

# Irish Symphony Ork Gets 'Extra,' Calls Off Strike

Dublin, Ireland—After a hassle that threatened to shut down Our Lady's Choral society's presentation of Verdi's *Requiem*, the Irish Federation of Musicians, the society, and the department of posts and telegraphs reached an agreement giving the Radio Eireann symphony orchestra the standard extra pay for the performance.

Disagreement and a 3½-hour strike arose over the principal issue of whether the musicians union should be regarded as a negotiating body for the radio musicians inasmuch as the latter are union members.

### Separate Unit

Previously, the society hired the orchestra as a separate unit and paid accordingly. However, this year the radio station joined the society in the presentation which allowed the radio to broadcast the concert free in return for which the station provided the ork free.

The posts and telegraphs department, which controls the radio, however, considered radio ork members to be civil servants and not members of the musicians union.

The federation entered into considerable correspondence with the radio authorities, asserting the right of the symphony ork to be represented by the union. However, the radio group refused to alter its position, and when the ork showed up for rehearsal last month, it also stood firm, refusing to play.

### Faces Coin Loss

The society, faced with a huge financial loss after having imported four Italian soloists for the leading parts, plus an Argentinian conductor, agreed to pay the extra fees, ending the evening strike.

The executive committee of the musicians union has arranged a meeting to discuss details which led up to the dispute in addition to other questions at issue between its members and controlling unit of Radio Eireann. The union also wants to insure that no punitive action will be taken against symphony ork members.

—John P. Byrne

### Guitarist Sought

New York—Allen McPaige lost guitarist Tommy McDougal, who suffered a heart attack during the Rochester engagement of the McPaige trio and was forced to retire temporarily from active music work. An engagement at the Town Casino was postponed until a replacement can be found.

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**BOYCE BROWN** (Cher Roble Trio)

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# How Drum Came Of Age And How To Keep It So

By DAVE ARNT

Chicago—John Philip Sousa, the march king, once said that Tom Mills was the greatest drummer he ever heard. That was back in 1905—Tom used a 6½x14, all-metal snare drum made in Germany. That drum, as crude as it was, became the pattern of drum sizes to follow. As music progressed into the jazz era of World War I, musicians swung to smaller-sized drums, such as 5x14, 4½x15, and 3½x15.

As the cycle continued into the 1920s and early 1930s, anybody using a drum smaller than 7x14 was a square, and some even used 8x14 and 9x14 sizes. Then drums began to shrink in size in the late 1930s and the 6½x14 became the drum size.

### Krupa Changes

Around 1940-1941 Gene Krupa came up with a 5x14 snare drum, and it has taken the country by storm. Popular now are 5½x14 and 6½x14. Thus, the cycle is complete, and we're back to the original size.

Now the question is: "What is the best drum size for all around dance work?" This presents a topic which should help in making a decision in selecting a new drum.

It may seem hard to believe, but one inch difference in the depth of the drum means quite a lot in tone and response. If you like a crisp tone and have good technique, by all means get a 5½x14. The response is the greatest. However, the 5½x14 drum tends to be difficult to tune in adverse weather conditions.

On a damp night it will change from a fine sounding drum to a tub unless you use your utmost skill in tuning the drum.

The 6½x14 snare drum will sound nice under most weather conditions. However, it tends to be a bit sluggish in response and will not give you a very crisp tone.

If your technique is not too sharp, this is the drum for you. This size will cover up your bombs very effectively. For the drummer doing concert and dance work, this drum is really the best model. It gives you a good dance tone and yet in concert work it will give the sound the director is seeking.

### Bass Drum Size Trend

Bass drum sizes have completed only one-half of the so-called cycle. When the bass drum pedal was invented, the popular size was 14x30. Through the years up to the present time, the size has decreased considerably: 14x30, 14x28, 14x26, 14x24, 14x22 (12x22), and now 14x20.

The best reason for this gradual decrease in size was the transportation problem. The drummer found that a 14x24 had the tone and volume of a 14x28 and would fit easily into a car.

Now the drummers are waking to the fact that the 14x20 and 14x22 bass drums are just as good as the 14x24 and 14x26 ones and are easier to carry around.

### 14x24 Most Popular

The most popular size today in bass drums is the 14x24, but the 14x20 is a close second. What is a good size bass drum to use? A 14x20 or 14x22 for combo work and a 14x24 for big band work are good. If you play both combo and big band gigs, a 14x22 will serve the purpose.

In fact a 14x20 will do for all your work if your leader is not too particular. Barrett Deems, the superspeedster, used a 14x20 with the Jimmy Dorsey orchestra recently and had no complaints.

### Concerning Tom-Toms

The first toms of yesteryear were

those Chinese ones with the tacked heads. Every drummer had one. Around the early 1930s the tuneable tom-tom was developed—the idea was to get the same sound as a Chinese tom.

This explains how the little 7x11, 8x12, and 9x13 toms came into being. Gradually, solo musicians, wanting new sounds and deeper tones, demanded larger toms, and the 12x14, and 14x16 toms became popular. As time progressed, such monsters as 16x16, 16x18, 18x18, 18x20, and 20x20 were used and even now are used by some.

The best sizes for work today are, of course, the 9x13 and 10x16 tom-toms. Either size will suffice for most work, but the ideal setup incorporates both sizes.

### Selection of Cymbals

Cymbals always have been a big problem for the drummer, and today, with so much cymbal work, a selection must be good. For hi-hat cymbals, a good pair of 13" or 14" cymbals is fine for big band work. Why? Small cymbals, usually respond faster in sound, and it is easy to obtain volume from them. If you work in a combo, get a pair of 15", 16" or larger cymbals.

Contrary to previous beliefs, be-boppers find that the larger hi-hat cymbals respond to the sticks more easily, and consequently it is possible to play very softly with much greater ease. This is true because the larger cymbals are naturally a little heavier and will not give when hit with the sticks. Remember this: the larger the cymbal, the easier it is to play.

Crash cymbals are also important. Here again, the larger cymbals, such as 16", 17", and 18" make the best crash

## Niagara Spot Plans For 'Names'



Niagara Falls, N. Y.—Western New York's hippest radio station, WJLL, broadcasts from the club Rhapsody here nightly. Shown in the usual order are George Strager, *Down Beat* correspondent; Stuart Foster, ex-TD singer who recently appeared at the Rhapsody, and Johnny Carlton, disc jockey. Rhapsody has presented Phil Brito and Monica Lewis, in addition to Foster, and plans to use more names in the future.

cymbals. The large cymbals are not too loud. Controlling the volume is not up to the cymbal but up to you.

### Care of Drum Heads

Contrary to the idea of tightening and loosening drum heads before and after each job, it has been proven beyond any doubt that the best care you can give a drum head is to do as little tuning and tensioning as necessary. Don't loosen the heads after each job, while shipping the drums, or between weekend jobs.

This constant tuning and retuning weakens the fibers of the skin so that breakage will occur very easily. Find the best pitch or tone and, if possible, leave the drums so tuned. When adverse weather conditions change this standard pitch, then do the tuning.

But, after each tuning, tighten or loosen the heads by the same number of turns of the rods—the head is then re-

turned to the original tension. With this method you will have a minimum amount of tuning and a minimum

amount of harmful, constant stretching.

### Resetting Method

When the heads get pulled down too far and the counterhoop is too low for rim shots, take the head off the drum and use the following resetting method:

- Wash and soak head with cold water and soap to within 1" of the flesh hoop.

- When head becomes thoroughly saturated, remove excess moisture. Put head on drum—pull down enough to remove wrinkles.

- Let head dry in cool, dry place.

- Let head dry for 12 hours, then proceed with tuning.

This procedure is good for all heads, batter and snare, tom-tom, and bass drum heads. Don't be afraid to repeat this operation frequently—it will prolong the life of your drum head.

### Selecting Snare Drum Heads

In dance work, the selection of a good set of heads for the snare drum is of paramount importance. If you have a good technique and don't break heads frequently, select a thin batter head. When properly tensioned, a thin batter head will give excellent results.

For the snare side, always try to select a very thin head. After all, the head, not the snares, does the vibrating, and the thinner the snare head, the more sensitive your drum will be. Remember this general rule: when buying heads, select a head that is uniformly thin, medium, or heavy.

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## Song Writing New Contest Category

New York—The National Five Arts award, which will offer \$30,000 in cash prizes and \$70,000 in 140 fellowships of \$500 each to winners of its writing contests, is including song writing as one of the categories.

Short story, playwriting, radio, and screen are the others. In addition to the awards, winners of the song writing contest are to receive free publication, free recording and distribution of song sheets and records with royalties, standard royalties for radio and television broadcasts and sale of motion picture rights.

The Five Arts is located at 715 Fifth Avenue, New York, 22



### Tyler Boosts Boston's Boppers To Paradise



Boston—Taken at a recent session at Wally's Paradise here, where the Jimmy Tyler combo is playing, the above photo shows (from left to right) Curtis Brown, piano; G. G. Grice, alto; Martin Rivera, bass;

Tyler, alto; Babe Perry, drums; Gate Freddy, trumpeter; Larry Winters, bongos; Lenny Johnson, trumpet, and Charlie Mariano, alto. Grice, Freddy, and Mariano were sitting in.

## Boston's Mass. Avenue The New 52nd Street?

Boston—If you're looking for a Dixie or bop joint to relax in, you'll find them located on Mass. avenue, the Beantown's 52nd street. Things now are happening at such spots as the Savoy with Bob Wilber and his Dixieland band packing them in nightly. And

located close by is Wally's Paradise, featuring Jimmy Tyler's combo, which also manages to lure capacity crowds.

Not to be outdone by the Savoy and the Paradise, there is still one more spot which also finds business exceptionally good. Eddie Levene's club, with trumpeter Phil Edmunds, is the place. There they are—three jazz spots located close to each other and all three are doing big biz.

#### Good Bopper

Domenico, along with trumpeter Gate Freddy, has been regarded as one of the best Boston boppers.

AROUND TOWN: Don Scott, billed as the "Screwball Drummer Man" at the Club Senatro... the Swingphonic trio at the Manhattan room... Frank Petty trio packing them in at the Show Bar... the recently opened College inn has Bill Gunning combo along with vocalist Vic Fleming... Bert Williams' band providing dance music at the Wagon Wheels on Newburyport pike.

#### Held at Hall

Frankie Gentile band continues at Revere City hall... Martha Keane doing a single at the Music Box, with Bill Mercer ork providing background music... At the Stork club, the "biggest small band in town"—Jack Sherman unit... The Tommy Carr band has been held over at the Glass Hat club... Vern Miller orchestra playing at the Convention ballroom.

Ex-Powers model, Gloria Shayne, is the chirper at the Copa... Ruby Newman orchestra broadcasting every Monday and Friday over WLAW... Nancy Dee moves out of the Carl Barri band for singles... Pete Chase crew doing one-niters... Drummer Joe McDonald joined the Larry Clinton band recently in N. Y... Freddy Guerra and his 15-piece crew doing ballroom dates around town.

Pat Sands combo at the Rio Casino... "Fat Man" Robinson held over at the Petty lounge... Joe Mack's old-timers' music playing the Roseland-State ballroom... Bruce Stevens now fronting his own trio at the Pickwick... Tony Senna, keyboard artist, opened at Sable room... At the Dabury room off Copley square, maestro Johnny McAteer handles all bookings for this smart room with the Gene Rosati trio and Joan Barton being current attractions.

#### Lee at Ken

The Ken club has Herbie Lee and his Bostonians... Gate Freddy is not bopping at the Mardi-Grà but just sitting in once in a while... Johnny Archer's band was held over at Moseley... Gene Jones orchestra continues at Nuttings, with Teddy King now singing with crew.

—Ray Barron

## Leader Bug Strikes In Beantown

Boston—At least a dozen local musicians, of late, have been bitten by the band leader bug and have started orks of their own. And the city is wondering just where all these new outfits are going to find employment.

So far about half a dozen have found spots at which to play, and fully that many are rehearsing steadily with hopes.

The fortunate ones who are working include Carl Barri, Frankie Gentile, Freddy Guerra, Frankie Bruno, Bill Gunning, and Sal Vasta.

#### More Expected

Expected to come forth soon—Dick LeFave, Tommy DeCarlo, and Bruce Stevens.

The Mayfair nitery which reopened recently has employed only a trio to support its usually heavy floor shows. The trio is known as Morey Saxe and Son, featuring drummer Jackie Adama.

This is the smallest unit the Mayfair has employed in years, and this is the first time Saxe is being billed as house band. Usually Morey held the relief band billing in various spots, but this time he swears he will seek out top priority engagements only.

The Saxe trio consists of Morey, tenor; son Jack, piano, and Jackie Adams, drums.

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### Just For Fun

Hollywood—The kids with the funny hats must be paid 25 per cent above scale here, according to an old union by-law heretofore ignored and now brought out and put into force. The law calls for bands doing comedy routines in night clubs to be paid a 25 per cent chunk above scale for laugh-getting efforts.

Bands notified thus far are those of Red Ingle and Spike Jones.

—Ray Barron

# Make-Believe Out Of This DJ Show

Sioux City, Iowa—Disc jockey Shel Singer again is conducting his *Teen-Age Carters*. Shel claims origination of the

program that takes make-believe out by playing the latest discs for live audience.

The stunt is carried on free at the Tomba ballroom each Saturday afternoon and aired on local station KTRI. The program is sponsored by the Sioux City Junior Chamber of Commerce. The "kids" request their own tunes on the show.

Each dancer is admitted by tickets furnished by the department of public recreation, upon signatures of parents. Guests each week include visiting high school students from a town in the surrounding territory. Last fall and winter, the program was the most popular and well-attended show in this area. —Bob Hatch

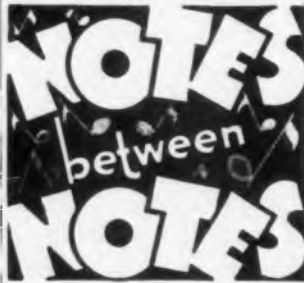
## VOTE HERE!

For your favorite musician and band and send your selection to Contest Editor, *Down Beat*—203 N. Wabash, Chicago, 1, Ill.



### New Wald Vocalist

New York—Linda Gray joined Jerry Wald as new fem vocalist at the Avalon ballroom.



By Michael Levin

New York—Some time ago the *New York World Telegram*, an afternoon paper, started a record column run by John Ball, a young man who, among other activities, did record notes and a small touch of advertising for Columbia records at one time.

He had the following to say a few afternoons ago:

"After spinning the whole of the kit, we found exactly one side which sounds to us like (Dorothy) Collins as she should be heard. The title of the tune is

*You'll Make a Wonderful Sweetheart for Somebody Else*. Out of this unpromising start Collins and Scott manage to turn out a dish which is going into our permanent library, and when a popular record does that, it's news. The number is MGM 10198."



Mike

Now the great majority of records are popular records. Therefore, Ball's column by simple averages should be devoted largely to popular records. He goes on to say:

"It seems that we are responsible for a new record offering. On June 1, in this column, we commented favorably on a Seva disc *Lonesome Without You* backed by *Caravan*. The Three Kings did the waxing. (Seva 2006). Seva informs us that as a result of the plug, they ordered lyrics for the tune from Buddy Kay and have republished the record with a new vocal supplied by Evelyn MacGregor.

"Missing no bets, Seva pulled the cute trick of having the platter autographed by Miss MacGregor before sending it out to our attention."

In other words, at this point, in the same column still, brother Ball is preening himself lightly on his ability to pick 'em. This very human failing is peculiar to columnists, all columnists, and doesn't rate him a bad fella in anybody's book.

But the curious thing is this: here is a man who says that when a popular record goes into his permanent library, it's news. And this same man is acting as a maker and breaker of hits in the pop record field by his own gracious admission.

Now, cracks about not saving pop records are practically the order of the day among "serious" collectors. It is my own callow opinion after some 15 years of collecting the things, that there are just as many stinkers put out in the so-called serious field as in pop music. The only difference is that the former are more expensive.

Ball merely is saying that he doesn't pay too much attention to popular music. There are strict dance discs with no

### CONTEST RULES

Send only ONE ballot. All duplicate votes will be eliminated.

In selecting your all-star band, do NOT vote for musicians who were recognized band leaders during the year, and vote ONLY for girl and male singers actually working with a band as vocalists.

DO vote for band leaders in the "favorite band" positions, and as King of Corn or as favorite soloist (if you wish).

Under the heading, "Favorites of 1948," vote ONLY for male and girl singers who are NOT identified with a dance band now but who are working as singles.

Every living musician is eligible.

Mail your ballot to Contest Editor, *Down Beat*, 203 N. Wabash, Chicago, 1, Ill., to be postmarked before midnight, December 8.

reference to jazz or advanced arranging that by their taste, inherent rhythm, and use of tonal color manage to become light classics in their own right.

For example, I have an old Hal McIntyre on Cosmo called *Summer Nights* that I rank with any good impressionistic music I can remember off-hand.

Ordinarily you would dismiss Ball's remarks as those of a gentleman desperately trying to fill a column on a hot day. However, they do reflect an attitude too common among both the serious and jazz writers that is a handicap to the dance field as a whole.

Classical critics will fight to the exhausted gray of dawn over the particular shadings of interpretation on a Beethoven quartet. Jazzophiles will do much the same thing about whose band did what with which to whom. Yet the biggest body of music in the country, popular dance music, is shrugged off by both groups as not being worthy of comment.

It may not be worthy of comment. But it reaches and affects the tastes of more persons in this country than all the other music forms put together.

It, therefore, would seem only sensible that Ball and his fellows pack their erudition in their pockets and deign, for the public's benefit, to give a little broad consideration to the field of pop music.

Not only from the standpoint of what they as critics like, but also what is being played best technically, from a mu-

### Ozzie Alums Join Chauncey Gray Ork

New York—Chauncey Gray, maestro at the swank east side El Morocco, well might rate the presidency of the Ozzie Nelson alumni.

A former pianist with the loyal son of Rutgers, when Oz was a leader, Chauncey now has former Nelsonites Charlie Bubeck on tenor and Freddie Whiteside on bass and, when the band goes to New Orleans this winter, will take along Bobbie Mayhew on trumpet.

### Merrill Backed By Case Studio Crew

New York—Russ Case built himself a band of studio musicians to make the current Robert Merrill concert tour.

Included in the Case setup are Ben- jamin Privin, Hymie Schertzer, Harry Jaeger, Walter Mercurio, Andy Russo, and Jack Lacy. Nat Natoli, onetime member of the Memphis Five, handled the band.

sical and dancers' standpoint. Only in this way will the music that Ball feels is so unworthy improve sufficiently to be worthy of his permanent library.

A critic is supposed to be just that, a rating reporter, not a man who limits his observations to the things he personally enjoys most.

## PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

- ..... Trumpet
- ..... Trombone
- ..... Alto Sax
- ..... Tenor Sax
- ..... Baritone Sax
- ..... Clarinet
- ..... Piano
- ..... Drum
- ..... Bass
- ..... Guitar
- ..... Arranger
- ..... Male Singer
- ..... Girl Singer

(Vote Only for Singers Who Are Working With Bands as Vocalists)

## YOUR FAVORITES OF 1948

(Leaders Are Eligible for Votes Here)

- Best Band .....
- Second Choice .....
- Combo (3 to 8 pieces) .....
- (Instrumental)
- Combo (Vocal) .....
- (Trios & Quartets)
- Male Singer .....
- (NOT working as a band vocalist)
- Girl Singer .....
- (NOT working as a band vocalist)
- "King of Corn" .....
- Favorite Soloist .....
- (Best instrumentalist, leader or sideman, regardless of what instrument he plays)
- Your Name .....
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- City .....
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- Professional Musician? Yes  No  N

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# DIGGIN' the DISCS with Tom

## COMBO JAZZ

Claude Luter

- ♪ Tiger Rag
- ♪ Sport Model Mama
- ♪ Wild Cat Blues
- ♪ Orey's Creole Trombone

These sides were recorded in Nice, France, in February of this year by the seldom-heard (in this country) New Orleans style jazz band of the very French Claude Luter. The results, although unsatisfactory to these ears, may amaze many a student of the purer things in jazz, for Luter and his compatriots might have been lifted smack dab out of a N. O. gin joint.

They make that kind of music and do it accurately and with all the studied roughness and abandon that characterizes jazz from the deep south of old. As far as we're concerned, however, the study of this kind of music has been only on the basis of the evolutionary question "How did it all start?"

To seat oneself deliberately and listen to old-style New Orleans jazz entirely for entertainment's sake is for someone else. If you happen to be one of those, you will find all of these sides interesting from the draggy, bluesy *Mama* through the medium bouncing of *Cat* and *Creole* to the up tempo old *Tiger*. (Rampart 4, 5).

### Hot Club of France

♪♪ Topsy  
♪♪ Blues Primitive  
Those who would consider the recreation of the old Stephane Grappelly quintet, sans the fiddling leader, with better rhythm and an uncommonly good clarinetist a happy event will find this coupling which also was recorded in France, an event of importance.

The principal attraction, of course, is the single-string guitaring of Django Reinhardt, who gets better than double choruses on each side and he, too, as an individual appears to have improved harmonically even though his general style format is identical to that

## Flying Dutchmen Land In Egypt



Cairo—The Three Flying Dutchmen, a unit described as "the most advanced combo side of the Atlantic," are at the Auberge in Cairo, Egypt. They started their career by playing for six months on the AFN network in Munich, Germany. They have also been on the air in Holland and Belgium, where they recorded for Decca. Hans Vlieg is the pianist, Jan Mol the guitarist, Hans Frohwein is bass player and handles the vocals.

which so startled our smugly confident jazz musicians back in the early 30s.

The fine clarinetist whose work is patterned after Goodman's is Hubert Rostaing, and his clear, concise execution of simple but very wholesome melody line jazz would stand out more than favorably no matter where the audience.

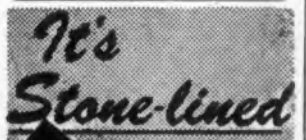
Two-note ratings really do not convey accurately the worth of this music, and yet higher ratings are withheld because of the fact that this has all been done before only not nearly so well. The sessions were supervised by Hugues Panassie and the guitar, and clarinet solos are backed by an extra guitar, bass, and drums, no piano. (Wax 108).

### Jazz at the Philharmonic (Vol. 8, Part 1)

♪♪♪ Perdido  
Some record maker at the Mercury wax works either has sadistic tendencies or got lamentably careless in the pressing of our disc of this, one of Norman Granz's works, for it turned up *Perdido* on one side and Anne Vincent on the other.

A two-week wait for the expected corrected copy to arrive didn't materialize so we'll proceed on the basis that the other side of this is at least equal to the "A" side. This particular Granz group is made up of By-Thy-Rivers-Gently-Flowing Jacquet, Flip Phillips, Bill Harris, Howard McGhee, and a rhythm section.

All the excitement caused by this waxing, both from the audience and from this reviewer, is over the wonderful tenoring of Phillips, who takes over after the opening ensemble and plays four full choruses starting out in his simple, easy meandering style and



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## Symbol Key

- ♪♪♪♪ Tops
- ♪♪♪ Tasty
- ♪♪ Tepid
- ♪ Tedious

building up both in intensity and ideas through the final one.

The record accurately reproduces his fat, reedy tone and gutty attack and is a bonanza for those of us who believe he is one of the greatest tenormen and so infrequently get to hear more of him than 16 bars at a crack. (Mercury 11000).

## BAND JAZZ

Harry James

- ♪♪ September Song
- ♪♪ Ab-Mur

Trombonist Ray Conniff who seems to be doing about three-fourths of James' recent record arrangements rarely has done a better score than *September* and, in all probability, because he was turned loose on a tune that had a little character for a change.

His progressions behind the unison trams in the opener smack of real musicianship, and the following four-beat ensemble chorus rocks mightily. Harry has 16 bars and does fairly well with them.

*Ab-Mur* isn't exactly what it spells backwards, but it is a pleasing original by Harry's 88man, Bruce MacDonald on the order of the things that the James band has produced to fit the talents of trombonist Juan Tizol. Juan, Harry, and Willie Smith are featured, but the arrangement has a frill or so too many and suffers from its concert-like motif betwixt the jazz. This was recorded quite a few eons ago methinks. (Columbia 38300).

Herbie Fields

- ♪♪ John, John
- ♪♪ In a Persian Market

*John* is a novelty coauthored by Herbie and sung by Pat Flaherty, with the leader's frenetic tenor taking a chorus between vocals and soaring into the heights that were once in the province only of piccolo players.

Herbie goes even more into the stratosphere with his soprano on the flip, a jazz score on the old, old Kettleby tune. He first leads his reeds after the opener and then after a smattering en-

semble, solos to the end. (Victor 20-3052).

Freddie Slack

- ♪♪ Riffatto
- ♪♪ Cuban Sugar Mill

When Freddie plays a straight jazz chorus without an eight-to-the-bar bass, he sounds a lot like Jess Stacy. Listen to him on his brief appearance in *Riffatto*, and see if you don't agree.

The arrangement is a riff on the blues progression, mid-30s style, with tram, guitar, and trumpet solos and one of those section-on-section last four choruses which builds and builds. Well-played but, ever so unoriginal. *Mill* is just Slack at his booggiest, with the band supplying the backgrounds for his leaping left. (Capitol 15239).

Woody Herman

- ♪♪ No Time
- ♪♪ Four Brothers

*Time* is lifted from Chopin's *C-Sharp Minor Waltz* with some unattractive glissing saxes at the beginning, a Herman vocal and a satisfactory last chorus. *Brothers* is a fast, not-so-brassy bopper that goes and goes. It opens with a fast moving riff whose tightly voiced instrumentation sounds like tenor or lead on top of another tenor, baritone, and possibly a trombone.

Follows very good alto and Chaloff baritone and a full tenor chorus that sounds weak at first sitting but grows in stature as it is repeated. The brass isn't as clearly defined as in some recent Herman wax but still has more guts than enough. Woody has a bridge to himself for a change. (Columbia 38304).

Phil Moore

- ♪♪ Concerto for Trombone

Back in 1942, Nat Shilkret asked Phil Moore, who was working with him at MGM studios, to write the third or jazz movement of a trombone concerto for him. What came out of that was Moore's concert jazz arrangement of the Shilkret theme which was subsequently performed over CBS by the Paul Barron orchestra, with Will Bradley as soloist.

This particular record was waxed in 1947 by an independent group of musicians partly for kicks and partly because they hoped they eventually at least might get their dough out of it. Like a similar record of Moore's reviewed last issue, there are a number of good coast players on the sides including Ray Linn, Artie Shapiro, Red Callender, Lucky Thompson, Al Hendrickson, Bennie Benson.

Murray McEachern of the old Casa Loma band and the later Goodman crew plays the difficult concerto and does a clear, practically clinkerless job with it though the necessity of playing separate styles in the various sections which might by themselves have been better performed by a Harris or Dorse-ey puts quite a strain on his versatility.

Withal, however, the musicianly McEachern is up to the task. The *Concerto* is well-written work without a doubt, and the fact that so many good musicians became interested in it is testimony to its excellence.

The argument as to whether or not it is a representation of jazz of any particular kind or breed, nevertheless, could rage on from here to there without a settlement. Drop in to hear and see what your reaction is. It's a 12-inch disc full up on both sides. (Discovery 1200).

## DANCE

Russ Case

- ♪♪ The Night Is Young
- ♪♪ You Started Something

RCA Victor's house leader, who usually is busy accompanying persons on vocals, does a couple of straight dance sides. *Something* has a vocal by the Clark Sisters, and *Night*, which opens sweetly and prettily as it should with

(Modulate to Page 18)

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# DIGGIN' the DISCS with Tom

(Jumped from Page 17)

sotto clarinets, has its peace of mind rudely disturbed by a jazz trombonist who attempts to break it up midway. What could Russ have been thinking of? (Victor 20-3080).

### Tex Beneke

- ♪♪ The Man I Love
- ♪♪ Poinciana

Beneke opens *Man* with clarinet-topped saxes as they're supposed to do, follows with fiddles, trumpet, and tenor bits on the second chorus, with millions of fiddles helping out all along the line. *Poinciana* is an equally pretty dance side, though the vocal group, Moonlight Serenaders, doesn't pay as much mind to intonation as it should in accompanying Garry Stevens. The band swings passably on the last chorus. (Victor 20-3112).

### Skitch Henderson

- ♪ Cornish Rhapsody
- ♪ Maybe

Skitch plays most of the topside which is a dance version of the concert thing called *Cornish* which has too many overtones of *Warsaw Concerto* to be considered very original.

*Maybe* is a good dance side with a more carefully rehearsed band than on some recent wax backing up the tinklings of Henderson (Capitol 15234).

### Desi Arnaz

- ♪ The Matador
- ♪ Perhaps, Perhaps, Perhaps

The Latin Americanisms of Desi are usually too much in the novelty vein to be appreciated seriously. Both *Matador* and *Perhaps* are in that groove. (Victor 20-3113).

### The Three Suns

- ♪ When the Moonlight Fell on the Waterfall
- ♪ That Element of Doubt

The Suns feature more vocal than instrumental on these sides. *Waterfall* is sung by Artie Dunn and the Sun Maids. (Victor 20-3035).

### Daniel Santos

- ♪ Gandia
- ♪ Me Toco La Mia
- ♪ Como Me Da La Gana
- ♪ La Culebra
- ♪ El Bobo De La Yuca
- ♪ Se Formo La Bronca

All or any of these are satisfying fare for *Guaracha*-happy folk who like their Latin American interpretations from Latin Americans. All sides were waxed in Cuba. (Seeco 7006, 4, 2).

## VOCAL

### Elton Britt

- ♫ Chime Bells
- ♫ Some Day
- ♫ There's a Star-Spangled Banner
- ♫ Put My Little Shoes Away
- ♫ Patent Leather Boots
- ♫ She Taught Me to Yodel
- ♫ They're Burning Down the House
- ♫ The Precious Jewel

Elton Britt is a country-style troubadour-singer who can yodel, hold high notes, and sing old-fashioned tunes plaintively and authentically. Take it from there if this is your dish. No rating. (Victor album 221).

### Frank Sinatra Christmas Songs

- ♫ Silent Night, Holy Night
- ♫ Adeste Fideles
- ♫ O Little Town of Bethlehem
- ♫ It Came Upon the Midnight Clear
- ♫ Have Yourself a Merry Little Christmas
- ♫ Santa Claus Is Comin' to Town
- ♫ White Christmas
- ♫ Jingle Bells

Album rating—♪♪ Sinatra had accumulated such a stack of Christmas songs in the Columbia files it was inevitable an album would appear some day. Many of these are among some of the best work that he has done as, for example, *White Christmas*, which will make even a Crosby fan grudgingly admit that the Voice has a voice, and the style to go with it.

He does the carols *Silent*, *Adeste*, *Bethlehem*, and *Clear* in more or less conventional style though the last one is not one of his most relaxed perform-



"Herman, I don't think the new man will like it here."

ances. *Have Yourself* is a trifle slow. *Santa Claus* jumps some, and *Jingle Bells* is probably the weakest side with its milk toast tempo and arrangement. Do your Christmas shopping early. (Columbia album C-167).

### Joe Turner

- ♪♪ Mardi Gras Boogie
- ♪♪ My Heart Belongs to You

Among all the hundreds who shout the blues, Joe Turner is above a good 90 per cent by several heads and a shoulder. He doesn't go overboard with extreme interpretations—the most common fault of the brethren—but sings the blues for what they are.

Neither of these tunes is up to his capabilities, but of the two, *Heart* is the more interesting with its romp boogie tempo and semicomical lyrics. (MGM 10274).

### King Cole Trio

- ♪♪ Kee-Mo Ky-Mo
- ♪♪ Rex Rumba
- ♪♪ A Woman Always Understands
- ♪♪ Lillette

*Kee-Mo*, probably because of its obviously commercial potentialities, was lifted from the King's recent album for kiddies and is, as might be expected, one of those tunes that relies on its double-talking gibberish for appeal.

*Rex* is not a rumba but has a Latin flavor and beat and is a straight instrumental, spotting some of the tastiest Ashby guitar to date, plus ample samples of the leader's block chord and single-note inventiveness.

*Woman* is as languidly slow as you can get with all grooves taken up by Cole's vocal. He sings the first on the

harmless *Lillette* and splits the second between his 88ing and Ashby and vocals it out. (Capitol 15240, 15224).

### Dinah Shore

- ♪♪ So Dear to My Heart
- ♪♪ Lavender Blue

Dinah hush-hushes a couple from Disney's *So Dear to My Heart* pix, with Sonny Burke backing the first and Harry Zimmerman the flipover. Both are rather humdrum tunes, and *Lavender* with its dillying and dallying is particularly weak. (Columbia 38299).

### Peggy Lee

- ♪♪ So Near to My Heart
- ♪♪ Love, Your Magic Spell is Everywhere

Peggy takes a slightly firmer stance in her interpretation of *Heart*, but the best side here by far is the old *Everywhere*, which she does beautifully in front of a first-class score by the Barbour band. Dave uses a sort of combination beguine and rumba beat, and the effect is clever and rich. (Capitol 15232).

### Doris Day

- ♪♪ Pretty Baby
- ♪♪ Just Imagine

Doris, who has amazing control of her voice when she stops down to a *ppp*, displays this laudable quality on *Baby*, which is sung slowly and delicately by Doris. *Imagine* is a fair performance, but she slurs over some of her words, much as she used to do on occasion with Les Brown to the annoyance of both Joe Public and Columbia's production men. (Columbia 38302).

### Jean Sablon

- ♪ Tell Me, Marianne
- ♪ Lillette

Those who consider the punctuated mouthings a la Francis of Sablon will like both *Marianne* and *Lillette* as well as almost anything he's done. I see they've started calling Camarata "Toots" again. (Victor 20-3111).

### Jack Smith

- ♪♪ The Matador
- ♪ Lavender Blue

Happy Mr. Smith shows up best with lively novelties like *Matador* and second best on the dillying of *Blue*. The Clark Sisters and Earl Sheldon were on the date, too. (Capitol 15225).

### The Modernaires

- ♪♪ La Cucaracha
- ♪♪ Dummy Song

The Modernaires sound great on both sides, with their talent for getting the lyrics across plus a fluent blend, but neither the arrangements or selection of tunes adds anything to the end result. Their last more or less straight chorus on *Dummy* after some Spike Jones hum is a good illustration of the aforementioned good qualities. (Columbia 38305).

### Dinah Washington

- ♪♪ I'll Wait
- ♪♪ It's Too Soon to Know

There's little contrast in the slow tempos of these two, but there is quite a little in the quality of both material and treatment. *Wait* is the Alec Wilder tune, and the bluesy Dinah sounds at her best in doing it. *Soon* is just so-so. (Mercury 8107).

### The Pied Pipers

- ♪♪ Yes, We Have No Bananas
- ♪♪ It's Watcha Do with Watcha Got

The experienced Pipers plus a punchy

arrangement and some clever additions to the libretto can make even an old hack like *Bananas* sound noteworthy. *Watcha* gets enthusiastic, pointed handling, too, and the band work between vocals on both sides is well-done. (Capitol 15233).

### Johnny Moore's Three Blazers

- ♪ Walkin' in Circles
- ♪ Lonesome Blues

In the moderate, blues-type novelties like *Walkin'*, the Blazers change hardly anything except the words, and this lack of originality is largely responsible for the low ratings. *Lonesome* is slow blues with a jumbled-up guitar-piano first chorus. (Exclusive 1155).

### Jesse Price

- ♪♪ What's Happening?
- ♪ Mistreated

Jesse's characteristic K.C. blues singing is the principal feature of both, though as is usual with Capitol's treatment of this kind of wax, the soloist gets a very respectable background and solos to boot. *Happening* has trumpet, tenor, and piano and *Mistreated* rates a full chorus of boppish tenor. (Capitol 15245).

### Nick Delano

- ♪♪ Ab, But It Happens
- ♪♪ That's the Way It Goes

Stylewise Delano has talent aplenty, but his languid style sometimes borders on carelessness and makes him sound unsure as on *Goes*. *Happens* is a laudable side—good tune and good interpretation. (Black and White 868).

### Andy Russell

- ♪♪ Magic Is the Moonlight
- ♪♪ Anniversary Song

It would be difficult for this column ever to award more than a two-note

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rating to Andy simply because his nasal, oversweet kind of singing just doesn't register favorably. However, we freely admit that he sings gracefully and in tune and that appreciation of his work is purely a matter of taste.

If he's for you, then these sides will be welcome additions to your rack. *Magic* gets Iberianized, but *Anniversary* stays on in Americanese. (Capitol 15238).

**Arthur Godfrey**  
*Waiting at the Church*  
*Take 'Em to the Door*  
 Arthur's practiced Cockney accent is lost on the humorless lyrics of *Church*, but his natural flair for apt timing and the material to apply it to make for a more entertaining *Door*. (Columbia 38322).

**Bobby Capo**  
*Pienza Bien Lo Que Me Dices*  
*Cuando Me Quieras*  
*Arrepentido*  
*La Lo Lay*  
*Sera Posible*  
*Madrid*  
 Capo, sort of a Spanish Tito Schipa, is really a better singer than these ratings would indicate, but the quality of these sides, which were recorded in Cuba and Puerto Rico, is pretty poor

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when compared with north-of-the-border standards. They will appeal principally to the Latin-loving folk who dote on the sometimes happy, sometimes lecherous, phrasing of Cuban and Spanish music. (Secco 7003, 7005, 7001).

**Ernie Andrews**  
*Green Gin*  
*Baby, I'm Gone*  
 Ernie sings the venomous *Gin* in his Al Hibbler sort of style backed by the Clara Lewis trio. The reverse is a light blues, and his capable support comes from a Calvin Jackson group that includes Dave Barbour, Benny Carter, and several other names. (Exclusive 1292).

**The Mel-Tones**  
*Where or When*  
*White Christmas*  
 The Mel-Tones without Mel still can sing half-tone intervals and stay in tune—and do it on the first chorus of the gorgeous *When*. Their gal, or one of them, isn't quite heavy enough for a solo lead on *Christmas*, but she gets better as she goes along. This is still a fine vocal group. (Jewel G-4000).

**Herb Jeffries**  
*The Sweetheart of Sigma Chi*  
*Some Other Time*  
 Poor old *Sweetheart* gets a working over by Herb, and the lack of enthusiasm herewith is not his fault, for he sings it satisfactorily. The melodiously slow *Time* is a much clearer showcase for his abilities, and things work out better all round. (Exclusive 1236).

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**Follow Through**



Chicago—Harriet Heebner, star instrumentalist at Lake Marion, Mich., where the boss has his woody retreat, does her musical bit each season at Burrs' lodge. Mrs. Heebner, wife of a Milwaukee businessman, picked up the accordion for a gag, and to do the thing up brown, here's her photo.

**Silver Moon**  
*Your Land and My Land*  
*Desert Song Valse*  
*Molter*  
 Album rating—J J J

Romberg not only knows how to write for musicals, but he also knows how to rehearse a concert orchestra and singers like few in that specialized field of music comedy and light opera. This is a Red Seal album and a beautifully performed and recorded group of typically popular Romberg selections featuring Genevieve Rowe, Lillian Cornell, and Lawrence Brooks. (Victor album MO-1256).

**Doris Stockton**  
 Marimba Classics  
*Perpetual Motion*  
*Tico Tico*  
*The Swan*  
*Ave Maria*  
*Hora Staccato*  
*Waltz of the Flowers*  
*On Wings of Song*  
*F Major Waltz*  
 Album rating—J J

Miss Stockton of Chicago is an extremely gifted and facile artist. She executes the multi-noted novelties like *Tico, Hora, and Perpetual* particularly well, and the effect is more pleasing than some of her slower tempoed selections. Muddy recording on some sides doesn't help the inherently ill-defined tone of the marimba. Russ Case accompanies with full orchestra. (Victor album P-222).

**Al Goodman**  
*Marianna*  
*The Girl on the Prow*  
*Lover, Come Back to Me*  
*Softly, as in a Morning Sunrise*  
*One Kiss*  
*Wanting You*  
*Stout Hearted Men*  
*Try Her Out at Dances*  
 Album rating—J J  
 All tunes are from *New Moon*, and Goodman and his vocalists Earl Wrightson, Donald Dame, Frances Greer, Earl Oxford, and the Guild Choristers do these tuneful songs up not brown, but light tan. Recording is not of the best and performances are sometimes mild, as though the performers had been through the act just once too often. A neat bundle, nevertheless, for lovers of Hammerstein, Romberg and company. (Victor album K-16).

**Deep River Music**  
 Willard Robison  
*Old Folks*  
*The Devil Is Afraid of Music*  
*Deep Summer Music*  
*Move Over, Jobovab*  
*Country Boy Blues*  
*Don't Take Your Meanness*  
 Album rating—J J

Willard Robison's folksy, nostalgic down-southish style of writing and singing get full play in this here new Capitol album, with full co-operation from such Capitol stalwarts as Paul Weston and Johnny Mercer, who sings *Country and Meanness*. Robison sings most of the rest, and a vocal chorus helps the backings along. (Capitol album CC-104).

**Phillip Green**  
 Family Album of Musical Portraits  
*Salut D'Amour*  
*Elegia*  
*Cavalina*  
*Serenata*  
*Barcarolle*  
*Andantino*  
*Romance*  
*Souvenir*  
 Album Rating—J  
 Phillip Green is a young English conductor who specializes in light concert and heavy dance, BBC style. These apparently were recorded in Jolly Olde with British musicians, and while the performances are adequate for those worn out selections, a peek at the very, very commonplace styling of English music should make every complaining

**Joe Sullivan Stirs Breeze In Pittsburgh**

Pittsburgh—Joe Sullivan and his piano playing stirred up quite a breeze at Mercur's Music bar, and this week Savannah Churchill fills the bandstand beautifully. A return performance by Harry Prime will follow Savannah. The week of November 8, the Copa club will feature Frankie Yankovich's Yanks and a polka program. On November 15 the Copa expects Burl Ives, followed the November 22 by John Laenz.

**Too Hopeful**  
 A little overenthusiastic press agency had Louis Armstrong's All-Stars coming in for the *Courier's Night of Stars* on October 11, but unfortunately this never materialized. Monica Lewis visits the town for the second time, only this trip she's at Bill Green's with the Sherman Hayes band, until November 8. Charlie Ventura brings an eight-piece bop outfit into the Savoy ballroom November 5. Jackie Cain, the Chicago chirp, will head the unit on vocals.

**Negri Pulls Out**  
 Joe Negri has taken off with his own unit again, and the Hollywood Show bar really has something in his be-bop string quartet, with Pat Venaco on fiddle. Stage shows slowly are developing again in the city as the Roosevelt theater produced Elmer Day's *Harlem Holiday* on October 27 and 28, and results were great. The Syria Mosque will bring Horace Heidt and his band in November 25, with a matinee and evening performance.

—Bettelou Purvis

**Davis Replaces**

New York—Miles Davis and his quartet of boppers replaced the Stan Hasselgard unit at the Three Deuces and were set to stay on through the current engagement of Herb Jeffries.

American listener happy with what he has. This is what you used to hear from our studio orchestras of about 1930. (MGM album 29).

**Gene Kelly**  
*You're a Grand Old Flag*  
*Moonlight Bay*  
*The Daughter of Rosie O'Grady*  
*Let Yourself Go*  
*Ida! Sweet as Apple Cider*  
*Don't be New Low Down*  
 Album rating—J

Movie and music comedy star Gene Kelly undertakes to give his interpretations of George M. Cohan, George Primrose, Pat Rooney, Fred Astaire, Eddie Leonard, and Bill Robinson singing the above tunes in that order. For those in their late 40s, it may offer a measure of nostalgia but for 39s and under it proves (1) that Gene sings a little sharp and (2) he sounds like Gene Kelly. The guy can dance, though. (MGM album 30).

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HOLLYWOOD TELE-SCOPE

Bing Ready To Back TV Net In Northwest Cities

By HAL HOLLY

Hollywood—The Bing Crosby bankroll, which has backed such enterprises as a cattle ranch, a race track, a scientific research foundation, and a frozen food firm (to mention a few), is supplying the money for a new television network. First outlets are expected to be in Bing's home state of Washington, where Crosby interests have applied for licenses to operate stations in Tacoma, Spokane, and Yakima.

Bing's brother Larry, who with brother Everett is active in the business management of the Crosby affairs, made no pretense of being happy about the immediate financial future of the venture.

Larry Leery

Larry, it seems, is just not "sold" on television. Asked if Bing had any plans that would take him before the video camera in the near future, Larry replied unhesitatingly "I hope not!"

A company of radio performers who recently did a series of light opera productions is making a series of Gilbert & Sullivan operettas on 16 mm. films for television sale. First production was a streamlined version of H.M.S. Pinafore. Only instrumental accompaniment was supplied by a nonunion pianist.

Nitery Teleshow Canceled

KTLA's telecast from the Red Feather, first video show to originate in a nitery here, has been canceled—temporarily.

The beef between Feather operators, Andy Andrews and Paul Shipton, with the King Cole Trio, which started over the latter's refusal to do the video broadcast and culminated after a series of disagreements in the sudden withdrawal of the unit from the engagement, had no direct bearing on the dropping of the television tieup, it was said.

Hillman Heads TV Combo

"Roc" Hillman, guitar, recalled as one of the members of the original Jimmy Dorsey band, heads a combo which supplies the music for one of the live shows on KLAC-TV, one of the most recently established TV outlets here.

With "Roc" on the stint are Bobby Hammack, piano; Russ Klein, clarinet; Irving Adelstein, accordion, and Morty Corb, bass. Platter spinners Dick Haynes and Don Otis emcee the show, though no records are used. It's a "new talent" showcase for singers.

Adeline Hanson, gal disc twirler whose movie music session on KWIK attracts considerable attention here, also broke into television on KLAC-TV. She has a Thursday evening program in which she introduces and chats with well-known show writers.

Amateurs In

Amateur angle, which had just about died in radio, is getting heavy play in TV here, probably due to stern stand of AGVA and high rates for video performances by AGVA members (minimum of \$60 for one hour or less, plus rehearsal fees, a full week's salary extra for a performer who does a remote video show from a nitery).

Radio's Original Amateur Hour in a new Sunday evening feature on KTSL, the Don Lee-Mutual telestation here.

Capsule Comments

New York—Always a showman and a good salesman of any material, Tony Pastor rang the bell again with his hour-long show at the Paramount theater.

Opening with Indian Love Call, he romped through a string of numbers, including his vocal Maharajah of Magador and Confessin', the latter getting a big welcome hand on the first bars. The Clooney Sisters fared well, with an effective offstage intro, and work both solo and with Tony and the glee club.

The Man at the Door, by all hands, rates big. Vic Damone, the headliner, showed improvement since his last appearance here a year ago. Had much more self-confidence and stage presence, though even now the screaming and heckling bobby soxers seem to be fuddle him a bit with his speaking lines.

A novelty, Nip Nelson, also stops the show with his vocal imitations of bands and instruments, particularly his closer, a takeoff on Spike Jones' Cocktails for Two. Maybe this guy's the solution to the record ban.

New York—Marie McDonald had an opportunity to sing much more during her Roxie engagement than during her brief interlude on the Tommy Dorsey payroll several years ago.

Marie did surprisingly well in the vocal department, offering a pair of pops, but her bit with Danny Thomas, preceding the music, could have been eliminated. Too dull.

New York—The Capitol theater has taken a band switch to the society style with the booking of Nat Brandwynne to be followed by Ted Straeter.

Nat's band, consisting of five strings, three trumpets, two trombones, four rhythm, had little to do on its own, opening with a bright but not outstanding jazz version of Lover and supplying background and tamborines for the leader while he shone at the piano on Malaguena.

Otherwise, its chore was to accompany the other acts—a juggler, Buck and Bubbles, Rose Marie, and the De Marcos. Inasmuch as the De Marcos were the headliners, the choice of band leader might have been wise since the terpsichore dancers have danced to his music before.

Rose Marie, the grown-up Baby Rose Marie of radio, proved a show stopper.

Opera Star Finds Jazz 'Stimulating'

Detroit—Todd Purse, WJLB's jazz disc jockey, played host to Ferruccio Tagliavini, Pia Tassinari, and Nino Ruisi, stars of the Philadelphia La Scala. Purse was doing his afternoon show from a local music store when Ferruccio and friends made a personal appearance.

Interview was cooked up as spontaneous gag and went well despite fact that Tagliavini and wife Tassinari can speak almost no English.

Ruisi endorsed jazz wholeheartedly, adding that many opera stars found it stimulating. Occasion was not only first appearance of operatic stars on local jock show, but was interesting in that the interview was televised by rival station WJKB. Todd, surprisingly enough, is on the local opera society's board of directors.

WKMH is scheduling erstwhile maestro Bob Chester as evening disc jockey as soon as station goes full time—which should be before you read this Spitalny kids' concert fairly well-attended.

Iturbi an October sellout Wayne King's orchestra touring central and northern Michigan during late October with dates scheduled at Muskegon, Mt. Pleasant, and Saginaw among others.

Dixie Good Reason

Frank Gillis and his Dixie Five are the best reason for the existence of the Shamrock bar. The Dixiecrats, who've never heard of Thurmond, still are starring in the Tuesday night two-beat tempests at the Wyoming Showbar.

Paradise theater reopened October 15 with Duke Ellington followed by Count Basie October 22. Sarah Vaughan and Illinois Jacquet, Detroit favorites, packed the joint during their week run.

November attractions at the Paradise, each for a week, are Erskine Hawkins, Savannah Churchill and Bull Moose Jackson, Ella Fitzgerald and Ivory Joe Hunter, and Gene Ammons. In December: Buddy Johnson ork and Arnett Cobb's combo, then the Ravens with George Hudson's band and Dinah Washington.

Saginaw auditorium brought in Carmen Cavallaro November 2. Has Vaughn Monroe and troupe November 28. Flint's IMA auditorium had a Basie one-niter as relief from less-than-name-band policy. Lucky Thompson rocked the rickety Mirror ballroom in late September.

—Lou Cramton

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TELEVISION NEWS

Ex-Leader Kaye Named Video City Music Chief

New York—Merrill Kaye, for many years a society band leader but more recently a contractor, has been appointed head of all musical activities of the Video City development which Norman Rankow and his associates plan to build on Long Island. The proposed project will be operated along the lines of a Hollywood motion picture studio.

But it will be devoted to the production of films for telecasting exclusively.

Charge of Hiring

Kaye, who played bass in his days as a sideman, will be in charge of the organization and hiring of whatever men are necessary for both musical accompaniment on sound tracks and to perform in the programs.

Music continues to manifest itself as an important part of sound television production.

Though it is far below par, as compared with its use on AM broadcasting, telecasters are giving it greater play than they did a few months ago.

Two Get Top Rating

The September rating chart of Pulse,

Inc., which surveys TV program audiences, shows that two musical variety shows, both using large bands, Toast of the Town and Teasco Star Theater, held spots one and two respectively in the New York area, and four and seven in Philadelphia, being outdistanced there only by sports events.

Russ Morgan, who started the parade of dance band leaders on TV, has been followed by Enoch Light, who is conducting his ork on another look-see series.

Laine At Paramount

New York—Frankie Laine returns to the Paramount theater stage today (3) for his annual visit. Connie Haines shares the billing, with Jerry Wald as the orchestral attraction.

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Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hvd—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Glavin); FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; McC—McConkey Music Corp., 1619 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ozley, 8648 Sunset Blvd., Hvd.; WMA—William Morris Agency, RKO Bldg., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; RMA—Rag Marshall Agency, 871 Sunset Blvd., Hvd.

Abbey, Ray (Bowl) Cleveland, b
Adrian, Mel (Club Massillon) Canton, O.,
Anthony, Ray (Palace) Youngstown, O.,
Out 11/3, t
Banks, Dave (The Pit) Jackson, Tenn.,
Bardo, Bill (Club Royale) Savannah, Ga.,
Barnet, Charlie (On Tour) MCA
Barrow, Blue (Tavern-on-the-Green) NYC,
Out 11/9, r
Basic, Count (On Tour) WMA
Beckner, Denny (Plantation Club) Hous-
ton, Out 11/4, nc
Benedict, Gardner (On Tour) GAC
Beneke, Tex (On Tour) GAC
Bennett, Larry (Albion) Asbury Park,
N. J., h
Berkey, Bob (Musie Box) Omaha, Neb.,
Out 11/8, nc
Bishop, Billy (Carnival) Minneapolis, Out
11/24, nc
Blue, Bobby (Crystal Inn) Bakersfield,
Calif., nc
Bolon, Vaughn (N.C.O.) Fort Riley,
Kans., Out 12/31
Bothie, Russ (Lions-Milford) Chicago, b
Brandwynne, Nat (Capitol) NYC, t
Burkhardt, Jay (Show Boat) Milwaukee
11/11-24, nc
Busse, Henry (Lookout House) Coving-
ton, Ky., Out 11/7, nc
Byrns, Bobby (On Tour) WMA
Calloway, Cab (Club Moderne) Long
Beach, Calif., Out 11/9, nc
Carle, Frankie (On Tour) GAC
Clancy, Lon (Piazza Terrace) Montgomery,
Ala., nc
Claridge, Gay (Muehlebach) Kansas City,
Mo., 11/10-30, h
Clarke, Buddy (Mount Royal) Montreal, h
Clinton, Larry (On Tour) GAC
Coleman, Emil (Beverly) New Orleans,
Out 12/8, cc
Colium, Bob (Sunnyside) Long Island,
N. Y., h
Comfort, Earl (Rita-Carlton) NYC, h
Contra, Eric (Capital City) Jubal Atlanta,
Ga., nc
Courtney, Del (Trianon) Chicago, Out 11/8,
h
Cotter, Tommy (Hi-Hat) Lowell, Mass., nc
Crawford, Harvey (Melody Mill) Chicag-
o, b
Daw, Freddie (Jewel Box) Miami, Fla.,
Out 11/1, nc
De Vito, Buddy (Martinique) Chicago, r
Dildine, Dick (Texas) Ft. Worth, h
Dunahue, Al (Totem Pole) Auburndale,
Fla., h
Duffy, Jimmy (Club 86) Syracuse, N. Y.,
Out 11/7, nc
Drake, Charles (Westwood) Little Rock,
Ark.
Duffy, George (Stalder) Boston, h
Dunham, Sonny (Roosevelt) New Orleans,
Out 11/2, h (Lackland Air Base) San
Antonio, 11/5-11; (Plantation) Houston,
11/12-18, nc
D'Varga (Mocambo) Hollywood, nc
Eberle, Ray (Korakas Club) Washington,
D. C., Out 11/5, nc
Elgart, Les (On Tour) WMA
Ellington, Duke (Clic) Philadelphia,
11/22-28, nc
Elyan, Jimmy (Paramount club) Centralin,
Ill., Out 11/26, nc
Featherstone, Jimmy (Bismarck) Chicago,
Out 11/16, h
Ferguson, Danny (Casa Blanca) Waco,
Tex., Out 11/6, nc; (Washington-Yor-
re) Shreveport, La., 11/8-1/1, h
Fields, Shep (Capitol) NYC, 11/12-12, t
Foster, Chuck (Roosevelt) New Orleans,
11/8-12/16, h
Fulton, Jack (Chicago) Chicago, t
Garber, Jan (Biltmore) L.A., h
Gillespie, Dixie (Royal Roost) NYC, nc
Glidden, Jerry (Radison) Minneapolis, h
Gomes, Albert (Benjamin Franklin) Phil-
adelphia, h
Gonsmart, Cesar (Park Plaza) St. Louis,
h
Gray, Chauncey (El Morocco) NYC, nc
Greig, Wayne (Lake Club) Springfield,
Ill., Out 11/4, nc; (Bill Green's Casino)
Pittsburgh, 11/8-12/4
Hampton, Lionel (On Tour) ABC
Harpa, Dary (On Tour) GAC
Harris, Ken (Heidelberg) Jackson, Miss., h
Hawkins, Erskine (Paradise) Detroit,
11/12-18, t
Haynes, Eric (Colgate Auditorium) Jersey
City, N. J., Out, 6/27/48, b
Heldt, Horace (Phil Morris Show) NBC
Herbeck, Ray (Muehlebach) Kansas City,
Mo., Out 11/9, h
Herman, Woody (Royal Roost) NYC, Out
11/24, nc
Horne, Richard (Biltmore) NYC, h
Hisey, Buddy (On Tour) GAC
Howard, Eddy (Aragon) Chicago, Out
11/7, h (Chase) St. Louis, 11/12-12, h
Hummel, Bill (South of the Border Club)
St. Francisville, Miss., Out 11/26, nc
Jahns, Al (Dragon Grill) Corpus Christi,
Tex., nc
James, Harry (On Tour)
Jones, Spike (Coca Cola Show) CBS
Jurgens, Dick (Claremont) Berkeley, Calif.,
Out 1/30, h
Kenton, Stan (Clic) Philadelphia, Out
11/7, nc
Kerns, Jack (Chi Chi) Riverside, Calif.
King, Rickey (Red Fox) Lynn, Mass., nc
Krups, Gene (On Tour) MCA
Land, Jules (Ambassador) NYC, h
Lanning, Joby (Sunset Club) Mt. Vernon,
O., Out 1/1, nc
LaSalle, Dick (Fairmont) San Francisco, h
Laster, Fon (El Morocco) Cairo, Ill., nc
Lawrence, Elliot (On Tour) GAC
Lewis, Ted (Latin Quarter) Boston, 11/14-
18, h
Lombardo, Guy (Roosevelt) NYC, Out 12/
26, h
Lombardo, Victor (Edgewater Beach) Chic-
ago, Out 11/18, h
Long, Johnny (On Tour) GAC
Lopez, Vincent (Taft) NYC, h
Marino, Al (Nixon) Pittsburgh, nc
Martin, Dave (Cafe Society) NYC, nc
Martin, Freddy (Ambassador) L. A., h
Martin, Johnny (East Lake) Atlanta, Ga.,
Out 12/1, cc
Mastara, Frankie (Stevens) Chicago, h
McCune, Bill (Astor) NYC, h
McIntire, Lani (Lexington) NYC, h
McIntyre, Hal (On Tour) WMA
McKinley, Ray (New Yorker) NYC, h
McShane, Jimmy (Vikings) Chicago, Fri.
A Sun, h
McVea, Jack (Swing Club) San Francisco,
nc
Miller, Bob (Baker) Dallas, Out 11/6, h;
(Stalder) Detroit, 11/8-12/18, h
Miller, Freddy (Donohue's) Mountain
View, N. J.
Monroe, Vaughn (Strand) NYC, Out 11/
18, t
Monte, Mark (St. Moritz) NYC, h
Moore, PH (Billy Berg's) Los Angeles,
In 11/4, nc
Morales, Eay (Ebony) NYC, nc
Morales, Noro (China Doll) NYC, Out
11/17, nc
Morgan, Russ (Biltmore) NYC, h
Mullan, Bill (Belvedere) San Diego, Calif.,
nc
Oliver, Eddie (Ambassador) Los Angeles,
Out 11/17, h
Olson, Jack (Vogue Terrace) McKeesport,
Pa., nc
Orlando, Don (Mayo) Tulsa, h
Overend, Al (Skyline) Billings, Mont., nc
Pablo, Don (Palm Beach) Detroit, r
Pannell, Bill (Californian) Fresno, Calif.,
nc
Petti, Emile (Stalder) Detroit, Out 11/24,
h
Phillips, Teddy (Trianon) Chicago, 11/9,
h
Pierre, Al (Lyons) Seattle, h
Pillado, Jose (Hialeah) Atlantic City, nc
Proctor, Ralph (Officers Club) U. S. N.,
Ampb. Base, Little Creek, Va.
Pruden, Hal (Flamingo) Las Vegas, h
Raneh, Harry (Village Barn) NYC, nc
Raskala, Al (Tom Brennan's) Hollywood,
h
Reichman, Joe (On Tour) MCA
Reisman, Leo (Plaza) NYC, h
Reseter, Eddie (Ivanhoe) Newark, N. J., b
Rey, Alvin (On Tour) GAC
Reyes, Emilio (Sherry) Chicago, h
Rich, Buddy (Avalon) NYC, Out 11/4, b
Robinson, Gene (Blue Room) Balboa,
Calif., nc
Rogers, Eddy (Last Frontier) Las Vegas,
Out 11/4, h
Rotgers, Ralph (Tavern-on-the-Green)
NYC, r
Ruhl, Warney (Jefferson) St. Louis, Out
12/17, h; (Cleveland) Cleveland, In 12/
23, h
Ruoso, Bill (Via Logo) Chicago, Fridays, b
Sacraas (Ebony) NYC, nc
Sands, Carl (Oriental) Chicago, Out 12/
21, h
Saunders, Milton (Hollywood) West End,
N. J., h
Saunders, Red (De Lisa) Chicago, nc
Schenk, Frankie (On Tour) Brumitt Agcy.
Selby, Chuck (Deahler-Wallick) Columbus,
O., Out 11/27, h
Smith, Van (Pierre) NYC, h
Snyder, Bill (Balinese Room) Galveston,
Tex., h
Spivak, Charlie (On Tour) WMA
Stokes, Hal (Mayflower) Houma, La., nc
Stone, Eddie (Belmont-Plaza) NYC, h
Strong, Benny (Stevens) Chicago, Out 11/
18, h
Stuart, Nick (Schroeder) Milwaukee, 11/
16-12/6, h
Sullivan, John (Oasis) New Orleans, nc
Tappero, Tappy (It Club) El Cerreto,
Calif., nc
Thornhill, Claude (On Tour) WMA
Trace, Al (Blackhawk) Chicago, Out 11/
15, r
Valdes, Miruelito (Chase) St. Louis, h
Van, Garwood (St. Anthony) San An-
tonio, h
Vincen, Victor (Thunderbird) Las Vegas,
Out 11/22, h
Wald, Jerry (Paramount) NYC, 11/8-23, t
Waldman, Herman (Adolphus) Dallas, h
Wall, Mickey (Brooklyn) Montreal, h
Waner, Art (Leon & Eddie's) NYC, nc
Waples, Buddy (Jefferson) St. Louis, h
Warren, Bill (Continental) Kansas City, h
Wasson, Hal (Riviera) Corpus Christi, nc
Woods, Ted (Aragon) Ocean Park, Calif.,
Out 11/18, h
Welk, Lawrence (Palladium) L. A., Out
11/21, b
Wells, Ran (Robert Driscoll) Corpus Chris-
ti, Tex., 11/15-12/26, h
Williams, Griff (Palmer House) Chicago, h
Williams, Paul (Three Tower Inn) Somer-
ville, N. J., 11/9-14
Wolner, Dick (Phillip's) Hot Springs,
Ark., h
Yankovic, Frank (Village Barn) NYC, nc
Young, Glenn (Stalder) St. Louis, h
Zarnow, Ralph (KBCB) Des Moines, Ia.

Funsters Quartet (Augie's) Minneapolis,
nc
Gilbert, Jerry (Elms) Excelsior Springs,
Mo., h
Gonzales, Leon (Ralph's) Chicago, cl
Grant Trio, Jack (Town House) Utica,
N. Y.
Gray, Phil (Turnpike) Hempstead, L. I.,
nc
Green, Buddy (Hamilton) Hagerstown,
Md., h
Grover, Buddy (Jimmy's Glass Bar)
Wilkes-Barre, Pa., d
Harding, Buster (Ebony) NYC, nc
Harold, Lou (Bal-Tabarin) NYC, nc
Harrison, Casa (Wardman Park) Wash-
ington, D. C., h
Hayes, Edgar (Cricklet Club) Los Angeles,
Out 11/18, nc
Herron, Joe (Piazza) NYC, h
Herth, Milt (Syracuse) Syracuse, N. Y., h
Hunt, Pee Wee (Oriental) Chicago, 11/4-
10, t
Ingle, Red (Zamboanga) L. A., nc
Ink Spots (Chicago) Chicago, 11/5-18, t
Jack & the Beanstalks (Park Plaza) St.
Louis, h
Jackson, Bull Moose (Paradise) Detroit,
Out 11/4, t
Jackson, Clarence (Glass Hat) Boston, nc
Jacquet, Illinois (Paradise) Detroit, 11/5-
11, t
Johnson, Bill (Say When) San Francisco,
Out 11/8, nc
Jordan, Louis (On Tour) GAC
Kent, Peter (New Yorker) NYC, h
Kyle Quartette, Billy (Village Grove) NYC,
nc
Larkin Trio, Ella (Blue Angel) NYC, nc
Layne, Lesae (Cosy Corner) Staten Island,
N. Y., cl
Lewis, Sabby (Ebony) NYC, Out 11/11, nc
Malin, Norm and the Melo-Men (Club
House) Los Angeles
Martin, Dave (Cafe Society) NYC, nc
Melodira (Marina) Miami, r
Miller Quintet, Sonny (Traymore) Atlan-
tic City, h
Mooney Quartet, Joe (Tallapin) Chicago,
nc
Moore Trio, Larry (San Juan) Miami, r
Moore's Three Blazers, Johnny (On Tour)
WMA
Morgan, Loumel (Village Vanguard) NYC,
nc
Mueller, Dutch (Spaw) Nokomis, Ill., nc
Musil-Cats (Club 11) Waukegan, Ill., nc
Napoleon Trio, Teddy (Hickory Log)
NYC, nc
Neer, Gene (Windmill) Natchez, Miss.,
nc
Nichols, Red (Hangover) L.A., nc
Noteables (Rocket club) Chicago, cl
Otis Trio, Hal (Towne Room) Milwau-
kee, nc
Panchito (Versailles) NYC, nc
Pardee, Clinton (Village Barn) Augusta,
Ga., nc
Paris, Norman (Ruban Bleu) NYC, nc
Peco, Santo (Treagle's Dreamland) New
Orleans, nc
Pingers Quartet, Frank (Palm Gardens)
Wilmington, Del., nc
Plaza Quintet (81 Club) Austin, Tex., nc
Ray Quartet, Johnny (Dugout) Oak Tree,
N. Y., rh
Red Caps (Larry Potter's Supper Club)
Hollywood, nc
Rocco Trio, Buddy (Cavalier) Virginia
Beach, h
Rogers, Lenny (Broadway Hofbrau) NYC,
nc
Rogers Trio, Don (Mermaid) L.A., cl
Rose, Hillary (Diamond Mirror) Lawren-
ce, Mass., nc
Roth Trio, Don (Continental) Kansas City,
Mo., h
Savage Quartet, Johnny (Ranch Inn)
Elko, Nev., h
Schneider Trio, Jerry (Central) Alden,
N. Y., h
Shaw, Milt (St. Regis) NYC, h
Silhouettes (Flamingo) Las Vegas, h
Smith Trio, Floyd (DusSable) Chicago, h
Smoothies (Park Central) NYC, h
Spanier, Murgay (Blue Note) Chicago,
Out 11/17, nc
Three Brown Buddies (Club Moderne)
Chicago, nc
Three Cats & a Kitten (Unique) Milwau-
kee, cl
Three Men of Note (Mayfair) Yatesville,
Pa., nc
Three Strings (Dome) Chicago, cl
Three Suns (Astor) NYC, h
Townamen, Don Fieldings' (Bowman's)
Aurora, Ill., nc
Townamen Trio (Club Congo) Salem, Ore.,
nc
Trio Clox (Argyle) Chicago, cl
Tunemixers (Theater Club) Oakland, Calif.,
nc
Tune Toppers (Capitol) Chicago, cl
Turney, Morris (Bluebird) Youngstown,
O., nc
Ventura, Charlie (Royal) Baltimore, Out
11/4, t; (Blue Note) Chicago 11/8-12/5,
nc
Virtuoso Trio (Ciro's & Palumbo's) Phila-
delphia, nc
Vonne Vere Trio (Sky Club) Battle Creek,
Mich., nc
We Three Trio (Wisconsin) Milwaukee, h
Wiggins, Eddie (Riviera) Chicago, cl
Wilson, Dick (Coo Rouge) NYC, nc
Wiley Trio, Larry (Continental) Kansas
City, h
Windhurst, Johnny (Jazz Ltd.) Chicago,
nc
Young, Lester (Cafe Tijuana) Cleveland,
11/11-17, r; (Royal Roost) NYC, In
11/26, nc
Zarin, Michael (Waldorf-Astoria) NYC, h

Combos

Abbey Trio, Leon (Harry's Show Lounge)
Chicago, cl
Aristocrats (Danny's) Cincinnati, Out
1/1/49, cl
Armstrong, Louis (Howard) Washington,
D. C., 11/5-11, t; (Royal) Baltimore,
11/12-18, t; (Apollo) NYC, 11/19-25, t;
(Blue Note) Chicago, 12/6-1/10, nc
Arturos, Arturo (Crest) NYC, nc
Arzo, Pepito (St. Regis) NYC, h
Arvin Trio, Mel (Music Box) Minneap-
olis, nc
Bal-Blue Three (El Capitan) Eugene, Ore.,
nc
Bechet, Sidney (Jimmy Ryan's) NYC, nc
Borr, Mischa (Waldorf-Astoria) NYC, h
Boyd, Don (Holiday Inn) Fishing, L. I.,
nc
Brenner Trio, Flip (Casa Madrid) Hyan-
tis, Mass., nc
Broome, Dixie (Blue Spruce) Colorado
Springs, Colo., r
Brown, Hillard (Club Sues) Chicago, nc
Burns, Larry (Mete's Gardens) Croton-on-
Hudson, N. Y., r
Burton Trio, Joe (Royal Room) Holly-
wood, nc
Butterfield, Billy (New Yorker) NYC, h
Carroll, Bob (Crossroads Inn) Miles City,
Mont., Out 1/16, nc
Castellanos, Al (Belmont Plaza) NYC, h
Cavanaugh Trio, Page (Dome) Minneap-
olis, h
Christensen Trio, Chris (Beverly Hills)
Newport, Ky., cc
Cody-Deems (Crown Propeller) Chicago,
nc
Cola, Johnny (Sky-Vu) Dallas, Tex., nc
Coker, Pupi (Chelsea Atlantic City), h
Conn, Irving (Savoy Plaza) NYC, h
Corber, Gene (Don's) Danville, Ill., r
Core Trio, Doc (College Inn) Dayton, nc
Curbelo, Jose (Rio Cabana) Chicago, nc
Duffy-Dills (Frolles) Minneapolis, nc
Dally, Pete (Eddie Spivak's) Hollywood, nc
Dante Trio (Club 86) Geneva, N. Y., nc
Davis, Johnny Seat (Dome) Minneapolis,
In 11/22, nc
Davis, Tiny (Blue Heaven) Chicago, Out
11/5, cl
Debutones (Ring Club) Missoula, Mont., nc
De Carlo Trio, Jimmy (Club Granada)
Miami, nc
Decker Trio, Chip (Mede's Log Cabin) Re-
vere, Mass., nc
Dell Trio (Piccadilly) NYC, h
Delta Rhythm Boys (Blue Angel) NYC, nc
Denzler, John (Stroudsmoor) Stroudsburg,
Pa., h
De Paris, Wilbur (Child's) NYC, nc
Downs Trio, Evelyn (Ringside) NYC, nc
Duroso, Michael (Copacabana) NYC, nc
Eposito, Nick (Stage Door) Milwaukee, nc
Evans, Doc (Bee Hive) Chicago, nc
Filane's Chordtones (Cavendish) Montreal,
nc
Foster, Len (Strata) Martin, Tenn., nc
Four Coasters (Towa House) Reno, Nev.,
nc
Four Jokers (Tally-Ho) Avalon, Catalina
Is., nc
Four Music Makers (Chelsea) Atlantic
City, h
Four Notes of Rhythm (Duffy's) Nantack-
et Beach, Mass., nc
Four Shades of Rhythm (Woody's) Cleve-
land, cl
Four Sharps (Bambu Hut) Ontario, Calif.,
nc
Four Top Hatters (Park Central) NYC, h
Four Tunes (Apollo) NYC, 11/12-18, t
Four Varitones (Frenchy's) Okauhee,
Wis., cl

Singles
Ammons, Albert (Bee Hive) Chicago, nc
Boyd, Carroll (Encore) NYC, nc
Brooks, Stella (Parquet) NYC, nc
Carless, Dorothy (Cafe James) NYC, nc
Carroll, Barbara (Lenox) NYC, cl
Churchill, Savannah (On Tour) MG
Cook, Harold (Drake) NYC, Sunday, h
Craist, Tony (Spivy's Roof) NYC, nc
Crooley, Les (Drake) NYC, h
Davis, Charlie (Doll House) Hollywood, nc
Douglas, Michael (Bar of Music) Holly-
wood, nc
Drake, Blue (London Chop House) Det-
roit, nc
Drew, Charley (Taft) NYC, h
Duncan, Hank (Nick's) NYC, nc
Eckstine, Billy (Blue Note) Chicago, 11/8-
12/5, nc
Fitzgerald, Ella (London Tour) MG
Gant, Cecil (Manhattan) Newport, Ky., nc
Gershwin, Judy (Ruban Bleu) NYC, nc
Haines, Connie (Paramount) NYC, 11/8-
23, h
Harden, Harry (Armando's) NYC, nc
Hill, Chippie (Jimmy Ryan's) NYC, nc
Howard, Bart (Tony Soma's) NYC, nc
Horne, Lena (Copacabana) NYC, nc
Jackson, Calvin (Cafe Society) NYC, nc
Jeffries, Herb (Three Deuces) NYC, Out
11/24, nc
Laine, Frankie (Paramount) NYC, 11/8-
23, t
Lee, Julia (Milton's) Kansas City, nc
Leslie, Jean (Bradley's) NYC, nc
Lutcher, Nellie (Cafe Society) NYC, nc
Lyman, Tommy (Leslie House) NYC, Out
11/15, nc
Mann, Peggy (Casbah) L.A., nc
McNally, Mary (Tony's Trouville) NYC,
nc
Mercer, Mabel (Tony Soma's) NYC, nc
O'Day, Anita (Rag Doll) Chicago, nc
Paterno, Beverly (Coo Rouge) NYC, nc
Pearce, Johnny (Henry Hudson) NYC, h
Read, Kemp (Lindsey) Lincoln, R. I., r
Remaley, Sally (Crescentmoor) Hobart, Ind.,
Out 12/1, nc
Rickson, George (Gamecock) NYC, r
Robbins, June (Pierre) NYC, h
Ross, Dorothy (Bazatelle) NYC, nc
Russell, Andy (On Tour) WMA
Knyall, George (Barbizon Plaza) NYC, h
Shearing, George (Three Deuces) NYC, nc
Smya, Sylvia (Cinderella) NYC, nc
Starr, Kay (Faiomar) Vancouver, B. C.,
Out 11/7, nc
Steele, Eddie (Cerutti) NYC, nc
Steele, Roger (London Chop House) Det-
roit, nc
Stevens, Garry (New Kenmore) Albany,
N. Y., h
Sullivan, Maxine (Penthouse) NYC, nc
Sutton, Ralph (Condor's) NYC, nc
Tait, Norene (Little Casino) NYC, nc
Thaler, Jacques (Armando's) NYC, nc
Thompson, Johnny (Penthouse) NYC, nc
Torme, Mel (Town Casino) Buffalo, Out
11/7, nc; (Show Boat) Milwaukee, 11/
11-24, nc; (Chase) St. Louis, 11/28-12/
2, h
Vaughan, Sarah (Paradise) Detroit, 11/5-
11, t
Walter, Cy (Drake) NYC, h
Webb, Jilla (Village Vanguard) NYC, nc
Walzer, Oscar (Penthouse) NYC, nc

Cole Captures Ciro's Completely



Hollywood—Nat (King) Cole and his bride, the former Marie Ellington, in a post-honeymoon photo taken at Ciro's here. The Cole trio had to get back to work, and the seven encores called for after the second show opening night showed that it was appreciated.

Detroit's Wyoming Boasts Dixie



Detroit—Still the surest bet for seekers of the "true jazz" Tuesday nights at the Wyoming Showbar, Frank Gillis and his Dixieland Five are playing the tunes popularized by the ODJB, NORK, and Memphis Five to the evident satisfaction of fanatic regulars and an increasing number of new two-beat devotees. Gillis plays piano; Andy Bartha, corner; Eph Kelley, clarinet; Al Jenkins, trombone, and Mickey Steinke, drums.

# BEATS AND OFFBEATS

By ALAN ABEL

Columbus, Ohio—Are rudiments necessary in swing drumming? Many swing drummers ask this, and many claim that they aren't—"I never HAVE to use rudiments," or, "They're for long-hair drummers." Nevertheless, a drummer can't help but use the rudiments, just as a pianist can't help but call upon the scales in actual playing. For instance, on your last 16-measure drum solo you probably unconsciously played a *flam paradiddle*-diddle.

Two unfortunate situations exist among jazz and swing drummers today. They are playing rudiments galore and not realizing it. They never take the time to explore these 26 rudiments. They thereby are robbing themselves of a facility to play more securely and with more relaxation. In addition, new avenues will be opened to show a wealth of ideas and rhythmic patterns behind soloists and in ensembles.

Alan Abel's column on drumming will appear monthly in Down Beat. Abel is assistant director of the All Ohio Boys' band in Columbus, Ohio.

taste will put you far ahead of the drummer who is content to "get inspired, and then beat out the rhythms the way I feel them."

Go over each rudiment each day, and at the end of six weeks, your over-all stamina, speed, and cleaner drumming should be evident. Example I shows two rudiments in pure form and then how they might be applied as a "lift" behind an instrumental solo:

## Single Paradiddle, as learned:

## MEDIUM BOUNCE TEMPO

Single Paradiddle, as applied to Dance Drumming:

## Single Ratamacue, as learned:

## MEDIUM BOUNCE TEMPO

Single Ratamacue, as applied to Dance Drumming:

E. D. asks what would be a good by Moe Lemen (ex-Thornhill): rumba beat. We prefer the one used

## II RHUMBA BEAT

Observe sticking

F. R. asks what size snare drum should be used for dance drumming. We've heard some 6x14 drums that sound better than 5x14 and vice versa. Generally, you should have a drum that has a crisp tone—5 1/2 x 14 is a good size. How can I keep from rushing the beat with my dance band, asks C. M. Try practicing on closed cymbal and bass drum an hour a day with a metronome at different tempos.

Don't use recordings for this. After setting metronome, maintain your rhythm but stop the metronome for a few measures. Then turn it on again to hear if your rhythm has kept a steady beat. If any reader has a question, please address letter to Alan Abel, 32 15th avenue, Columbus, Ohio.

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# Capsule Comments

New York—One of the most pleasant band shows to hit the local boards was presented by Johnny Long in his brief run at the Strand theater. Long has built himself an organization with a load of variety, and used the talents of his sidemen and singers to excellent advantage in staging and routing his numbers. Effective use of

his horn tooters for section bits down front and an almost continuous parade of singers, who remain onstage throughout the 50-minute show, to and from mikes, breaks up the sometimes monotonous picture of a large band merely sitting and playing.

The Beachcombers, Long's vocal group, score heavily, particularly with an entertaining hula dance bit on darkened stage with luminous grass skirts. Junie Mays gets two feature spots at the piano. The show doesn't lay 'em in the aisles, but it sure keeps 'em happy throughout. Long has developed into a good theater bet for anybody's circuit. —JEG

high. It sounds best in its middle register. C.H.T. of Macon, Ga., wants to know how to voice five-part vocal groups so they get the sound of the Pied Pipers, Modernaires, etc. Very easy... You write a regular four-part chord in close harmony and double the melody an octave lower. F.N. of Yorkshire, England, has a band with two trumpets and two trombones. His problem is how to write high brass parts but keep the trombone in a fairly comfortable register. There is only one way to do that, and it is to open the harmony and don't be afraid to spread it out. You can solidify the chord by adding the saxes. In answer to at least 20 questions—yes, Sy still is arranging for Tommy Dorsey. But he did NOT do the arrangement on *Let Me Call You Sweetheart*; it was done by Billy Moore. We appreciate all your inquiries, and are doing our best to answer them either through the column or by personal reply. Our parting thought: Write important brass figures in the drum part so the drummer can catch them with the brass section. Don't forget the self-addressed, stamped envelope for personal replies. The address is Sy Oliver—Dick Jacobs, 1619 Broadway, New York, 19, N. Y.

# ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—The session on bass parts in the last issue took up all our space so we'll answer questions this time. C. N. of Frankfurt, N. Y., has a combo consisting of trumpet, tenor, electric guitar, and drums. His problem is to get a special effect. As we see it, the basic problem is to keep some sort of rhythm going, and this must be done by the use of the guitar. The trumpet and tenor can be used in unison or harmony. When giving the guitar a solo, we suggest giving the trumpet and tenor a sustained or riff background.



Sy Dick

R. B. of Minneapolis wants to know how to harmonize nonchordal tones in the measure. There are several satisfactory methods, but if you want to play safe, use diminished seventh chords to harmonize these nonchordal tones.

R. R. of Old Lyme, Conn., wants information on using a French horn in sustained passages. What instruments does it blend with? The French horn is very flexible. It can be used with saxes, clarinets, woodwinds, trumpets, trombones, or any combination. It will sound okay on the top, middle, or bottom of the chord. However, make certain that you don't write the horn too low or

## Pass, Brother

Vancouver, B. C.—During Charlie Barnet's one-niter here, a few teen-agers began to question the musicians. One lad began stinging questions about personnel: "Is Clark Terry with you?" "No, he left us earlier," replied one of the sidemen. "Is Jimmy Nottingham here?" "No, I replaced him," came the reply from Lammar Wright. "Oh, you're all right then."

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## Mercury Buys Out Majestic Records

Chicago—Mercury records recently bought the assets of the Majestic Record corporation at a reported price of \$142,000. This included 106 masters on Eddy Howard, plus masters on such others as Louis Prima, Rose Murphy, the Three Suns, and Ray McKinley. In addition, Mercury got the Majestic pressing plants in Newark, N. J., and Burbank, Calif. Mercury now will release all new records under its own label.

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### Records:

Tempo records has opened a NYC branch at 728 Tenth avenue. . . The New York office of Apollo records has taken over distribution of Bandwagon, Gotham, 20th Century, Mero, Picture-tone, Embassy, and Gem records. Apollo has signed the Indiana Record Distributing corporation at Anderson to handle its discs in that state.

King records, specialists in hillbilly and race discs, enters the pop field with the purchase of the master and release of the Galli Sisters records, the first being *Just for Me*. . . Jeri Sullivan's Signature recording of *Dream House* was selected by the Michigan coin ops as their record of the month for October.

### Management:

Edwin H. Morris company closed its Chicago office, throwing two more pluggers, Vic Duncan and Earl Hayden, out of work. . . Elmore White has joined Henry Spitzer's new publishing house as chief aid to Spitzer. . . Sammy Cahn and Julie Styne have concluded their song writing partnership. Milt Tarloff, prewar manager of Toledo's Trianon ballroom, has taken over the operation of that spot. . . Pluggers Jack Spina switched from Leeds music to the Words & Music staff at Radio City. . . William R. Hill, eastern regional sales manager of Capitol records, has been promoted to the post of overall executive in charge of the New York office. He'll continue handling his sales management duties as well.

Frank Hanshaw, who has had charge of GAC's Cincinnati office, resigned and returned to New York where he will open his own office. Joe Higgins replaces him. . . Bob Scheuing, former promotion manager for Carl Fischer, and Sid Fietelberg, theatrical attorney in Hymie Bushel's office, have taken over the Carl Fischer recording studios to start their own disc business.

### Locations:

Blimp Blank, "the five by five trumpeter," and his Celler Song Sellers have opened at New York's Playgoers club to handle the orchestral chores. For the second year Johnny Martin's band has opened at East Lake Country club through January, 1949. Band has four reeds, two brass, three rhythm. Singer is Claire Davis.

### Personnels:

The Ted Bartel band, signed to play at the New York football Yankees' local game, boasts several sidemen from top name bands. Lineup consists of Tony Faso, Tony Tortomas, Tony Sanso, Pete Gentile and Frank Cambria, trumpets; Billy Pritchard, Andy Russo and William Anderson, trombones; Artie Friedman, George Koenig and Ernie Morrow, altos; Jack Herzberg, Pat Marro and Leo De Betta, tenors; Al Savarese, baritone; Al Sidell, Ray Michaels,

drums; Joe Geneli, guitar; Harry Clark, bass; Marty Ravato, accordion, and Joe Tarto, tuba.

Guitar chair with Skitch Henderson, vacated by Sam Herman, now filled by Danny Gregua. Eddy Zandy, jazz trumpet, is another recent addition to the Henderson crew. . . Terry Gibbs, vibes, joined Woody Herman after Jimmy Raney, guitar, left to join the Al Haig trio. . . Harry Poole, alto and clarinet, left the Ray Eberle band.

Mel Zelnick, former Benny Goodman drummer, replaced Harry Jaeger with the George Paxton org. . . Ray Wright left Tex Beneke's trombone section to study at Juilliard. Jack Steel, jazz trumpet, left to enroll at Pasadena Dramatic school. . . Lou Chester replaced George Shaw on bass with Russ Morgan.

Marshall Hawk, formerly with Donahue, Butterfield, and Byrne, replaced Billy Hearn in Tommy Dorsey's trombone section. . . Four Steps of Jive, at the Chicago Sky club, are bassist Benny Calloway, guitarist Eddie Johnson, bongo drummer Frank Ransom, and pianist Minnie Whitlock. . . In the George De Carl band, at the same spot, are Grace Strong, piano; Val Carson, drums; Wally Moran, tenor; Harold Maus, tenor; Joe Sudway, trombone; Tad Sparks, bass. Leader plays trumpet, sings.

With Alvino Rey at the China Doll in Chicago were Dave Bowman, Bob Van Bergen, Dexter Culbertson, trumpets; Will Sudmeyer, Harvey Jones, trombones; Larry Ferguson, lead alto; Jack Guthrie, second alto; Steve Novasso, baritone; Stewart Anderson, tenor; Vincent Salerno, piano; Ben Weber, drums; and Dick Naivison, bass. Singers are Jimmy Joyce and Betty Bennett.

Playing in the Blue Dixie band in and around Lancaster, Pa., are "Snowball" Dorwart, tenor, clarinet; Len Matroni, alto, clarinet; Harry Hagen, drummer; Johnny Zug, trumpet; Romy Meyers, trombone, and Joy Berlet, piano. Joy and Matroni also sing. . . Sandy Block took over for Bill Lolotte, bass, in Jerry Wald's band. . . Personnel of the new Tommy Dorsey vocal group, which the leader brought in from Canada to preem at the Hotel Pennsylvania, consists of Barby Barbeaneau, Babs Masker, George Deane, Jack Duffy, and Tommy Hearn.

Mike Glass, former Claude Thornhill French horn player, left the pit band of the Broadway musical, *Annie Get Your Gun*, to join the violin section of the Dallas symphony orchestra.

Billy Miles trio at the Oasis, Brooklyn, has the leader on alto and baritone sax; Bobby Pratt, piano, and Eddie Quinn, drums. . . Al Bandini, guitar and trumpet; Jack Medoff, piano, and Andy Napoleon, drums, comprise the trio at Pastor's, Greenwich Village spot. . . The Den, Queens, Long Island, featured the Ray Eckstrand combo with Eckstrand on alto sax and clarinet; Red Drootin, drums, and Lou Stein and Nelson Brodbeck, piano.

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# DOWN BEAT



## 12th Annual 'Beat' Band Poll Opens

(See Pages 1, 10, 16)



## Hollywood Clubs Fight For Names

(See Page 9)



## Bing Mulls TV Network

(See Page 20)



On The Cover  
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