

U.S. OK Waited On Disc Ban End

DOWN BEAT

VOL. 15—NO. 23

CHICAGO, NOVEMBER 17, 1948

(Copyright, 1948, Down Beat Publishing Co.)

'Learn Everything-- Rudiments On Up! Dizzy Warns Kids

By JACK EGAN

New York—Dizzy's in a dither. Not that he's worried about anything personal. Or his band, for that matter. Things are going along fine, better than ever. It's the future that concerns Professor Gillespie. "Too many people take this bop rage as a lark," means the Diz. "Sure, it's creating a lot of excitement. There's a lot of publicity about it and it's doing us lots of good at the box office. But too many kids studying music are letting it blind them.

"Some other leaders have pointed out the same thing. If the kids get so hip they frown on everything that isn't out-and-out bop, we're going to wind up with a sad bunch of musicians ten years from now.

"They have to learn all the rudiments, just as the rest of us did. When I was growing up, all I wanted to play was swing, but I had to learn the other stuff, too. It's a good thing for Dizzy Gillespie and his present position that I did.

"Eldridge was my boy. All I ever did was try to play like him, but I never quite made it. I'd get all messed up 'cause I couldn't get it. So, I tried something else. That has developed into what is now known as bop.

Playing with Cab

"I was with Cab then—when I first started hanging out with Thelonious Monk, and I don't think Cab could figure out at all what I was trying to blow out of my horn on his stand. It was just the new ideas Monk and I had worked out the night before.

"So, you see, it took a lot more than learning just one style for Dizzy to get anywhere. And even now we don't confine all our numbers to just one style.

"Maybe that'll help point out what the leaders mean when I say we're concerned about how the kids learn their horns."

Asked about the fanatic following that adopts his style of dress, Dizzy wasn't quite so concerned. It's flattering, he admitted, but such influence on fans was not his original intention.

After all, persons were wearing those thick-rimmed glasses long before Dizzy became famous. And trumpet players have been sporting miniature goatees for years. The beret?

Just Lost Hats

"I lost too many hats," Dizzy explained. "Every time I'd go into a room or club, I'd forget and leave my hat there. So, I figured a beret would solve all this. I can put it right in my pocket, and sometimes I don't even take it off."

He was right, there. He'd been in our office an hour and hadn't removed it, and nobody had paid it any notice.

Re the performance of bop: Dizzy insists the most important factor is that

Car(e)less

San Francisco—Two of Jack Fisher's trumpeters at the Mark Hopkins—Darrell Boardman and Tommie Alexander—collected the usual \$11 fee (each) for rehearsing with songstress Julie Wilson, and when they left the hotel they discovered their cars had been towed away by police. It cost them \$11 each to get back their transportation.

Franz Lehar Dies Of Cancer At 78

Vienna—Franz Lehar, composer of *The Merry Widow*, died of cancer at his summer home near here October 24 at the age of 78. He had been ill for two years.

Lehar, whose father was a military bandmaster, joined the army of the Austro-Hungarian empire in 1890 and for 12 years conducted army bands. Three and a half years after his resignation from the army his most famous operetta *The Merry Widow* had its first performance in Vienna. That was on December 30, 1905.

Among his other compositions were *The Man with Three Wives*, *The World Is Beautiful*, *The Count of Luxembourg*, *Springtime*, and *Gypsy Love*.

of the musician knowing his instrument thoroughly.

"It's up to the musician to give bop its true flavor. You don't write bop any more than you wrote swing. You do write the notes but not the phrasing, and it's the phrasing that makes real bop music, just as it was in swing. But there's more rehearsing in bop as against swing."

Top Showman

Dizzy's probably one of the greatest showmen among the recent crop of name band leaders.

Asked if he considered showmanship an important part of selling bop to the public, he stated it most definitely is and that certain elements of boppers who go about with a superior air, "fluff off" their audiences, assume an attitude of boredom while playing, and have no regard for proper presentation of their music are doing more to hurt bop in public opinion than any other factor.

"You won't see my band operating that way. My boys work hard, and I work them hard. We have something to sell, and we've gotta use good showmanship to do it. The first thing they learn in this respect is to play up to their audiences. So far it's working."

Good Musicians

"My boys are good musicians. They've studied, and they know their horns. I don't have to tell them how to play our stuff, because they just feel it. But they aren't indispensable. I could get a whole new band around four key men if necessary.

"If such a case arose, though, I'd get all kids. It's easier to unteach them anything they've learned that doesn't exactly fit in with your style. That

goes for any leader with any type of band. Older men are too set in their own styles, even the good ones."

If they have to be untaught, why all the concern about the new kids aping Dizzy and learning bop exclusively?

'Can't Hire 'Em All'

"I can't hire all the kids who are coming up!" exclaimed Diz. "And everybody isn't playing just bop. In fact, we don't even limit our book to that. And lots of times we'll be playing other stuff behind acts in theaters. Let 'em learn to play everything."

"But," he hastened to add as an afterthought, "make sure they include bop!"

New York—Only approval of the federal government now is needed before record companies and union musicians can resume making records, as the AFM and discery officials reached an agreement in the long-standing record ban. A joint statement issued by the union and the industry announced that "both parties believe that under an agreement reached . . . the recording ban will end."

The agreement is based upon a formula originally proposed by the federation, providing in substance that the record companies will make payments into a public music fund to be administered by a trustee.

In Effect 5 Years

It was stated the plan would continue in operation for a period of five years.

Appropriate government agencies are being asked jointly by the union and the industry to pass upon the plan.

In reconciling the major points of difference, certain revisions upward were made in the previously proposed scale of payments to the public music fund, and it was agreed no payments would be made on records sold between January 1 and September 30, 1948.

The original plan, which encountered obstacles under recently enacted federal labor legislation, first was proposed on a nation-wide scale by AFM chief Petrillo in 1943.

First Time for Plan

It was the first time such a plan was used to preserve a craft against threatened extinction through the unbridled use of reproduced music.

The money collected, via a royalty on each record sold, was used to furnish free music for vet's hospitals, teenage dances, and public concerts.

The formula was adopted following the first record ban, instituted in August, 1942, as a result of the union's authorization to Petrillo to take such action at the 1941 convention.

Recording was resumed in September, 1943, and continued, under the agreed terms, until last December 31 when, because of governmental law forbidding the practice, the ban was enforced.

Since then, both industry and the AFM have been working out plans

which, it was hoped, would fulfill mutual needs and desires and also be accepted by the government. At no time, according to inside information, has the industry balked on the payment of such royalties.

Should the government okay the plan, there seems little doubt but that recording will begin immediately.

Argyle, Alley Jazz Spots Closed Down

Chicago—The government closed down two jazz spots here recently, the northside Argyle show lounge and the near-north Tin Pan Alley.

Argyle, which shuttered because of some thousands owed in back taxes, complicated by a landlord who had other plans for the building, was owned by Rudy Davis. Davis, as Virgil Rutlii, works as pharmacist in his own drug-store, and plays sax with tenor bands around town, as well as formerly doubling as bartender and proprietor of the Argyle.

Chet Roble's trio had planned a move to Mickey's, at Milwaukee and Cicero on the northwest side, so opened three days early. Other unit, the Trio Clox, were angling for a southside job.

Benny Asher's Tin Pan Alley was shuttered for being open after hours. The Alley had been closed last spring, and reopened less than two months ago. Jazz pianist Jack Gardner, at the spot for its last three weeks, filled in with Doc Evans' Bee Hive unit temporarily.

Thomas, Co-leader Of Lunceford Band, Quits

New York—Joe Thomas, saxist and co-leader with Eddie Wilcox of the Jimmie Lunceford orchestra, retired from the music business to return to Kansas City, Mo., and become a mortician. Thomas gave no reason for his move other than that he was tired of the road and wanted to settle down.

Thomas was one of the members of the old Lunceford band, as was Wilcox. The latter carries on as pianist and leader, with the band currently making an eastern tour of one-niters, slated for an early engagement at the Savoy ballroom, Harlem.

Kai Joins Dameron After Stewart Split

New York—Trombonist Kai Winding joined the Tadd Dameron unit at the Royal Roost here, after the Winding-Buddy Stewart combo broke up following a date at the Showboat in Milwaukee.

Stewart may join Anita O'Day and her sextet, as did drummer Tiny Kahn. In addition to Stewart, Winding, and Kahn, group featured trumpeter Red Rodney, pianist George Wallington, and bassist Charlie Leeds.

Roy Milton Tours

New York—Roy Milton and his seven-piece combo left here following a week at the Apollo theater for a one-niter tour to the coast via the southern states. On arrival in Los Angeles, the unit will play at the Million Dollar theater.

Bob, Margaret On The Cover

Looks like Bob Crosby never will shoot that turkey in the straw for his Thanksgiving dinner because Margaret Whiting's shapely gams seem to be distracting the young John Alden on the cover pose for this issue. Crosby, *saves* his Dixieland band, is doing right well with his *Club 15* radio show. Margaret, a Capitol recording star, also is active on the air waves.

No Cinches Seen In Early Ballots

Chicago—After the unexpected upset in the recent national election, we certainly will make no predictions at this point on the probable outcome of the 12th annual *Down Beat* band poll, although it is in full swing and ballots are beginning to pour in.

At press time too few votes (a few score mostly from midwest cities) had been received to justify any attempt to tabulate the selections. First such tabulation will appear in the December 1 issue.

On the basis of the incomplete returns, Stan Kenton and Woody Herman seem to have a slight lead in the favorite band race, with (Modulate to Page 10)

It's Those Polyglot Sixths, Altered, Again



New York—Bop go the strings of whose heart? Gillespie's, of course, as he gives up trying to "educate" fellow band leaders Ray McKinley, left, and Claude Thornhill, right. Not even Gil Fuller's bop

primer, distributed by the Royal Roost, seems to help. No goatees, berets, or smoked lenses—why, they're lost, man.

McKinley Kindles Spirit In His Band

Reviewed at Hotel New Yorker, New York City.
Saxes—Harvey Mavin, Sonny Salad, alto; Bunny Bardach, "Snuffy" Arthur, tenors, and Deane Kincaide, flute, tenor, baritone.
Trumpets—Betsy Mullens, Joe Ferrante, Louis Mucci.
Trombones—Verne Friley, Irv Dimkin, Dave Pittman.
Rhythm—Joe Cribari, piano; Johnny Chance, bass, and Paul Kashian, drums.
Vocals—Jean Friley.
Arrangers—Deane Kincaide, Eddie Sauter.
Ray McKinley, leader, drums, vocals.

New York—Ray McKinley is the backbone of his band, the mainstay, the spirit, and life. The difference in performance without Ray on the stand and then, with him, either in front or drumming, is the difference between two entirely separate bands. This was quite evident at the Hotel New Yorker when the band played about 20 minutes sans maestro, then about 40 with him back at the helm.

It had been loose, rather spiritless, lackadaisical in its playing without Mac. In view of the comparatively small crowd—though we've seen smaller ones in bigger hotels—one might feel for the boys.

Ray Remedies

It was not an off night when Ray took over, however, and the presence of the leader gave a drive to the men and, by his gracious personality and informality, a boost to the guests, the few-odd who were present.

When he's on the stand, the band is all McKinley. He clowns with his audience. He lets go with a string of novelty tunes. Plays a small set of drums down front, moves back on occasion to take over Paul Kashian's spot at the traps.

He has the knack of making friends with his patrons without even leaving the stand and is a cinch for return visits.

Shares Sparkle

Mac's is not the only sparkling personality on the stand, however. He must share honors, at least partially, with little Jean Friley. Formerly one of the Clark Sisters, Jean, who handles the fem vocal chores quite capably, bestows ingratiating smiles on all passing dancers, generating a contagious personality that can't help but win friends for the band behind her.

Jean's husband, Verne, gets billing in the ads and most of the featured solo spots with his trombone. Being an accomplished slip born virtuoso, he's quite capable of handling the honor bestowed on him.

Sonny Salad also gets a few chances to shine in the reed section, as does Deane Kincaide with frequent flute solos, Betsy Mullens, a brand new 1-A, gets the trumpet solos.

Heard at Disadvantage

The band was heard at a disadvantage, at a time when, because of hotel policy, it couldn't play some of its better musical efforts.

Perhaps a Saturday night audition would have been better, but printing deadlines won't wait for ideal listening conditions. Ray's musical ideas are sound. If properly displayed by his sidemen, he'll have something the band field can use.

We're afraid we caught them too early to go into raves in that department. However, we did find the items mentioned quite worthy of note.

—jag

Fomeen In Cincy

Cincinnati—Basil Fomeen and his orchestra have opened at the Netherland Plaza hotel for an indefinite stay. The orchestra plays a music that is easy to understand and caters to an older adult set. It is the first appearance here for the Fomeen group after a series of long runs in New York hotels.

Anita Sounds Well With Own Boppers

Chicago—Anita O'Day, who has had some trouble with instrumental backing lately, now has a band of her own. It's only six pieces, but it's a bop band with which she feels comfortable and sounds well.

The band got together two days before the Rag Doll opening here, October 26, and naturally sounded rough during the first week or so. Potentially, though, it's likely to get somewhere, either by itself or with Anita.

Unit has former Benny Goodman pianist Gene De Novi, onetime Krupa trumpeter Don Fagerquist, trombonist Milt Gold, altoist Davey Schildkraut, and bassist Gary Miller. Jimmy Dee opened on drums, but was replaced during the second week of the four-week Rag Doll stay by Tiny Kahn, of the disbanded Buddy Stewart-Kai Winding unit.

Group, with Anita, may have two weeks at Milwaukee's Showboat following the Chicago date, depending on whether their two-week option is picked up.

After that, Anita's husband and manager, Carl Hoff, reports that they may go into either the Casbah, Billy Berg's, or the Palladium in Hollywood.

When Anita records under her new Victor contract, it will be with this group backing her, Hoff says.

—pat

Hamp Bop Sends N. O. Flyin' Home

New Orleans—Lionel Hampton brought his high-voltage outfit into town October 24 for a one-night concert stand and sent a not-quite-capacity crowd of 3,800 flying home hoppin' and boppin'. The band played mostly bop originals and standards and had the audience rocking from the start.

It wasn't all bop, however. Before Hamp came on, the crowd was warmed up by old time trumpeter "Pop" Celestin and his Tuxedo Jazz band, with George Lewis on clarinet.

Local disc jocks Dick Bruce and Roger Wolfe emceed the three-hour show, 30 minutes of which was piped coast-to-coast over ABC.

The Mancuso brothers, operators of the local nitery Club Rocket and promoters of the concert, were happy about the whole thing and prepared to shoot the works for their follow-up show in which they will present Louis Jordan this Sunday (20).

—Nick Gagliano

Lopez To Morris

New York—Vincent Lopez signed a management pact with the William Morris office.

So She Chose The 3 Caballeros



New York—Must be quite a discussion to keep the attentions of Beat staffer Jack Egan, center, and disc jockey Fred Robbins away from songstress Virginia de Luce, the blonde bundle on the left. Photo taken at Ray McKinley's opening at the Terrace room of the Hotel New Yorker. Virginia now is singing at the Three Caballeros club in Poughkeepsie, N. Y.



Ted Hallock and Earle Spencer

'Satisfied' Spencer Hits Northwest Road To Do Own Booking

By TED HALLOCK

Portland, Ore.—For the first time, Earle Spencer says, he is "satisfied with all the men in the band." Spencer's crew, disbanded and re-formed almost too many times during 1948, currently is hanging tough in Los Angeles, awaiting word that the

met Earle by hitchhiking from Phoenix to L.A., where Spencer was playing at Casino Gardens, to audition a score of *Lover Man*. Earle says, "The arrangement wasn't too bad, mainly because we had no girl singer at the time. So Nelson thumbed his way back to Arizona, where he was attending Arizona State Teachers college, in his third year as a music major.

Gets More Scores

"Later on, Paul sent more scores, we got a girl to sing, found *Lover Man* was really fine, and finally received from him *Polychronis Suite*, in three parts, which we still are using. We hired him."

Spencer said he would play all of the things he's recorded for Black & White during the tour, including the last unreleased sides still in B&W's possession, *Earle Meets Stan*, and *Spenceria*, which are due out soon. The leader is dickering with Decca for a possible postban cutting contract.

Personnel for Trip

Personnel for the trek will be Howard Phillips, baritone; Tommy Makagon, first tenor; Stan Henay, second tenor; Woody Gordon, lead alto; Bob Lively, second alto; Tony Fucciuto, lead trumpet; Jerry Munson, second trumpet; Bob Crocker, third trumpet, and Johnny Chick, fourth trumpet.

At Fort Worth's Casino ballroom, according to manager Bob Smith, Spencer did the best two weeks in that dancery's last three-year history. At San Francisco's Edgewater ballroom, Earle reportedly outdrew Woody Herman and Jan Garber, by 700 heads.

In Salt Lake City, (when Rainbo Randevo was standing), the band, said owner Jerry Jones, "drew the best crowds, during any given four-week period, in five years."

Spencer is eager. Though his vocabulary is still shot through with a questionable number of "sinceres," he is displaying an unusual amount of guts in booking himself for probably the lowest guarantees we've ever heard of, signing and fighting for dates in person, and handling advance flackery himself.

Hatfield New Manager

New additions, the result of Earle's recent housecleaning, include manager Ray Hatfield, 45-year-old clarinetist, member of the Kansas City local, ex-employee of the internal revenue department, who first offered to help Spencer "clear up the books" in Kaycee. He decided to stick around to see if someone other than Carlos Gastel could build a young band.

Hatfield eventually will work ahead of the band, which plans, after the current swing northward, to head toward Denver, Kansas City, and New York.

Earle's arranging staff now comprises Paul Nelson, Bill Gillett, and Frank Erickson (who is rehearsing his own hotel-type unit in L.A. but still will write for Spencer).

Of 19-year-old Nelson, Earle says "he is the most talented young musician I've seen." Nelson, a trumpeter, first

Disceries Swing Into Action To Increase Sales

Hollywood—There was action on the record front here at press time.

Victor began by testing a new stunt to boost falling sales. Firm teed off by packaging an eight-side album of familiar Glenn Miller pressings and offered buyers a choice of eight sides out of 12.

No titles were listed on the cover, and purchasers were given chance to pick their favorites. Should the idea prove successful, Victor will spread the move across the country.

Competes Against Self

Decca, which shuffles its wares out through its own distributors, will be competing against itself when early next month it sets up independent distributors for its new subsidiary, Coral records.

Decca is establishing indie outlets for Coral up the coast as far as Seattle and inland as far as Phoenix and Salt Lake City. The Coral catalog, made up of unreleased Decca stock and previously purchased Brunswick masters, will be offered in open competition with the regular Decca line.

Capitol records, which recently completed a deal with Telefunken, the German firm, has also just worked a similar reciprocal agreement with two Mexican recording companies.

Capitol will select south-of-the-border material to be pressed here under the Capitol banner and in turn will offer masters to the Mexican firms to be pressed and distributed there under their labels.

Capitol made a similar deal with English Decca Records, Ltd., for distribution of Cap discs in England. Until now Capitol was the only major American label not marketed in England and had refused to enter that market until favorable terms of its contract were available.

Handles U. S. Decca

Prior to now, English Decca, in addition to its own Decca catalogue, has handled the British manufacture and distribution of American Decca. The latter, however, is marketed under the Brunswick label.

Glenn Wallichs, Capitol head, said the records to be pressed in England will carry the Capitol trademark identical with the Capitol label used in this country.

The new deal does not involve reciprocal pressings of English records by Capitol in the United States.

Disc records has been put on the AFM blacklist for alleged nonpayment of sidemen on preban material they cut.

At that time, the company requested and received permission to give the toolsters markers for their work in an effort to build a backlog. The union claims the company has not come through with the loot.

The rest are Johnny Mandel, lead trombone; Carl Arvidson, second trombone; Earl Hamlin, third trombone; Roy Hall, drums; Buddy Jones, bass; Shannon Fletcher, piano; Jerry Hexter and Tom Aubin, vocals; Lefty Gregg, band boy, and Spencer, trombone and vocals.



"Now, Jim, remember your lip."

ing
To
es

on the
w stunt
d off by
of famil-
ffered
out of

ver, and
to pick
a prove
e move

ares out
will be
ary next
distrib-
oral rec-

ttlets for
ttle and
alt Lake
e up of
eviously
will be
with the

ly com-
the Ger-
d a sin-
th two

the bor-
re under
will of-
ms to be
e under

deal with
for dis-
and. Un-
y major
in Eng-
hat mar-
its con-

a. in ad-
agne, has
ture and
cca. The
nde: the

ad, said
England
ark iden-
ed in this

ve recip-
coris by

on the
epayment
rial they

requested
give the
ak in an
ne union
ot come

del, lead
nd trom-
rombone;
es, bass;
ry Hete-
s; Lefty
er, trom-



DOWN BEAT

Special Christmas Gift
ORDER FORM

This Christmas
Give a **DOWN BEAT**
Subscription!!

A perfect gift for every friend – the answer to a dozen perplexing gift problems.

A perfect gift for Cousin Lou, brother John or friend Alex – they will appreciate your thoughtfulness not once, but 26 times, during the coming year.

Just jot their names down on the handy order form and enclose your check or money order and mail. No postage required. Or . . . if you prefer . . . ask us to send you a bill.

1	ONE YEAR SUBSCRIPTION	\$5
2	ONE YEAR SUBSCRIPTIONS	\$8
	Each Additional ONE YEAR SUBSCRIPTION	\$3

YOUR OWN SUBSCRIPTION CAN BE INCLUDED

Shearing To Return To U. S. Fame

New York—George Shearing, currently spending a combined vacation and concert tour in England, will return here early in December. In all likelihood he will rejoin forces with J. C. Heard and Oscar Pettiford at the Three Deuces where he scored a big success during the last four months. Shearing, a native of London, received his early piano training at the Linden Lodge Blind school and made his bow as a professional jazz pianist in 1938 at the exclusive St. Regis in Mayfair.

Eventually, he received an extensive radio buildup and recorded with most of the top dance orchestras in England. His arrangements were bought and featured by Ted Heath, Geraldo, Cyril Stapleton, Frank Weir, Paul Adams, and others.

Comes to U.S.

In December, 1947, at the age of 28, Shearing migrated to the States, where he was introduced to a small American audience with a one-night guest appearance at the Hickory House.

It was an inauspicious start, and for a while things looked glum until he went into the Onyx club, thence to Mercur's Music bar in Pittsburgh, and finally, early in the summer, into the Three Deuces.

Begins to Click

It was at the latter 52nd Street spot that he began to click and, during his run there, gained in popularity to such an extent that by the conclusion of his engagement, he was regarded as the top feature of the program, rather than as the relief artist he was hired to be.

An all-around accomplished pianist, he leans heavily toward bop, even carrying it into his accordion playing. He often plays this instrument with the alternating group just for kicks.

Definitely on the rise in this country, undoubtedly on the brink of becoming a rage through the national recognition which is almost certain to be his on his return, he wanted to get a quick trip to the homeland before the concentrated campaign that is being laid out for his return engagements materializes.

Bill Raymond New Sam Donahue Singer

New York—Newcomer Bill Raymond replaced Bill Lockwood as vocalist with Sam Donahue's orchestra, currently on a southern tour.

Donahue heard Raymond some time ago at a GAC audition, recommended him to Jerry Wald who used him on local club dates, then hired him for his own band when Lockwood left. The Donahue band plays Clemson college tomorrow (18) and Saturday nights.

Rogers' Combo Cops Show In Single Number

New York—Lenny Rogers, former Sammy Kaye sideman, has formed his own combo with which he is winding up his local debut at the Broadway Hofbrau.

Built with an eye on commercial values, the group does a good job of selling its wares, at the same time demonstrating enough talent in the various phases of popular music to amuse any specialist.

Forté of the combo is show stuff, easily capturing top honors for performance in the intimate floor show presented twice nightly.

The one number the boys do easily outshines the songs, dances, and rather low comedy featured by other performers.

All five members of the combo sing to form a quintet which adds to the salability of the performance. Rogers takes solo vocals himself.

Morty Saroff, formerly with Ina Ray Hutton, is at the piano; Bob Stuart, ex-Leo Reisman, on tenor and clarinet; John Grazianno, ex-Blue Barron, bass, and Ted Sosimer, another former Huttonite, drums.

—jeg

West Coast Copy Of 'Tiger' Show Planned

San Francisco—A disc jockey show, a la the Dave Garroway Chicago presentation, is being readied here by agent Sam Rosey.

Show, which would be a four-way deal with local jocks Wally King, Les Malloy, and Bill Baldwin already set and the fourth man, possibly Bob Goerner, would be previewed at Valley towns such as Fresno, Stockton, and San Jose before debuting in Oakland and San Francisco.

Discussions are under way with Fox-West Coast for theater bookings, and Rosey hopes to have the deal in operation by the end of November.

Believe Gal



Hollywood—Former Marty Malneck and Bachelors singer Charleen Kerr is now in the movies, and this photo shows why. Charleen appears in the film *Make Believe Ballroom* produced by Columbia. Statistically, which is not the way to look at the gal, she is 22, has red hair and brown eyes, is almost 5 feet, 5 inches tall, and weighs 122.

Bechet Back To Jazz Ltd.

Chicago—Sidney Bechet returns to Jazz Ltd., here November 23 for his third engagement at the spot, only place he's played in Chicago since 1918.

Trumpeter Johnny Windhurst, leaving the Reinhardt's Dixie retreat, plans to form his own band with Ed Fyfe, drums; Eddie Hubble, trombone, Dick Hyman, piano, plus a clarinet and possibly a bass.

Although Windhurst complains that it's hard to find young musicians who play well and still don't play bop, his tentative crew are all in their late teens or early 20s.

Combo 'Burned' As Instruments Burn

Missoula, Mont.—The Knovelty Knights orchestra, a quartet playing in a club a few feet outside the city limits of Missoula, was burned out recently when the club went up in flames. All instruments and music were lost.

Unit consists of June Merly, piano; Bruce Berg, drums; Ray Hoffman, bass, and Dick Merly, cornet. Instruments were insured, but the band complained when the Missoula fire department couldn't go beyond the city limits.

Draft Dodger Gets Release From Prison

Washington, D. C.—Washie Bratcher, 34, former prominent local band leader, was released from prison after serving 3½ years of a four-year sentence.

Bratcher was convicted of draft dodging in June, 1945, charged with using benzadrine to boost his blood pressure to fail his selective service physical. He was released from prison early for good behavior.

Ventura's Brother With Philly Combo

Philadelphia—Floyd Hunt has added Ernie Ventura, Charlie's brother, on tenor sax and clarinet, to his combo. Unit now has Tommy House, guitar; Al McDonald, bass, and Hunt, vibes, in addition to Ventura.

Hunt, writer of *Food That I Am*, is mulling a personal management deal with Don C. Haynes.

With Practically No Weak Spots, Herman Herd Gives Magnificent Performance

Reviewed at the Royal Roost, New York City.

Trumpets—Ernie Royal, Bernie Glow, Stan Fischelson, Irv Markowitz, and Shorty Rogers. Trombones—Bill Harris, Earl Swope, Ollie Wilson, and Bob Swift. Reeds—Sam Marowitz, Stan Getz, Al Cohen, Zoot Sims, and Serge Chaloff. Rhythm—Chubby Jackson, bass; Don Lamond, drums; Lou Levy, piano, and Terry Gibbs, vibes. Vocals—Woody Herman and Mary Ann McCall. Woody Herman leader, clarinet.

By MICHAEL LEVIN

New York—The Herman Herd hit here for two weeks, fresh-tired from a Buffalo one-ner, and bopped its way to one of the most exciting opening nights this town has seen in the last decade. With the Royal Roost packed with celebrities and a mob of business names, including most of the Stan Kenton band, the Herdmen did a magnificent job.

They lived up in every respect to the rep of the *Apple Honey* band and offered a brand of driving, enthusiastic big band jazz.

Standout attraction by far was the superlative drumming of ex-Washingtonian Don Lamond. Three years ago when he started with the Herd, he was a fine drummer with original ideas but occasional flights of overcomplexity and unsteadiness.

Lamond Pretty Good

Working without a guitarman, a Chubby Jackson who plays better bass but still has a mushy tone and a tendency to rush, and Lou Levy's excellent but still counter-rhythmed piano, Lamond played set after set, giving the band powerhouse rhythm, unostentatiously with a "sound" that filled the room without being distractingly loud.

It was as amazing an exhibition of great ability of a co-working sideman as it was a demonstration of pure technique.

The customers were only slightly less startled by co-owner Ralph Watkins' casual remark: "When Woody drops some of those vaudeville ideas he has had to use lately and lets the band really blow, he'll do very well here."

Terry Gibbs, young bop vibist first touted by the *Beat* when he was working with Bill De Arango's 52nd Street combo, justified earlier raves with a hair-raising display of ideas and technique. He is undoubtedly one of the best young musicians in the country. Needs only to improve his tone and restraint to become top drawer.

The reeds, paced by the baritone of Serge Chaloff and Stan Getz' hard-tone, staccato tenor ideas, not only were loaded with ideas, but also had a unity of conception which gave their playing a wonderful rhythmic smack.

Harris as Usual

Bill Harris played excellent trombone as usual, brought down the house with a solo version of his own *Everywhere*, plus some delightful sax ideas in the accompanying score.

The brass generally was excellent though lacking some shade of the overpoweringly brilliant wallop packed by the older Herd version. Ernie Royal's high forensics were in good taste, while Shorty Rogers played well.

There are almost no weak points in the band. Woody is an affable, smoothly able frontman, attempts no great clarinet feats and helps communicate the band's desire to play to the customer.

Singer Mary Ann McCall, leaning more toward Sarah Vaughanisms, did practically everything handed her well.

The scores done by three or four of the sidemen as well as Ralph Burns were interesting and well-conceived. Some lack of dynamic contrast was noted, but again it was an opening night after a fatiguing trip.

Sells Enthusiasm

The most startling thing about listening to this band is that you have to go back to 1938 and Count Basie's opening at New York's Famous Door to find a parallel example of a band selling its personal enthusiasm about playing to the customers as this one does.

Many of the small bop outfits make a point of appearing ice-cold bored on the stand. Not so Herman's lads. From Chubby Jackson's wildly waving handkerchief to Serge Chaloff's hawk-like intensity, it's obvious these guys mean musical business.

They are vastly improved from their last appearance here and should go further in the next year. Only jarring note was a satire which Chubby Jackson did as part of his act, a takeoff on Kenton bassist Eddie Safranski, in which Chubby emphasized he was miming "one, I repeat, one of the best bassists in the country."

Better 'n Chubby

There is no question that Eddie's bobbing head and some of the frantic parts assigned him by the Kenton scores do make him seem almost ridiculous. But inasmuch as he is technically a much better bass player than Chubby, and since Herman manager Carlos Gastel was once Kenton's personal manager, it would seem better taste to drop the bit, however funny it may be.

Gastel, by the way, told this reviewer, "Give this band another six months, and nobody, nobody in the country will touch it."

Watching the Herd's showmanship, Woody's leadership ability, and the genuine musical talent displayed so obviously to all, we suspect Gastel may have something.

Whose Platters Will Potter Plug?



Hollywood—First picture of the newly married Mr. and Mrs. Peter Potter, taken at Ciro's with singer Lesly Grey. Lesly's on the left, and Mrs. Potter, right, is singer Beryl Davis. Potter is a KFVB disc jockey whose real name is Williams Mann Moore.



"Quick! Someone wants to eat . . . buy some crackers."

CHICAGO BAND BRIEFS

Bop Gets Monday Night Home In Dixie Hangout

By PAT HARRIS

Chicago—Bop is about to find a home again in Chicago, but only on Monday nights. Not since last winter, when Jump Town on the southside, and the Silhouette, Argyle, and Tailspin on the north, could think of nothing else, has the so-called modern jazz been acceptable to this town's saloon keepers. And a clear indication of its present precarious status is seen in the fact that the Bee Hive will keep it to one night a week.

Five op Sol Tananbaum was so impressed with the crowd drawn by a bop session held there on a recent Sunday afternoon that he agreed to let the kids come on Monday nights, when the regular Dixie band is off. At the trial heat were Gail Brockman, trumpet; George Davis, alto; Jim Gourley, guitar; George Rott, drums; Don Lundahl, bass; Jim Georgeopolis, trombone, and Joe Yiacco, piano. Affair was staged and announced by record seller Frank Sandiford.

Tananbaum, who plans to stick with Dixie during the week, may set up a double-booking arrangement with Dee Gould of the Argyle street Tailspin, whereby bands would alternate six weeks at one spot and six at the other. Cornetist Doc Evans, trombonist Don Thompson, pianist Joyce McDonald, and drummer Bert Lawrence move out to make room for a new band which will open on November 23 with trombonist Miff Mole, drummer Baby Dodds, and holding over clarinetist Darnell Howard, according to Tananbaum. A trumpet and piano were unannounced at press time. Albert Ammons scheduled to stay as intermission pianist.

Too Noisy for Mooney

At press time no one was set to follow Joe Mooney into the Tailspin. Mooney's group found the spot far too noisy for their kind of music, and unlike relief pianist Ernie Harper, had difficulty playing over the pitch of the room. Bar noises, the cash register, the shutting in and out, and no sound absorbing drapes anywhere emphasized how badly designed the spot is for any music—especially for Mooney's.

Another Sunday session, fully as rewarding musically as that at the Bee Hive although it suffered from no promotion at all, was that recently at the Silhouette with the Claude McLin band.

Bop tenorist McLin, who used to lead the house band at the Savoy ballroom, has former Louis Jordanite Bill Davis on piano; Jimmy King, drums; Walter Spratley, bass; Aubrey (Bolinisky) Coleman, trombone, and Barbara Browning, vocals.

Jimmy McPartland's band, with Bob McCracken on clarinet, alto, tenor, and bass clarinet, did heroic work at the Silhouette recently when billed with Billie Holiday.

Billie had a bad cold and, although she made a laudable attempt to sing, naturally was hampered. With her were John Levy, bass; Bobby Tucker, piano, and Dodo Anderson, drums.

Horch!

Satira, whose earning power was multiplied by 15 months in a Cuban jail, is the next attraction at the Silhouette, which shows the somber sadness of business all around town and especially on the northside. McPartland probably would be held over.

Meaning Us?

New York — Following a review of the Westchester band of Larry Burns a few Down Beats ago, the suburban newspaper, *The Homeholder*, ran an item about bassist Johnny McElroy of the band. It reads: "Aren't we proud of Johnny McElroy whose orchestra was written up in the September 8 issue of the magazine *Dead Beat*?"

between for Maxine Sullivan.

Blue Note, where pianist-vocalist Kiki Williams followed Art Tatum for the last week of the Spanier stay, brought Charlie Ventura's combo and Billy Eckstine in November 8. They will stay until December 5, when Louis Armstrong's All-Stars come in for a month. Rag Doll, one of the harder spots to get to, had nothing booked in to follow Anita O'Day and the fine Bob Perkins trio. The Peretz brothers, owners of the Doll, were busy with their new steak house at Wilson and Marine drive.

Argyle Shuttered

Chet Roble to Mickey's, 4078 N. Milwaukee avenue, after the Argyle was closed by the federal internal revenue department. Roble and his bassist Sammy Aron have had tune, *Should I Fall Again*, published by Hartmann & Van Horn.

Sherman Hayes replaced Al Trace at

the Blackhawk restaurant. . . . Skitch Henderson in at the newly reopened Panther room of the Sherman's College inn, with a show composed of swing harpist Olivette Miller (on once a night), the Honeydramers, operatic baritone George Tozzi, ballet dancers Kermit and Gloria, and Chicago radio stalwart Jim Ameche, who will emcee the melange.

Something called a "musical montage"—which is Ernie Byfield's one-composer concert scheme—will be a part of the show. Henderson's band will stick with Gershwin, arranging and producing by Sherman Marks, instead of Byfield's original plan of a different composer each night.

Seeks a System

Byfield is, he says, hunting for a format which will enable him to put on a good, successful show without top names. There are no further bands set

until he sees how this works out.

Del Courtney into the Edgewater hotel tomorrow, following Victor Lombardo. . . . Via Lago ballroom has Bill Cayne's band on Sundays, Danny Belloc on Wednesdays, and Bill Russo on Fridays.

Lecuona Cuban Boys at the Rio Cabana until November 23. . . . Zany-acks still at the Cairo, with pianist Denny Miles alternating. . . . Four Steps of Jive at the Nob Hill, while Jimmy Bowman, Adam Lambert, and Sylvester Hickman are at the Club Algiers.

Leroy Moore's four-piecer at the Henderson lounge, with saxist Chick Canode coming in now and then. . . . Duke Groner's trio at the Music Box. . . . Gatmouth Moore heads the new show at the DeLisa, opening tonight with the Chocolaters. Red Saunders' band and Viola Kemp hold.

Celebrity club, which made jazz his (Modulate to Page 5)

Following Satira, who opens November 23 for two weeks, will be Scat Davis and Art Tatum, with an interval

"DEMAND LEEDY DRUMS for THE 'Sound' YOU WANT"

Don Lamond

☆ Don Lamond, stellar rhythm man, furnishes the strong "beat" for the Woody Herman band, long noted for its fine rhythm pulse and interpretation of modern jazz. Don's ability has carried him far in the field of professional musicians. His style of drumming and "feel" for jazz is particularly individual and greatly respected by Woody and other professional musicians throughout the country. Don's previous experience with such bands as Benny Goodman, Boyd Raeburn and Alvino Rey bears this out. After using his new Leedys for only one week Don stated, "I never realized drums could sound so different—take my advice and demand Leedy for the 'sound' you want!"

Leedy takes pride in producing percussion equipment built to highest quality standards . . . not down to a price. See your nearest Leedy dealer today for a demonstration of Leedy drum superiority.

Write FOR FREE Catalog

Your new 1949 Leedy Drums catalog is now ready. See your Leedy dealer or send today for your free copy. No obligation.

LEEDY DRUMS, ELKHART, INDIANA DEPARTMENT 1119

LEEDY MAKES OWN DRUM HEADS...FINEST IN THE WORLD

Leedy snare drum, bass drum, tom tom and tympani heads are the finest that specialized skill, highest quality raw materials and advanced-design machinery can produce. Leedy "Hardwhite," "Uka" and "Kafete" heads are noted for their fine, tight fibres, smooth finish, and unequalled resilience—supreme factors necessary for the best drum tone and easy playing.

Leedy workmen is shown here stretching skin, which will be tacked on frame shown in background, for curing in controlled atmosphere. When you buy heads, demand Leedy heads and be sure they carry the Leedy trademark. It is your assurance of GENUINE LEEDY "EXACTNESS IN DETAIL."

For an 8" x 10" photo of Don Lamond, send ten cents to Leedy at above address.

"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"



Leedy
DRUMS
 DIVISION OF C. G. CONN LTD.
 ELKHART, INDIANA

Chicago Band Briefs

(Jumped from Page 4)

tory as Jump Town, now has no music at all and none in sight. . . . Sky club on the far west edge of town has the Three Brown Buddies, Buddy Brooks' pleasant trio, in the bar, and the George DeCarl band for dancing.

Beige room of the Pershing hotel keeps Gene Wright's band through November. John Avant, trombonist with Wright, has taken over the leadership of the Jimmy Dale band. Tailor Harold Fox will keep an eye on the band.

Al Benson, local jock, has a Civic Opera House show November 21, with Slam Stewart, Dexter Gordon, et al. JATP troupes in on the 26. Sarah Vaughan—Illinois Jacquet reportedly phfft; concert canceled.

Vince Di Maggio into the Preview

Mutual To Broadcast Jazz, Classical Show

New York—Mutual Broadcasting company inaugurates a new musical program tomorrow night (18), entitled *Fours for a Song*. Alfredo Antonini will conduct the studio band which will feature both jazz and semiclassical.

The program also will feature guest stars—a man and a woman each week, one to perform jazz, the other, classics.

lounge in the loop, from the Randolph Square where he has been for a long time. Capitol lounge has the Tune Toppers; Brass Rail the Vedral quintet, a girls' group, and the Panto-mimics.

Eddie Wiggins, Tut Soper, and Jimmy Kileran basking at the Riviera. Danny Cassella, who's had 2½ weeks off in the last three years—booking himself—left the Rag Doll for four weeks at the Blackstone hotel.

Napoleon No Exile; Has Trio



New York—Teddy Napoleon, Gene Krupa's off-again, on-again pianist, is shown above with his own trio at Lou Terrasi's Hickory Log. Bassist is George Shaw and guitarist is Tal Farlow, recently with the Margie Hyams trio. Musicians crowd the Log after 1 a.m., for the music and the ribs.



The Ray McKinleys expect the stork in March. . . . Max Gordon sold his Village Vanguard club in Manhattan to Mike Westerman, former operator of such hot spots as the Onyx and the Famous Door. . . . Fran Warren has signed with Victor records as a single artist. . . . Dave Burns, trumpet with Dizzy Gillespie, wed Audrey Dillard, photographer's model, on October 24 in NYC.

Mrs. Charlie Shavers is recovering from an operation at the Kew Gardens hospital on Long Island. . . . The Golden Gate quartet replaced Nellie Lutcher at Cafe Society in Gotham. . . .

Gordon Polk, novelty singer, parted company with Tommy Dorsey. His sister, Lucy Ann Polk, remains with the band. . . . Pat Millbank, ex-wife of Buddy Moreno, has leased an NYC apartment.

Dick Jurgens, inspiration for many a feminine sigh, weds Miriam Davidson, model from Pittsburgh, on November 29 in Berkeley, Calif. . . . Sal Dottore quit the Lucky Millinder band to join his family on the west coast. . . . Gene Williams has chosen Robin Scott as vocal replacement for Ethel Shell. . . . Louis Prima bought two new yearlings to add to his racing stable in Jamaica.

Artie Dunn of the Three Suns was married secretly to Betty Crooks, who also sings, in Columbia, S. C., on June 15. . . . Gloria Hart of the glorious curves joins the Carl Sands band as vocalist at the Oriental theater in Chicago on November 18. . . . Van Smith, rumba maestro at the Pierre in Manhattan, will switch to La Martinique in January with a standard 11-piece dance band plus girl vocalist.

The Jerry Johnsons expect an heir in April or May. He's the music publisher, and she is the former Kitty Lane, ex-Barnet vocalist. . . . Terri Stevens, former Marshall Young singer, is featured at the Copacabana in production numbers.

Walter Robertson has joined Gene Krupa on trombone. . . . Anita O'Day and Charlie Ventura and his group will be Victor artists hereafter.

Clive Erard, the Britisher who joined the Merry Macs during their London engagement, brought his family to the States with him when the quartet returned. . . . Phil Moore signed a seven-year pact with Mills music to continue, the press release states, "the tradition set by Duke Ellington with Mills."

Robert E. Lederer, who designed the new College Inn at the Sherman, describes it as follows: "It's like a painting by Salvatore Dali. It's like a psycho-analyst's couch, where you can lean back, relax, and discover yourself." Oh, Mr. Byfield!

Named Music Chief

Huntington, W. Va.—Mrs. Lois Skeans has been added to the staff of radio station WHTN as musical director.

YOU CAN'T BEAT
 Norman C. Bates
SAX CHAIN
 for
PERFORMANCE APPEARANCE
 or VALUE

New Low Prices
 Monel chain \$2.00
 Gold Deluxe \$3.00

They're Guaranteed
 Your dealer has them
B. H. SCHWARTZ
 45 Astor Place Dept. D
 New York City 3, N. Y.

The Only School in the Country

schillinger house
Lawrence Berk
 DIRECTOR
boston

where the entire curriculum is devoted exclusively to music.
 where every course of study is correlated with the Schillinger System of Arranging and Composition.
 where complex Schillinger techniques are simplified for immediate application.
 where instrumental instruction includes private professional coaching and sectional performance.
 where arrangements are produced by students during their first semester.
 where students obtain professional engagements through a school Placement Bureau.

First Semester Courses begin
JANUARY 17, 1949
APPLY NOW TO INSURE ACCEPTANCE
 Because of limited facility, early registration is strongly urged. Send for an application blank today.
 Write to Registrar

FULL DIPLOMA COURSE IN:
The Schillinger System of Arranging and Composition

MAJOR DEPARTMENTS IN:
 1. DANCE BAND ARRANGING including sectional and ensemble voicings, laboratory demonstration and analysis, improvisation, modulation, stylization.
 2. INSTRUMENT—piano, reeds, brasses, strings, percussion, ensemble coaching.
 3. VOICE—production, diction, stylization, group coaching.

SUPPLEMENTARY COURSES IN:
 Ear-training, keyboard harmony, scoring problems, rhythm and melody dictation, record analysis, conducting.

PRIVATE AND CLASS INSTRUCTION AVAILABLE TO BOTH FULL TIME AND PART TIME STUDENTS.
ACCREDITED FACULTY OF TOP-FLIGHT PROFESSIONALS.
 Veterans may enroll under the G.I. Bill of Rights.

schillinger house
Lawrence Berk
 Regional Representative of the Schillinger Society, New York

284 NEWBURY STREET
 BOSTON, MASS.
 Commonwealth 6-5204

BRANCH STUDIOS
 29 Worthington St., Springfield, Mass.
 Telephone: Springfield 6-0271
 306 Main St., Worcester, Mass.
 Telephone: Worcester 6-2086

Diz Due At Strand

New York—Dizzy Gillespie makes his Broadway theater debut when he brings his band into the Strand for the Christmas holidays. Recent change in the bop band has bassist Al McKibbin in for Nelson Boyd. Johnny Hartman is Dizzy's new baritone vocalist.

Mills Brothers Ainer Addition

Hollywood—The Mills brothers, pianist Andre Previn, and singer Frances Langford have been selected to add their musical talents to the Eign two-hour Thanksgiving show, November 25, over NBC with movie and radio stars Jimmy Durante, Garry Moore, Red Skelton, Jack Benny, and others.

For the Christmas day program, Jo Stafford, Red Ingle, and 16-year-old violinist Sandra Berkova have been picked. Ozzie Nelson and Harriet Hilliard, Danny Thomas, and others will fill the show.

Robert Armbruster conducts the orchestra and chorus on both shows.

VOTE HERE!

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

PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

- Trumpet
- Trombone
- Alto Sax
- Tenor Sax
- Baritone Sax
- Clarinet
- Piano
- Drums
- 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
- Street Address
- City..... State.....
- Professional Musician? Yes No E

SWINGIN' THE GOLDEN GATE

S.F. Ponders How Come Of Johnny Moore Spurt

By RALPH J. GLEASON

San Francisco—Talk around town falls into one of three classes: comment on the recent Johnny Moore one-niters, the big week of openings (October 18-23), and speculation on the coming Louis Armstrong dates and the Eddie Condon—Hambone Kelly's deal.

Johnny Moore has played here many times in the last few years without ever causing much fuss.

He even left a rather bad taste in several mouths last time he was out this way for running out on a one-niter booked and advertised in Oakland.

Nevertheless, now he seems to have found his groove in this area. His Trianon date October 16 and the Oakland auditorium October 17, while peanuts compared with the Hampton grosses, were high enough to have everybody wondering what happened.

Pretty Good Attendance

Moore drew 1,200 paid at the Trianon and some 3,000 at the auditorium. That's pretty good right now.

Calloway has been dying with crowds of 600 on similar one-niters here. No explanation for Moore's sudden spurt is offered except for the continued success and deejay plugging of his *Groovie Movie* and *Gloria*.

The big week of openings was just about too much for San Francisco. Billy Samuels opened at the Burma club with Pee Wee Crayton on Wednesday, October 20.

The next night, Bill Johnson opened at Ciro's, and on Friday night there were two openings: Jay McShann at Cafe Society Uptown and Roy Eldridge at Lashio's. Despite the shipping strike blues, business has been all right for all of them so far.

The Eddie Condon at Hambone Kelly's arrangement puts the finishing touches to Dixieland out here and gives the citizens of this part of the world their first opportunity to see what Condon looks like in the flesh.

What Lu Wanted

Lu Watters has been trying to swing something like this for ages, and Gene Norman's Dixieland concert south of here provided the opportunity.

At press time, all that was known of the deal was that Condon and Wild Bill Davison were set to fly up from L. A. with a band they'd pick up there and which, the local thinkers predict, will include Jess Stacy, Floyd O'Brien, and other converted Chicago Dixiecats.

Louis Armstrong's three local dates will provide a hint as to whether Pops can draw at a dance here with his small band, something there wouldn't have been any doubt about two years ago with his big band.

Talent on Shuttle

Dutch Neiman keeps shuttling talent back and forth between the Say When and Ciro's, his two clubs, so fast it's impossible to tell where anybody will be any given night.

At press time, Viviane Greene, Harry the Hipster, and Bill Johnson were all at Ciro's while the 5 Bits of Rhythm, the 4 Knights of Rhythm, and Connie Jordan were at the Say When. The

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.

Bobby Ross, ex-Slim Gaillard drummer, now at Ciro's with Harry the Hipster. Vernon Alley is the other member of the trio. . . . Saunders King's deal to go one-niting down the valley under Harold Blackshear's sponsorship fell through. . . . First *Jazz at the Philharmonic* date will be in the San Francisco Opera House November 23, then in the Oakland Auditorium theater the next night.

Jazz Collector's Show

KVSM, San Mateo, sporting a jazz collector's show Sunday afternoons with local record collectors guesting. . . . Ella Mae Morse making deejay guest shots and personal appearances at the Gay 90s in the International Settlement.

The Illinois Jacquet—Sarah Vaughan concert rumored set for Oakland in October now postponed until the end of December. . . . The two dates given in that New York story for the San Francisco and Oakland concerts are a mystery here.

The Cotton club still open but only as a restaurant with no date in sight for a resumption of music. . . . Johnny Wittwer, put on notice last month by the Lu Watters band, had his musing-out day postponed so long it looks as if he's working steady there again. . . . Bob Wills and his Texas Playboys played a one-niter here October 26 and the usual millions of paying customers showed up.



PERFORMANCE

Professionals and non-professionals alike realize the importance of true pitch, perfect intonation and responsive key action. A background of 200 years of Martin Frères craftsmanship makes these features a part of every Martin Frères Woodwind.

COMPARE a MARTIN FRÈRES . . . and convince yourself!



No. 1 MARTIN Frères
17 Key, 6 Ring
CLARINET OUTFIT
\$175.00

SEND FOR FREE MARTIN Frères FOLDER.

BUEGELEISEN & JACOBSON, Inc. Dept. DB111
5-7-9 Union Square, New York 3, N. Y.
Also Toronto, Canada.

Send me your illustrated Martin Frères folder, complete with prices.

Name.....
Address.....
City..... Zone..... State.....
Dealer's Name.....

l drum-
arry the
er mem-
s King's
e valley
nsorship
he Phi-
an Fran-
23, then
ater the

g a jazz
om with
ng. . . .
ay guest
s at the
ttlement.
— Sarah
for Oak-
ed until
The two
story for
and con-

but only
in sight
Johnny
month by
muster-
it looks
again. . . .
ys played
and the
customers



E
e
n.
n
es
d.



help



.....
t. DB111

older,

.....
.....
.....
.....

The Herd Runs Wild!

WOODY HERMAN

and His Orchestra
with

TODAY'S GREATEST ARRAY OF MUSICAL STARS!

Bill Harris

Chubby Jackson

Mary Ann McCall

Don Lamond

Terry Gibbs

Arrangements by Ralph Burns

Opening Dec. 7th
HOLLYWOOD'S
NEW EMPIRE ROOM

ON
COLUMBIA
RECORDS

Personal Management

CARLOS GASTEL

Publicity

**GENE HOWARD
MARVIN KOHN**



Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1038 W. 45th St., Los Angeles, 44).

Hollywood—Dance orks ceased to be considered top-notch movie attractions following that big boom of a few years back, though success of Goldwyn's A Song Is Born and Columbia's Make Believe Ballroom may revive the trend. Meanwhile, one band front man who still seems to be regarded as worthy of heavy billing is Xavier Cugat.

In MGM's recently released Luxury Liner, Cugat, who got his start here in Hollywood playing atmosphere music on the sets in the days of silent pictures, shares the credit sheet with such musical attractions as Jane Powell, Lauritz Melchior, Manna Koshetz, and the Pied Pipers.

Pleaty of Variety

One thing Luxury Liner has in the way of music is variety. The musical selections range from an excerpt from Aida, by Melchior and Miss Koshetz, to the Pipers' stylized treatment of Yes, We Have No Bananas.

Miss Powell, who has just about outgrown juvenile roles, vocally and physically, hits her high point (and what must be at least an E-flat above high C) with what might be described as a kind of a coloratura treatment of The Peanut Vendor.

The musicians comprising the Cugat orchestra seen and heard in this picture are mainly MGM studio men. The trumpet player who is seen and heard in that fleeting solo sequence is MGM staff man Rafael Mendez, regarded by many as the most brilliant technician on his instrument in the business. (One of the rare occasions when a movie recording musician has been photographed.)

SOUND TRACK SIFTINGS: Ex-Gov. Jimmie Davis of Louisiana, who played and sang his way to his state's top political job at the head of his rustic rhythm combo, has reported to Monogram for the starring role in a musical tentatively titled American Rhythm.

Dian Manners, who used to write for Down Beat, has just written and published (via BMI) a song entitled Just an Innocent Affair, tying in with the recently released United Artists film, An Innocent Affair, starring Madeleine Carroll and Fred MacMurray. (Just looked in Local 47 musicians' directory to see if Fred, who started out here in Hollywood as a saxophone player, is still a member. He is.)

Alex Evelove, head of the Warner Brothers publicity department and one of Hollywood's leading jazz record collectors, is disposing of his entire collec-

Celebrating Torme Turns From Cake To Candy



Hollywood—When it's your 23rd birthday, the festive cake isn't always the main attraction. Here Mel Torme, singer known as the Velvet Fog, makes a half-hearted stab with the knife, while gazing at former

Chicago model Candy Toxton, his guest at a September 12 party. Other guests were, left to right, Larry Douglas, Michael North, Marilyn Maxwell, Julie London, Bobby Worth, and Bobby Jordan.

tion. Plans to put the proceeds into his new hobby—photography.

Republic studio still was negotiating about size and personnel of contract staff ork at this scribbling. Personnels of contract orks at MGM, Warners, Columbia, 20th-Fox, Universal, Paramount, and RKO were published in our October 20 and November 3 issue. All parts are retroactive to September 1.

More movie scorers are turning to music of established composers as sources of music contrived for background scores. Herbert Stothart made effective use of themes from Tschai-kowsky in his Three Musketeers score.

Name Talent Seen For New S. F. Spot

San Francisco — Charlie Naditch's Barbizon room opened November 8, after some delays, with the Three Thin Men, up from San Diego.

Naditch, who sold out his interest in the Say When some time back, plans to book lots of talent into the club. It's another deal wherein there's a good possibility that Kay Starr, Maurice Rocco, Helen Forrest, and Steve Gibson's Red Caps may work the spot later this year. However, these are only tentative; nothing has been signed yet.

Salt Lake City Op Continues

Salt Lake City—Jerry Jones took over the Coconut Grove ballroom on November 1. He intends to continue operating while renovations are being made. Jones will use local bands as well as traveling outfits as he has done in the past.

Will Osborne played for the University of Utah homecoming dance. . . . Al Donahue came into the Coconut Grove, in place of the late Jan Savitt, for a two-niter. . . . Jack McVea took up a week at the northside Dixieland. Spot is running weekly jam sessions, with the local men sitting in.

Red Pepper and band held forth at the El Gaucho, with Vido Musso following for extended engagement. . . .

At the Continental, local band of Bill Floor, with Edo Lubich, is pleasing the populace. . . . The Chi Chi club is featuring Miles Epperson and his ork, along with Paul Clegg and his little group, from the Viva club.

Musicians are hoping to see sale by the drink come into Utah. This would increase employment of local music considerably.

—Billy Reese

want to develop a modern new style?

Get Martin's new booklet, "Trumpet Styles" — record review and commentary on progressive jazz, bebop and other modern styles. For trumpet and cornet players only. FREE BOOKLET, TRUMPET STYLES AT YOUR MARTIN DEALER'S

THE TRUMPET USED BY TOP ARTISTS
Greater ease of playing in the upper register, more power throughout . . . that's why so many top stylists use Martin, the extra range trumpet. Ask to try it! Name of nearest Martin dealer on request. Write . . .

extra range MARTIN trumpet

MARTIN BAND INSTRUMENT CO. ELKHART, INDIANA

the HOLTON RECORD: A HALF CENTURY OF SERVICE TO MUSICIANS

LOUIS PANICO, JIMMY ZITO, MACK SUTTON, FREDDIE OHMS, FRED DALE, BERNIE PRIVIN

Big-time or amateur, swing or "legit," musicians everywhere continue the trend toward HOLTON—a trend first started fifty years ago, when Frank Holton began manufacturing fine instruments. Today HOLTON instruments are used and endorsed by many, many accomplished performers.

If you are just coming up, you need an instrument proved and approved by the masters. If you are already established as a top-flight musician, you may have learned that any instrument marked HOLTON brings out the finest music of which you are capable. For HOLTONS are the products of craftsmen whose skill improves generation by generation. No wonder . . .

THE SWING IS TO HOLTON!

HOLTON

FRANK HOLTON & CO. 324 N. Church Street, Elkhorn, Wis. Please give me the name of the HOLTON dealer in my area, and send information on the following instrument:

NAME _____ ADDRESS _____ CITY, STATE _____

FRANK HOLTON & CO. 324 N. CHURCH STREET ELKHORN, WISCONSIN

MAKERS OF QUALITY BAND INSTRUMENTS FOR HALF A CENTURY

FOR THOSE WHO CARE AND WANT THE BEST

It's Stone-lined

MUTES \$3.50

Ask the professional brass men, why they play Stone-lined Mutes, and he'll answer: "I've Got Everything on Them, why we want you to just try it once. You'll agree it's got everything. Try one today at your nearest music store or send for one in a 5-Day Free Trial period. Pay the Postman \$3.50 and if you wish to return, your money will be cheerfully refunded."

Hansen & Berg Mfg. Co., Inc. 525 W. 96th St., Bldg. 3 Chicago, Illinois.

Please ship to Stone Lined Cup Mutes subject to refund if dissatisfied upon return of mutes in suitable condition within 14 days. Remittance \$ enclosed.

Trumpet
 Trombone
 Check Here For Free Illustrated Catalog.

Name _____ Address _____ City _____ State _____

Trumpet, Tram Get Smart Jazz Spotlight

Montreal—The Bill Dadson band at the Astor grill is playing some of the smartest jazz in town, with Jack Styka's trumpet and the leader's trombone prominently featured.

Bill Foster replaced Mark Harwood on lead alto with Bob Hopkins' crew. . . . Two new names on cocktail lounge row are Rand's in the eastern end of the town, currently featuring the Teddy Brannon trio, and the Bellevue cafe with Joe Suchar's quartet. . . . Sealey brothers and their small band making

Rockhead's jump with Sunday afternoon jam sessions.

Paul Gingras' piano magic at the Blue Bird a sensation. . . . The Oscar Peterson trio awaiting the cease-fire on the Petrillo recording ban in order for its music to reach the many fans who cannot cram into the Alberta lounge.

The music situation has improved in Ottawa, with the return to the capital of Len Hopkins and his mellow music into the Canadian grill of the Chateau Laurier after a successful summer at Jasper Park lodge, Jasper, Alberta. . . . Norma Hutton, ex-Buddy Clarke singer, now doing weekly Dow award show with tenor Fred Hill.

ON THE SUNSET VINE

Coast Pluggers Moaning Over 'Unfair' RH Ratings

By EDDIE RONAN

Hollywood—Local song pluggers are up in arms over the RH (Richard Himber) method of tabulating plugs given songs over radio networks. The pluggers claim that shows originating from the coast don't get as good a break as those emanating from either New York or Chicago since many shows from the latter cities are heard only in their respective areas while most coast programs span the nation.

They claim also that the Himber system leads to payolas—music publishers paying a radio show band to play their numbers. They reason this because as many RH points are allotted six sustaining vocals heard in one city as one commercial vocal carried in the three leading cities.

The Himber system gives one point for each sustaining instrumental, two for each sustaining vocal, three for each commercial instrumental, and four for

each commercial vocal.

The pluggers are asking music companies across the country to abandon the system.

The Bing Crosby show heard tonight (17) was recorded October 31, the day after Kay Starr was released from the hospital where she had been confined with a cold and fever. In addition to tonight's show, Miss Starr will cut one more with Der Bingle. . . . Lawrence Welk was the first band to go into percentage at the Palladium since Woody Herman. Following a string of one-nighters, he will open at the Triaxon, Chi-

cago, on Christmas day.

D'Varga with Whiting

D'Varga dropped from MCA and has re-signed with Art Whiting. He moved into Zucca's at press time. . . . Jack Perrin is now plugging for Hill & Range music. . . . Bill Lockwood, vocalist who recently left Sam Donahue, is reported on the coast interested in radio work.

Ted Weems' band is being held over at the Aragon until December 5. . . . Lesly Grey, just back from a run at Ciro's in Mexico, now treks off for dates in New Orleans and Florida. . . . AFRA has okayed vocalists to do disc jockey guest spots gratis. It's just publicity, they agree.

The Trenier twins have been held over until January 17 at the Melodee. . . . Disc jockey Don Otis has formed his own BMI-licensed pubbyery called Karen music. . . . Andy Russell unshutters at the El Rancho, Las Vegas, December 8. . . . Carl Ravazza goes into Ciro's November 30. . . . Artie Wayne will leave this month for dates in the east. . . . Carol Richards currently is at the Bar of Music.

Split Outs

Tommy Duncan's nine-piece oater splits its weeks among the Corral here, Beardsley's in Bakersfield, the Hayloft in San Diego, and Harmony Park, Anaheim. With Duncan are violinists Joe Holly and Ocie Stockard, pianist Mulard Nelson, bassist Stanley Peris, drummer Davie Coleman, and guitarists Noel Boggs, James Wyble, and Cameron Hill.

Barbara Nelson, saxist, now has her trio—Rolly Bundock, bass, and Al Pellegrino, piano—at the Sapphire room. . . . Xavier Cugat will tour Latin America starting January 15.

Peer music will publish the songs from the local stage hit, *Lend an Ear*, with lyrics and music penned by Charles Gaynor. . . . Nick Therry of Empire songs is touting a demonstration packet of the firm's songs cut on plastic discs by Memo records. . . . Matt Dennis has returned to the Buccaneer.

The Song Book, newly opened Ca-huenga club, was featuring June Barton, Nestor Amaral band, and the Don Palmer trio at press time. . . . The King Cole trio, which left town last month, will be off the Peggy Lee Chesterfield show until it returns to the coast. Trio opens tomorrow (18) in Toledo. . . . The Latin-Airs are currently at the Cinegrill of the Roosevelt.

Lawrence Hits College Jackpot For \$16,000

New York—Elliot Lawrence hit the collegiate jackpot this season, snagging three colleges for a total of \$16,000.

He took his crew to the University of North Carolina for November 5 and 6, for \$5,000, then to the University of Virginia, November 12 and 13, for the same amount. Next he goes to the University of Florida to play December 3 and 4 for \$6,000.

To Enter Convent

Hollywood—Marilyn Regan, 18-year-old daughter of Phil, the radio and nitery singer, has announced plans to enter the convent of the Sisters of the Holy Child at New Sharon, Pa., January 2, to become a nun.

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

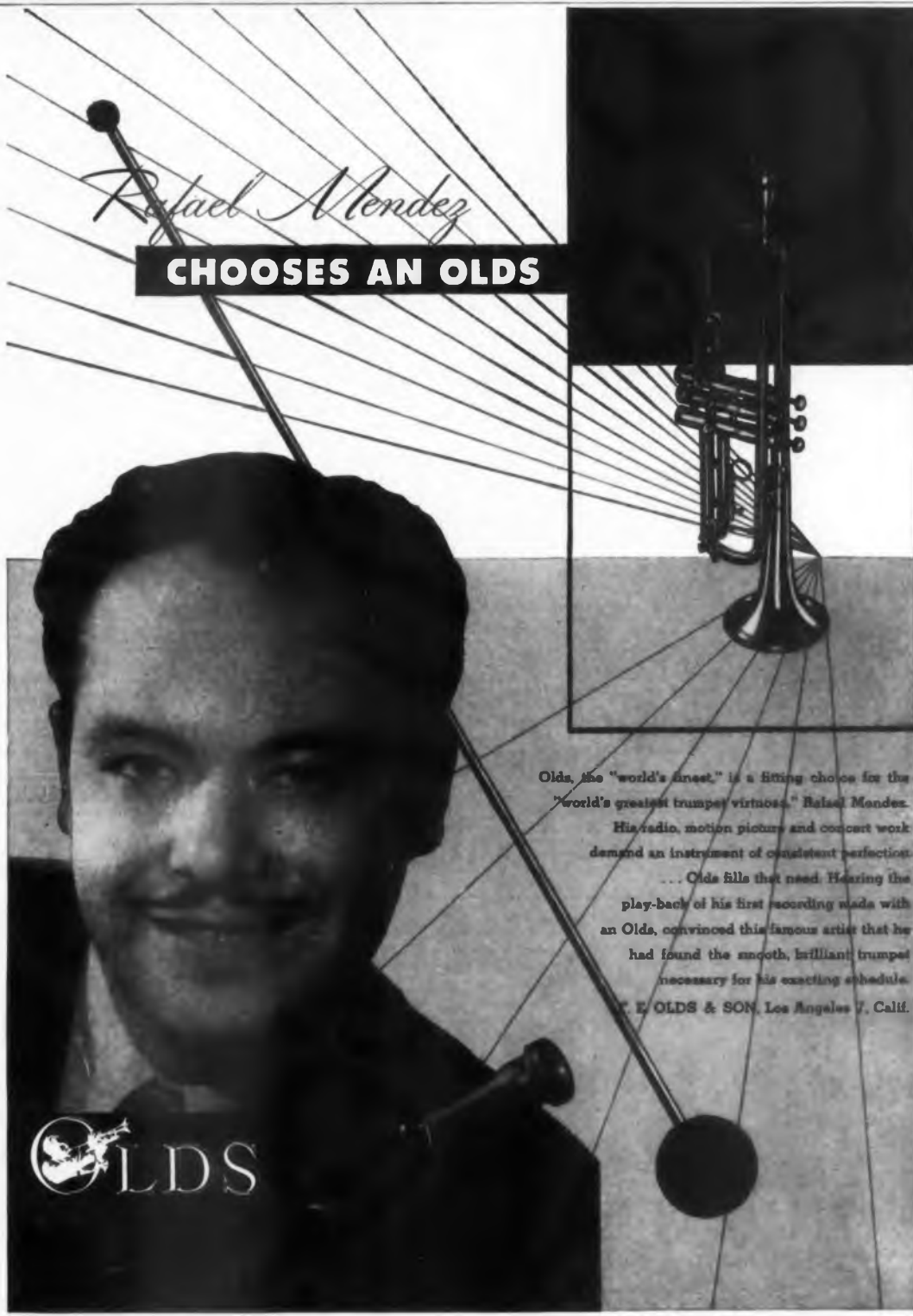


EDDY DUCHIN'S
PIANO TECHNIQUE
(A Modern Course)
Book 1 — Book 2

The mastery of piano technique by the nation's leading craftsman of the keyboard, Eddy Duchin, in one of the easiest, most direct approaches to piano ever conceived. Eddy Duchin has returned to bandleading, and there's a great new interest in the Duchin style and approach.

Price \$1.25 each

ROBBINS MUSIC CORPORATION • 799 Seventh Avenue, N. Y. 19.



Rafael Mendez
CHOOSES AN OLDS

Olds, the "world's finest," is a fitting choice for the "world's greatest trumpet virtuoso," Rafael Mendez. His radio, motion picture and concert work demand an instrument of consistent perfection. . . . Olds fills that need. Hearing the play-back of his first recording made with an Olds, convinced this famous artist that he had found the smooth, brilliant trumpet necessary for his exacting schedule.

E. OLDS & SON, Los Angeles 7, Calif.

OLDS

Top Arrangers Say Study with—

OTTO CESANA

CORRESPONDENCE OR AT STUDIO

EVERY musician should be able to arrange.

A few of the hundreds of arrangers who studied with Otto Cesana:

Arranger—	For—
Van Alexander	Steele Hampton
Leonard Love	Dean Hudson
Merle Quigley	Andre Kostelanetz
Alvin Roy	Alvin Roy
Tork Van Labe	Charlie Barnet
Buddy Wood	Paul Whiteman

*** Now Available ***

Velcing the MODERN DANCE ORCHESTRA (150 Examples) . . . \$4.00

Course in Modern Harmony (Complete) . . . 3.00

Course in Modern Dance Arranging (Complete) . . . 2.00

Course in Modern Counterpoint (Complete) . . . 3.00

OTTO CESANA
29 W. 57th St. New York 19, N. Y.
PLaza 5-1230

DOWN BEAT

202 NORTH WABASH, CHICAGO 1, ILL.—ANdover 3-1612

GLENN BURRS, Publisher NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ED W. FARO, Advertising Manager MARY LOSSIN, Auditor
ALLEN BEST, New York Adv. Rep. ROY F. SCHUBERT, Circ. Mgr.

EDITORIAL DEPARTMENT

New York Staff: JACK EGAN BOROTHY BROWN 1276 Sixth Ave. New York 20, N. Y. Circle 7-4131	Chicago Staff: CHUCK SWENINOSIN PAT HARRIS 203 N. Wabash Chicago 1, ILL. ANdover 3-1612	Hollywood Staff: EDDIE RONAN CHARLES EMGE 1222 N. Wilcox Ave. Hollywood 38, Calif. Hillside 0477
--	---	--

Contributors: Tom Herrick, George Hooper, Michael Levin, Sharon Pease

Subscription Rates: \$6 a year in advance. Same price to all parts of the world. Special Library and School Rates, \$4 a year.

MEMBER OF AUDIT BUREAU OF CIRCULATIONS

CHORDS AND DISCORDS

Coffee Isn't Enough

New York

To the Editors:
I read the editorial in *Down Beat* of October 20, "How Much Coffee Can a Guy Drink?" and although no names were mentioned, I have some reason to believe that it was about me, and in fairness to all concerned, I think I should make myself more fully understood.

When I expressed my feelings to some acquaintances before I left Jazz Ltd., in Chicago this fall, I did not have any idea that what I said was going to be put into print, or I would have made it clear that, as a matter of fact, I was treated as well or better there than any place that I ever have worked at.

It was only that I did not feel well at the time, and was disturbed a bit, although I certainly did not quit the job just because I could not have a seat during intermissions, or because I was badly treated.

The physical strain I was under then made me pick on anything and everything. I really enjoyed working there, and would be glad to go back again.

Sidney Bechet

'Greatest' In Denver

Denver

To the Editors:
Have you ever been to Denver? Has *Down Beat* ever had occasion to mention this mile-high city? I can answer the latter with an emphatic no, and I know why.

First of all, if a musician becomes great enough, he must have initiative along with his talent to leave this burg for a town of some possibilities. I'll admit, Denver hasn't produced anyone to read about, but, believe me, there is an organization in this area that de-

scribes raving and talking about. The greatest combo in the world is here.

His name is Sammie Badis. He has been playing for some 16 months on the outskirts of the city, in a night club called the Zanzibar. His combo consists of piano (himself), tenor, drums, trumpet, clarinet, and vocalist. They can play anything . . . tempos vary from flash to ballads always retaining the sincerity of good jazz . . . Flawless is the word . . .

Jack Wedgde

Who To Blame?

Jamaica, L. I.

To the Editors:
I wonder if you can answer this question: who was the originator of the electrified guitar?

To my way of thinking, whoever it was ruined the tone in a good instrument. It is nothing but a harsh mechanical tone. The electrified guitar is a wonderful instrument to the single string stylists, who don't know one chord from another.

A well-made guitar doesn't need any amplification. If these orchestra leaders and these wonderful stylists approve of such an instrument, why have the electrified guitar in combinations at all? Why not bring back the banjo? The banjo answers the same purpose—nothing but a lot of noise and distortion.

You have to give credit to Django Reinhardt, Perry Botkin, and George Van Eps who despise the electric guitar, and these fellows really know their guitar.

Can you imagine Segovia or Gomez playing a concert at Carnegie hall with amplifiers on their guitars?

I may be a little old-fashioned, but I'll take the guitar any day that is not doctored up.

Joseph A. Mallin

No Takers Here

Hollywood

To the Editors:
A final parting offer to such senile citizens as Don Blocker, Tony Collins, Jerry Malone, Paul Kramer, and the

RAGTIME MARCHES ON

NEW NUMBERS

COYLE—A son to Mr. and Mrs. John Coyle, October 10 in Pittsburgh. Dad is with the band at the Carousel.

DOLFI—A son to Mr. and Mrs. Sylvester Dolfi, October 9 in Pittsburgh. Dad is member of the Bruce Carlton band.

HAYNES—A daughter, Dana Katherine (4 lbs., 5 oz.), to Mr. and Mrs. Don C. Haynes, October 27 in Chicago. Dad is personal manager and former Beat staffer.

KING—A son, James, to Mr. and Mrs. Rickey King, October 3 in Lynn, Mass. Dad is drumming band leader.

RAPP—A daughter to Mr. and Mrs. Barney Rapp, October 7 in Cincinnati. Dad, former band leader, now operates a booking agency; mom was singer with husband's band.

GETZ—A son to Mr. and Mrs. Stan Getz, October 28 in New York. Dad plays sax with Woody Herman's band.

MURRAY—A son to Mr. and Mrs. Rip Murray, September 26 in New York. Dad is singing drummer with Hal Graham's orchestra.

O'BRIEN—A daughter, Joanne (6 lbs., 10 oz.), to Mr. and Mrs. Ken O'Brien, October 6 in New York. Dad is bassist with Charlie Ventura.

RUDMAN—A daughter, Marilyn Joyce, to Mr. and Mrs. Albert Rudman, September 22 in Buffalo. Dad is former Vaughn Monroe clarinetist.

TIED NOTES

DUNN-BROOKS—Artie Dunn, organist with the Three Suns, to Betty Brooks in Columbia, S. C., secretly on June 15.

DUTTON-DAVIS—Myron Dutton, producer of the *Meredita Willson Show*, and Nancy Davis in Las Vegas, October 13.

HARDIMAN-SMELTON—Orval (Baggy) Hardiman, leader of the Five Kings, and Vivian Shelton, September 29 in Elkhart, Ind.

MAURIZIO-BYRNE—Henry Maurizio, drummer with Dick Barlow, and Eileen Byrne, singer with the same band, October 10 in Columbus, Ohio.

JORDAN-LYNN—Johnny Jordan, guitarist with Jimmy Dorsey, and Joy Lynn, November 14 in New York.

MOORE-DAVIS—Williams Mann Moore, better known as KFWB disc jockey Peter Potter, and Beryl Davis, *Hil Parade* singer from England, October 21 in Hollywood, Calif.

WEISBERG-GORDON—Leonard Weisberg and Mildred Gordon, night club and dance band columnist for the *New York Telegraph*, October 29 in New York.

FINAL BAR

BOWER—Harry A. Bower, 54, former Boston symphony drummer, October 18 in Hollywood.

GARDNER—Johnny Gardner, 32, pianist and leader of his own quintet, October 6 in Youngstown, Ohio.

GREEN—Jimmy Green, 47, disc jockey and band leader, October 18 in Chicago.

HALLE—Richard L. Halle, 84, arranger, composer, publisher, and bandmaster, October 7 in New York.

feeble old men of the *Down Beat* editorial staff:

I'll bet you moldy figs \$10 (\$1 each) that the combined total votes of Artie Shaw, Benny Goodman, Tommy and Jimmy Dorsey, Charlie Barnet, Gene Krupa, Harry James, Bob Crosby, and Woody Herman are less than the total votes polled by the top three bands in this year's *Down Beat* favorite band category.

Okay, grandpas, put up or shut up! Young Danny Baxter

No Cinches Seen In Early Ballots

(Jumped from Page 1)

Count Basie, Elliot Lawrence, Dizzy Gillespie, Claude Thornhill, Duke Ellington, and Ray McKinley (though not in that order) jockeying for positions near the top of the list.

Other bands receiving scattered votes at the start include Tex Beneke, Vaughn Monroe, Jimmy Dorsey, Lionel Hampton, Les Brown, Tommy Dorsey, Harry James, Gene Krupa, Charlie Spivak, Tony Pastor, Sam Donahue, Johnny Long, and Benny Goodman.

These are not listed in order of total votes received by each, and it would appear to be anybody's race.

According to the postmark, Doris de Vasier, Bowling Green, Ky., was the first person to cast a ballot in the 1948 poll. It was posted at 3 p.m. on November 1. Edith Clapp, Graham, N. C., was second, and Barbara Feit, Chicago, third in line.

Other readers who voted early were Lewis Keck, Cincinnati; Louise Bennett, New York; Bernard Lynch, York, Pa.; Martha Dietz, Bloomington, Ind., and Bill Timm, Benton Harbor, Mich.

Names of previous poll winners and all-time favorites cropped up with the usual regularity on the first ballots received, although it cannot be said that any of them have sufficient leads to warrant prediction of victory.

Such favorites appeared as Charlie Shavers, Ziggy Elman, and Bobby Hackett for trumpet; Bill Harris, Lawrence Brown, and Kai Winding, trombone; Johnny Hodges, Boots Mussilli, and Charlie Parker, alto sax; Flip Phillips, Bud Freeman, and Don Byas, tenor; Harry Carney, Ernie Caceres, and Serge Chaloff, baritone; Buddy DeFranco, Barney Bigard, and Peanuts Hucko, clarinet.

It would seem that the development during the year of such new combos as those of Charlie Ventura, Les Paul, Herbie Fields, Page Cavanaugh, and others would make the race for best combo, won handily by Nat (King) Cole) in recent years, not so one-sided this time.

In the vocal department (singers not working with bands), the two Frankies, Sinatra and Laine, seem to be battling it out with Bing Crosby, Billy Eckstine, Johnny Desmond, Herb Jeffries, and others.

In the feminine group of singers, early starts are being made by Margaret Whiting, Peggy Lee, Sarah Vaughan, Kay Starr, Billie Holiday, Doris Day, and Ella Fitzgerald, to name a few.

Meanwhile, you'll find your blank ballot on page 6 of this issue. Read the rules carefully, select your favorites, and mail it to Contest Editor, *Down Beat*, 203 N. Wabash, Chicago, 1, Ill., making sure that it is in the mail before midnight, December 8. Vote only once!

WHERE IS?

WILLIAM LINTON (CUBBY) BAER, organist last in Palin, Ill.
SANDY EVANS, singer with Johnny Long in 1947.
MANNY WHITE, musician last in Fresno.
JOE BISHOP, formerly with Woody Herman.
FRANKIE CARLSON, drummer formerly with Woody Herman.
CHARLES CLOVER, musician, last at the Centex, Phoenix, Ariz.
NICK COCHRAN, with Ted Ho Rho years ago.
JOHNNY DE VRIES, Dutch or Belgian musician and singer, supposed to be in the States.

WE FOUND

DON GRADY, formerly with Sazie Dowell and Larry Green, now singing with the Ted Herbert orchestra. Address: 299 Calaf road, Manchester, N. H.
PARKE HILL, guitarist last with Ray McKinley, 405 South Front street, Wheeling, W. Va.
LOUIS METCALF, leader of his own combo in Canada. Has been playing around Montreal for the last two years.

Ragtime Correction

Chicago—An error was made in the *Ragtime* listings in the September 22 issue. Joe Burton of the Joe Burton trio in Hollywood is not the man who married Rita Hoffman in New York. As the *Ragtime* listing stated, it was Joe Burton Strobe, Detroit, who married Miss Hoffman. Joe Burton of Hollywood has been married to Vivian Grinnell for three years.

REEDS GILBERT

by Eddie Ronan



THE HOT BOX

Disc Dating Chart Newest Jazz Collector Gimmick

By GEORGE HOEFER

Chicago—A record dating chart has been published by Arnold B. Stilwell and is available to the serious collector of jazz on records. The first edition, now ready, covers all labels issued prior to 1930. All the labels are listed on the chart alphabetically indi-

Jazzophile Quits Job To Promote Concerts

New York—Ernie Anderson, jazz impresario, has resigned from his post with the Milton Biow advertising agency.

Anderson plans to promote about a half dozen concerts during the current season, using both Carnegie and Town halls. One of these may be a four-performance deal for Gene Autry in April.

Bill Bardo Succeeds LaBrie At McConkey

Chicago—Bill Bardo, former band leader, has joined the McConkey agency to head their cocktail department here. He takes over the job held by ex-band leader Lloyd LaBrie. LaBrie moves to New York to manage the agency's office there.

McConkey, which has concentrated on small units, now plans to handle big bands, at least in the midwest.

ating the year issued and the record number series used as well as the master numbers released.

The chart is called Part I, indicating that another chart will be prepared to include record dates on labels released after 1930.

On the back of the charts are notes pertaining to data involved on each label. Such information as the manufacturer's title and the various interlocking tieups among different label names. For instance, the connection between Gennett and Buddy is listed.



George Hoefer of invaluable aid to the collector interested in knowing when and by whom his obscure records were manufactured.

The above collector's aid is available by writing *The Record Changer* and sells for \$1. It includes information not given in Delaunay's *Hot Discography* or Orin Blackstone's *Index to Jazz*.

A group signing itself the "Atlanta

Music Lovers" has found the one juke box in a million. It is located in the Anchorage, Clermont hotel, Atlanta, Ga., and contains 20 great jazz records. Not a "My Soppiness" type disc in the bunch.

Dig These Discs

Imagine such selections on tap as Spanier's *Touro*, Herman's *Bijou*, Lunceford's *Jassocracy*, Goodman trio's *Tiger Rag*, etc. It's all the result of efforts of Gary Hedges, ex-platter spinner, now bartender, who is inaugurating a jazz disc jockey show from the Anchorage, 5-9 p.m.

JAZZ ON RADIO: Roger Wolfe emcees the *Dixieland Music Program* over WDSU—New Orleans. Wolfe is the latest to exploit the far-famed Willie (Bunk) Johnson. An article about Roger Wolfe appeared in *Radio Mirror* with pictures of Johnson to help tell the story of Wolfe as an authority on Dixieland music.

Norm Olsen and Earl Wing put their shellac together every Friday night over KDHL—Northfield, Minn. The deal is called *Session for Moldy Figs* and is aided by Carleton college lecturer John Lucas, who has appeared on several programs armed with recordings out of his own collection.

News from Detroit indicates that the American Broadcasting company is running a *Concert in Jazz* over WXYZ 10 to 10:30 a.m. Gerry Gering relays the

information.

WGN advises it is plugging *Dixieland* jazz again via the time-worn *Harold Teen* comic strip tieup. Dating from the Bob Crosby Dixieland days, Carl Ed's strip has featured a bit of *Call Me a Taxi* music. Now *Swinging at the Sugar Bowl* is the name of a new WGN disc jockey show.

COLLECTOR'S CATALOGUE: Norman Watson, 15 Laburnum street, Birtley, County Durham, England. Interested in exchanging English records for American discs by Stan Kenton.

Andrew Gordon, 133 Muirburn avenue, Cardonald, Glasgow, S.W. 2, Scotland. Wants to get in touch with an American collector who will correspond and trade records with him.

Hector Stewart, 132 Finchley road, London, N.W. 3, England. Has a large collection of English Ray Noble recordings among other items and wants to trade with American collectors.

John R. Puddephatt, 21 Samuel road, Barnsley, Yorkshire, England. Desires to contact collector in the States with a view to exchange news, records, and books. Interests are mainly modern including Kenton and Anita O'Day.

John D. Hubbuck, No. 4 Flat, Oakland's parade, Weyln, Herts, England. Main interests are Kenton, Elliot Lawrence, Woody Herman, and Duke Ellington. Can obtain all British discs, private and commercial releases.

Resurrection

New York—The original Indiana Five was resurrected for a dance at the Towers hotel, Brooklyn, with Pete Pellizzi, leader and trombone; Tony Tomas, trumpet; Pat Mauro, clarinet; Joe Garnett, piano; Nick Parker, drums; and Fred Napoli, bass.

Versatile



Chicago—Here's another girl singer looking for a job, but we don't think she'll have much trouble. Dark-haired beauty above is Virginia Wald, cousin of producer Jerry, and a Chicago gal. She last was singing one-acters with Henry King but balked when he planned to go on six weeks of them. Virginia, who can play maracas and claves and sing 17 songs in Spanish, also has sung with Don McGrane's and Lou Breese's bands.



Announcing
THE FINEST

THE NEW
BUESCHER
True Tone

lightweight "400" TRUMPET

MADE BY MASTERS

PLAYED BY ARTISTS



The dream of every trumpet artist has now come true. Today...manufacturing perfection of a "400" quality lightweight trumpet has been achieved by Buescher craftsmen!

You'll like it the instant you get it in your hands. It's so light...so perfectly balanced...so easy to hold. And your fingers fit so naturally on the larger, scientifically spaced keys.

But the real thrill comes in testing its tonal quality and the lightning fast action of its Micro-Master valves. Here is un-

matched performance for you. Its large bore with tone-tapered mouthpipe gives you complete mastery of tonal color from velvet soft to full fortissimo. And here, at last, is a lightweight trumpet that you cannot overblow!

Many have tried to develop a trumpet like this, many times. None has ever reached such heights of perfection. THIS is the trumpet that heralds a new era in playing ease and beauty. By all means see it at your Buescher dealers at your first opportunity.

BUESCHER BAND INSTRUMENT CO. • Elkhart, Indiana

DRUMMERS



New EASY-SEAT
Proper angle. No more foot fatigue. Does not cut off blood supply.

Slanted at proper playing angle for comfort. Eliminates fatigue and increases playing comfort. Weight but 5 lbs. Sturdy, will carry any weight. Folds to 18 inches for ease. Guaranteed to serve you better—or money back.

Only
No. 711 EASY-SEAT **\$14.95**

At your dealer or send M.O. in U.S.A. for this wonderful seat improvement.

ARTHUR SLINGERLAND

4036 No. Damen Ave.
Chicago 48, Ill.

Jimmie Rowles Again Climbing Success Steps

By Sharon A. Pease

Chicago—For another of our series of repeat columns we have chosen Jimmie Rowles. His initial column appeared in *Down Beat*, April 1, 1943. Rowles is a typical example of the many deserving musicians whose professional careers were suspended during military service in the last war.

Back in 1943, Jimmie was making rapid progress up the ladder of success. Since returning to civilian life, he has taken up where he left off, and the superb quality of his work indicates that he will achieve a prominent spot in national musical circles. Here is a condensed biographical sketch:

Born in Spokane, Wash., 29 years ago. . . . Became interested in music when 14 and asked his mother, who played piano by ear, to show him some chords. . . . She suggested he consult a regular teacher to insure a proper foundation. . . . During the first year of study, he began picking up ideas from records and was able accurately to reproduce solos from the recordings of his classmates' favorite maestro, Guy Lombardo. . . . Later he became intrigued by the work of Teddy Wilson and, utilizing Wilson's recordings, made exhaustive study of his piano styling. . . . Attended Gonzaga college, Spokane, for two years and during that time jobbed with local bands. . . . Moved to Seattle where he



Jimmie Rowles

attended the University of Washington. . . . Continued serious analysis of dance stylings while working at various hot spots. . . . Later left college to devote his entire time to music. . . . Moved to Los Angeles in 1940. . . . Worked with Garwood Van, Dick Peterson, Slim and Slam, and Lester and Lee Young before catching on with Benny Goodman. . . . Joined Woody Herman's orchestra four months later and remained with that group until he entered the army in June, 1943. . . . Played piano and arranged for various army bands including one fronted by Sgt. Skinny Ennis. . . . Rejoined Herman after being discharged from service, March, 1946, and worked with him until Woody disbanded that group early in 1947. . . . Since has lived in the Los Angeles area where he has worked with dance groups headed by Les

Brown, Benny Goodman, Tommy Dorsey, and Neal Hefti. . . . Also recorded with Benny Goodman, Woody Herman, the Hollywood Hucksters, Johnny Thomson, Harold Mooney, Red Norvo, Barney Kessel, and Mary Ann McCall. . . . Currently with Jerry Gray's orchestra on the Bob Crosby Club 15 program.

The accompanying example of Jimmie's sparkling piano styling is a solo on Hoagy Carmichael's and Sidney Arodin's *Lazy River* as played on one of the sides in Benny Goodman's album *Benny Rides Again* (Capitol).

Good Analysis Possible

Since the original sheet music, accompanying solo adaptation, and recorded example are all available, a thorough and enlightening analysis is possible. The following brief outline suggests a practical approach to the breakdown of elements for appreciation of Jimmie's style and stimulation of ideas for personal application.

Analyze the total form of the original copy and compare with Jimmie's adaptation. Notice the four-measure phrase and the eight-measure sentence. Two sentences plus a two-measure tag (coda) complete the chorus. This is an unusual two-part (binary) form. Most popular selections are three-part (ternary) form.

Jimmie uses an effective formula for the two-measure tag which has the effect of lengthening the second section into a unit of ten measures.

Analyze and compare the harmonic content. Notice that the original harmony generally is maintained in each measure that employs the melodic germ in the original copy (first measure and each alternate measure). The harmonic substitutions result principally because of chromatic voicings and their natural resolutions.

Shows Improvisation

Analysis and comparison of melodic

Egan Speakin'

New York—Of all the commercial radio sponsors, Coca-Cola, Lucky Strike, and Fitch, over a period of years, have done more to further popular dance bands than any others.



Jack

I'm sick of watching Jose Iturbi tell little girls how they should sing. If they don't know how to sing, whatinell are they doing in those MGM movies?

One of the first bands ever to play a club on 52nd Street was led by Teddy Black, who later gained fame with his Lombardo-style ork.

How come those banjo-playing community-sing record cutters in

content reveals Jimmie's unusual talent for improvisation. You will find chordal tones, passing tones, neighboring tones, and most of the standard variation techniques.

However, a real melody, which Jimmie's variation certainly is, defies this type of analysis because it is not just "built;" rather it flows in a natural succession of sounds with a sophisticated, meaningful, rhythmic sequence. This is the work of a real artist.

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

England missed a bet like *Bye, Bye Blues?*

Ask the man in the street—well, not just any man—who is older, Tommy or Jimmy Dorsey and invariably he'll say Tommy. Or maybe I keep asking the wrong man.

Shapiro-Bernstein may not know it, but it's my guess they have a hidden hit in the back room in a ditty tagged *Old Man Moon*, penned by George Williams.

Band leaders are looking for beauty as well as vocal quality in prospective girl singers. Just like the old days.

She may scare out as many persons as she draws into Jimmy Ryan's, but Chippie Hill is still one of the most unusual—and I use the word lightly—musical attractions on the Street.

Two columns ago, when I recalled some musical highlights of yesterday, I mentioned the American Indian band, little realizing that Wingy Manone was one of the "Indians."

Of all the singers accused of or credited with sounding like Bing, both singing and talking, Bob Houston, with his own show on WMGM, comes about as close as any.

Add little known facts: Jim Conkling, the Capitol exec, used to arrange and play trumpet at Frank Dailey's and, prior to that, with his schoolmate, Paul Weston, in the Barbary Coast band at Dartmouth.

The so-called "wild" kid musicians of today are really no wilder than the so-called "wild" kid musicians of 20 years ago, many of whom are now top leaders and studio instrumentalists.

I wonder if the traveling bandmen who work at Elitch's Gardens, outside Denver, during the summer, still stay at nearby ranches, play cowboy and ride horseback to work.

Best informed on the latest gossip of the music business are the song pluggers.

The great army of unemployed musicians around Broadway were anxious to celebrate the end of the ban at their haunt, Charlie's, but the beer strike left the barrels as empty as their wallets.

Reserve your copy of *Down Beat* in advance at your news dealer's. It will avoid disappointment for you.

Medium Tempo

WHY DO THE GREAT ARTISTS AND VIRTUOSI ENDORSE THE



THERE ARE REASONS

☆BEAUTY ☆DIGNITY ☆PROTECTION

Insist on a LIFTON case when ordering your instrument

THE LIFTON MFG. CORPORATION
18 WEST 18th STREET • NEW YORK, N. Y.

VIBRATOR

(Reg. U.S. Pat. Off.)

REEDS

for Saxophone and Clarinet

10 DIFFERENT STRENGTHS . . . from No. 1 Soft to No. 5 1/2 Hard

IMPORTED from France again . . . and better than ever. For that distinguished brilliancy of tone, use VIBRATORS, the reeds with the grooves.

ASK YOUR DEALER!

H. CHIRON CO., INC., 1650 Broadway, New York, N. Y.

DIGGIN' the DISCS with Tom

COMBO JAZZ

Red Norvo's Nine

♪♪♪ Follow You
♪♪♪ Bop!

If the musicianly Norvo had used as much care in the choice of material and preparation of *Follow* as he did in selecting the personnel of this session's "Nine," a good deal more would have happened than finally did.

The old ballad, as it develops, isn't much of a vehicle for even the parlor variety bop that Red dispenses. The semi-sweet opener is followed by a half-chase, half-duet bit of shenanigans by Dexter Gordon's tenor and Jimmy Giuffrè's alto that doesn't come off any more than the 64th-noted ensemble bit and sloppy ending.

Bop is a good side with interesting design, a hard-malleted vibe chorus rich

in ideas shared also by Barney Kessel's guitar, pleasing tenor and piano solos, and Ray Linn's trumpet.

Red fills in between the ensemble riffing on the last chorus, and the whole thing moves well for those who like Red's subdued, cleaner-than-thou bop stylings. (Capitol 15253).

Tadd Dameron Sextet

♪♪ Dameronia
♪♪♪ The Chase

The unquestioned star of these sides is the fluent Fats Navarro, who is one of the few bop trumpeters who handles his horn as if he knows not only where he is going but even more important to the continuity of a bop solo, where he just has been. His solos have form and structure as well as push and enthusiasm.

Dameronia has a rather intriguing theme, and Fats does play well, but the tenor and alto split chorus is nothing

to write home about. *Chase*, which comes on like Citation, has good solos all around including a double-decker for trumpet. Tadd is on piano, and Ernie Henry and Charlie Rouse are alto and tenor respectively. (Blue Note 541).

Lester Young Quartet

♪ *East of the Sun*
♪ *Sheik of Araby*

Somewhere between good swing and bad bop a great tenorman has got lost in a morass of conflicting styles and ideas. These are characteristic of Young circa 1948, with his honky, faltering, out-of-tune meanderings.

Occasionally, as in *Sheik*, there'll be a glimpse of what used to be, but these prize moments are few. There are piano and guitar solos of moderate stature on the disc, but it's mostly Lester. (Aladdin 3016).

Gene Ammons Quintet

♪ *Blowing Red's Bop*
♪ *Concentration*

Blowing is a medium-tempoed riff with Ammons tenor and somebody else's piano supplying the jam between the dreary lead choruses. The bottom-side comes at a faster, groovier clip. It spots Gene again with a better solo and Leo Parker's athletic baritone which is often tasty but too often show-offish as in his preoccupation with blowing out big, fat low tones just to make the stand shake a little. (Aladdin 3012).

Symbol Key

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

Tom Archia All-Stars

♪♪ McKie's Jam for Boppers
♪ Downfall Blues

The "All-Stars" play a brand of bop that is enthusiastic if not inspired. *Jam* has trumpet, alto, and tenor solos, the latter performer having a penchant for throwing in a bar or two of an old-time tune just for laughs. *Downfall* is all tenor and blues vocal about the horrors of drink. Pretty awful, too. (Signature 605).

Art Van Damme Quintet

♪ *Dark Eyes*
♪ *I've Got You Under My Skin*
♪ *The Breeze and I*
♪ *Meadowland*
♪ *Lover*
♪ *If I Had You*

It's wonderful that the Van Dammes tell heir to a Capitol recording date in their first major wax works, for this brilliant team of Chicago musicians besides, above all else, presence and intimacy for a fair presentation of their works.

The quintet, which started out as a cocktail combination, took to the studios some time back and is now on the staff of NBC in the Windy City where it accompanies singers, has a spot on the Garroway Sunday night clambake, and occasionally, but too seldom, gets a full-fledged showing in its own right.

It's an accordion-vibes-guitar-drums-bass combination, and although even the album title *Cocktail Capers* would

Jesters Have A Happy History



Chicago—The King's Jesters, shown above, have been singing together for more than 20 years and are the group Paul Whiteman hired to replace his Rhythm Boys. Jesters, John Ravecroft, clarinet; George Howard, drums, and Fritz Bastow, guitar, now can be heard on WBBM's *Gold Coast Rhythm* show from 8:15 to 8:30 a.m. and 3:30 to 3:45 p.m., Monday through Friday.

seem to belie a place in the combo jazz section, it goes here simply because it would be a crime to list it under dance. What the members play may not be jazz in the strict sense, but they get a fine, airy beat, and both Van Damme and his vibes man would be a welcome addition to any session.

These are typical and a thoughtful selection of some of the best things they have done over the network. Their arrangements are scripted for the most part by Art and his bassman with an originality and fresh slant that approaches that of the Joe Mooney quartet even though the two are entirely unrelated stylists.

The ensembles with accordion and vibes and sometimes guitar voiced together are beautifully done, and cleanliness of execution is something to hear alongside of what passes for good musicianship in some such combinations. Van Damme's virtuosity is particularly outstanding and is the obvious model for the hair-trigger precision that characterizes the solo and group efforts. (Capitol album CC-705).

Sir Charles and His All-Stars

♪ *Rhythm Itch*
♪ *Strange Hour*

Itch is strictly a piano-rhythm side even though trumpet, tenor, and various others get label credits, and is an attempted emulsification of part bop and part Basie with the latter sticking out painfully in the third and fourth choruses.

By almost direct contrast, *Hour* is a listenable, lifelike side with a tasty bop melody from Sir Charles' pen and first-rate solos, notably by piano. Joe Newman's trumpet, and Bob Dorsey whose teurounding sounds a great deal like a bopish, sure-footed Lester Young. (Apollo 782).

Earl Bostic

♪ *Slightly Groovy*
♪ *Joy Dust*

Bostic's alto contains elements of Willie Smith, Hodges, Barnet, and a few others that don't come to mind at

the moment. Earl can play some things that are uncommonly good and then turn around and, almost in the same breath, ham it up.

These two have some of the good and some of the ham and are fairly good jam sides. *Groovy* has a smattering of other instrumental solos besides Earl's, but *Joy Dust* is all alto and piano with two for the 88 that are nearly all block chorded. (King 4247).

Coleman Hawkins

♪♪ *Stuffy*
♪♪ *It's the Talk of the Town*

Jazz concert hall habitués will recognize *Stuffy* as a familiar piece of bop merchandise particularly when the Hawk was on the stand.

With trumpeter Howard McGhee, Allan Reuss, and Oscar Pettiford, it develops a good beat, and Hawkins' solo part is well-taken—also his unison with McGhee. *Town* is another *Body and Soul*, and if you liked it on Bluebird some years back, you'll like again. (Capitol 15254).

BAND JAZZ

Count Basie

♪ *Just a Minute*
♪ *Bye, Bye Baby*

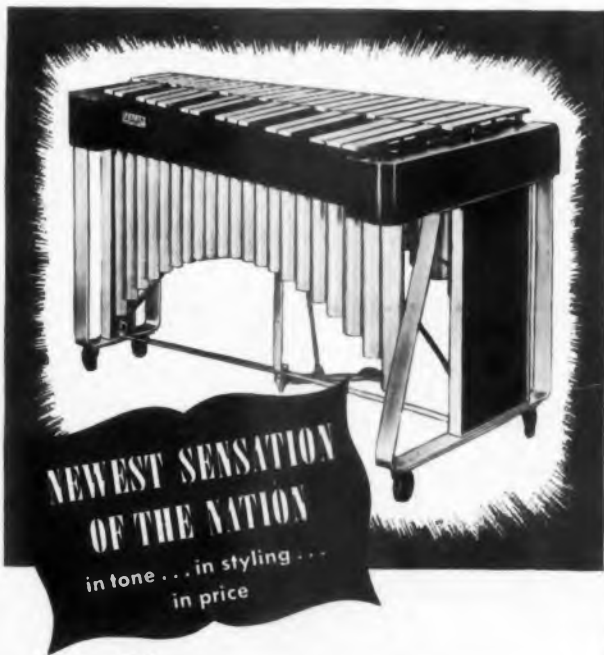
The Count and Dickie Wells wrote *Minute* which is a crisp, bright riff manuscript of the old Basie school. Muted trumpets with echoing trams take the opening lead followed by a Websterish tenor and tram bridge and an out chorus that merely duplicates No. 1.

Rushing hasn't changed his blues shout style by one inch since his old K. C. days, and he barrels through *Baby* with his accustomed vigor and enthusiasm. This is better than they have been doing by the Count. (Victor 20-3051).

Stan Kenton

♪♪ *Harlem Holiday*
♪ *Don't Want That Man*

Kentonites who prefer the Kenton with a beat to the Kenton with a mood (Modulate to Page 14)



NEWEST SENSATION OF THE NATION in tone... in styling... in price

The Streamlined 1949 MODEL VIBRAHARPS by DEAGAN

BIGGEST SENSATION IN YEARS among lovers of fine Vibraharp music is Deagan's dramatically different 1949 models!

Featuring the same ultra-smooth tone that has always made Deagan first choice of America's foremost Vibraharp artists, the new models introduce the smartest styling the industry has known in a generation. Deagan's new cantilever design captures to perfection the tempo of the times... is refreshingly different from conventional models... makes the player's performance as distinctive visually as it is tonally!

Still more good news is the fact that prices on all Deagan Vibraharp and Marimbas are now the lowest in years! See your Deagan dealer today for descriptive folders and price lists, or mail the coupon below.

J. C. DEAGAN, INC.

1770 W. Berteau Ave., Chicago 13, Ill.

MAIL COUPON FOR FREE DESCRIPTIVE FOLDER

J. C. DEAGAN, INC., 1770 W. Berteau Ave., Chicago 13, Ill.

Send your latest folder and price list on Vibraharp and Marimbas to:

NAME _____

STREET _____

CITY _____ STATE _____

DB-1148

NOW... THE New TREM-TROL by DeARMOND

1. Engineered into a compact unit that eliminates bothersome cords and provides control control.
2. Now possible to arrange the Tremolo beat to suit the individual and the music. Knurled wheel on right side controls speed.
3. Working on a Hydro-vol-vol principle, the No. 800 Trem-Trol is so engineered to act as a volume modulator with Tremolo as the end result.



A combination Tremolo and Pedal Control

Price \$55.00

Special soft and pleasing effect in many introductions and endings, ordinarily difficult, can be accomplished with the aid of the new DeArmond Trem-Trol. Very simple to operate and the results are truly amazing. See your musical instrument dealer for Trem-Trol and the complete line of DeArmond pickups.

ROWE Industries 1702 WAYNE ST. TOLEDO 9, OHIO

THE EASY WAY

Dublin's is as close as your nearest mail box. Order your favorite records from our large stock.

Immediate delivery on all records reviewed in Down Beat.

IN CHICAGO VISIT DUBLIN'S NEW AND LARGER STORE.



50¢ Charge for Packing on all Orders Under \$5.00 \$1.00 Deposit Required on All C.O.D. Orders ORDERS SHIPPED SAME DAY RECEIVED

DIGGIN' DISCS

with Tom

(Jumped from Page 13)

age will be more than intrigued with *Earlem* which is entirely a jazz side. Stan wrote the score, and it's a substantial one—gitty and exciting. Alvarez, Cooper, Bert, and Pepper perform on their respective trumpet, tenor, trombone, and alto, and all take worthy solos with an extra nod, possibly, to Chico. *Man* is a June Christy side with good band backing and all the requisites except an attractive tune. (Capitol 15248).

Duke Ellington

§§ Suddenly It Jumped
§ My Honey's Lovin' Arms
The Duke's *Jumped* opens up something like another "stomp for beginners" as he used to refer to another of his tongue-in-cheek overly simple originals. The jazz gets more serious after his double-eight, however, and there are solos for Taft Jordan who never quite gets under way, Jimmy Hamilton whose clarinet is overshadowed by a noisy background, and Oscar Pettiford. *Arms* is mostly for the vocal and instrumental talents of Ray Nance who solos and sings but too cute in both instances. It's a mediocre effort for an Ellington record. (Victor 20-3135).

Join the Band

Body and Soul
Honeysuckle Rose
Sweet Lorraine
Sunset & Vine Blues
I Got Rhythm
I May Be Wrong
I Surrender, Dear
Just You, Just Me

The idea of recording rhythm and sectional backgrounds so that beginners and frustrated sidemen who have to be content on the job with 16 bars of jazz every eighth tune can sit at home and jam to their heart's content isn't new.

It has been done before and quite acceptably, too. But it never has been done on such a grandiose scale as Billy May and a scad of Capitol sidemen have cooked up herewith. The selection of tunes is a happy one also, for instead of *Dinah*, *China Boy*, et al, we have equally good but not so often heard standards like *Wrong*, *Just You*, *Sweet Lorraine*.

Billy uses a big band, six brass and five saxes, with big band effects and enough change of pace, color, and rhythm to boot the improviser even in the unexciting environment of his own living room. (Capitol album BD-102).

Raymond Scott

§§ Rub Dub
§ You'd Be Surprised
Rub is a commonplace instrumental with fair solos and a brief piano which, if it's Scott's, spreads the news around that even Ray has been digging bop. *Surprised* is the old Berlin tune that Bonnie Baker used to be cute with. Dorothy Collins takes two choruses along the same lines. (MGM 10282).

Alvino Ray

§§ Raggin' the Scale
§ He's Not Worth Your Tears
Joe Venuti used to work up quite a name for himself in the execution of *Raggin'*. And Alvino may, too, as an instrumentalist since he demonstrates that the relationship of his pick band

to his fingering hand is well-nigh perfect.

However, other than the display of technique and a bop figure or two, there isn't much here except for guitarists. *Tears* is a vocal, and not a very good one, by Betty Bennett. (Capitol 15272).

Jimmie Lunceford's Orchestra

§§ Saxology
§§ Moonbeams
§§ Gug Mug
§§ Arleen

More wax from the remnants of the old Lunceford crew now fronted by Eddie Wilcox. An exceptionally poor recording job that ranges from shallow and murky to strident and back again does a good deal to put out the inherent fire that the band seems to have, but enough of it leaks through to make a worthwhile impression.

Saxology has tenor solos and then a chase by Joe Thomas and Lee Howard. *Moonbeams* is an instrumental, too, and a pretty fluent one in ideas, with the accent on ensemble rather than solos.

Mug is the wild one of this group at a flash tempo with tenor and a rocketing trumpet solos. *Arleen*, by contrast, is a slow ballad with the lengthy vocals taken by baritone Bob Mitchell. (Manor 1135, 1138).

Les Brown

§§ I've Got My Love to Keep Me Warm

§§ I'm A-Tellin' You, Sam
Love is either a reissue of one that got by us or one of the instrumentals of Les' that has been buried deep in the Columbia archives for many a month. It unmistakably has the virile lead horn of Jimmy Zito, bars of Ted Nash, and that excellent light beat that the Brown crew could claim as being almost exclusively theirs.

The opening ensemble is superb in its graceful, beatful conception, and the tenor and Zito trumpet solos are typical of what came out of that band. *Sam* is a novelty Butch Stone-style only sung by Les' brother, "Stumpy" who has a respite from his chores in the trombone section. Good final ensemble. (Columbia 38324).

DANCE

Frankie Carle

Roses in Rhythm
Roses of Picardy
My Wild Irish Rose
Mexicali Rose
Rose of Washington Square
Honeysuckle Rose
Rose Room
Only a Rose
One Dozen Roses

Album rating—§§
Frankie, who loves Art Tatum but is the first to admit he doesn't play like him, is apparently out to make more

millions for Columbia on the heels of approximately four other piano-and-rhythm albums which have done so well commercially.

These sides fit stylewise into all the others and might just as well have been a part of them, and as always, Frankie's simple but deft interpretations are chromium bright in performance and melodic. If you're a Carle cat, step right this way. (Columbia album C-174).

Wayne King

§§ Memories
§§ In So Many Words
Memories is a sacharine sweet version of dear old *Memories*, replete with Wayne's wavering alto to top it off. Nancy Evans, who sings *Words*, does it well, but the tune is pfui. (Victor 20-3147).

Elliot Lawrence

§§ The Sweetheart of Sigma Chi
§§ The Greatest Little Boy of My Life

Sigma is a sweet but characterless presentation of that fraternity's old beat-up sweetheart which should, please, be set aside only for homecoming. *Little Boy* is a mild Mexican flavored novelty upon which is almost wasted one very interesting arrangement. Jack Hunter vocals the first and Rosalind Patton, No. 2. (Columbia 38326).

Vaughn Monroe

§§ In My Dreams
§§ Chocolate Choo Choo

Dreams is a schmaltzy version of a barber shop sort of tune with Vaughn and the Moon Maids mooning their sorrowful way. *Chocolate* probably will be big with its "Little Man" lyrics and Christmas coming on. The Monroe strings are sounding more like Frank DeVol's every day. (Victor 20-3133).

Freddy Martin

§§ On a Slow Boat to China
§ Czarlas

Despite the recurring parallel thirds and fifths which was the standard method of indicating *Mood a la Chine* back in '08, *Boat* is agreeable dance fare. Glenn Hughes and the Martin Men sing it.

Czarlas is the old, old 16th-noted hack that is so dearly beloved by xylophone players, students of Rudy Wiedot, and now whistlers. Gene Conklin is the lip purser and he cuts Elmo Tanner—yes, he does. (Victor 20-3123).

Art Mooney

§§ I've Been Working on the Railroad
§ In the Market Place of Old Monterey

Mooney forsakes his oompcha banjo beat in favor of a more orthodox four-four and a unison ensemble on the order of Johnny Long's modified version of Tommy Dorsey—see? *Monterey* has a Bud Brees vocal. (MGM 10298).

Barclay Allen

§§ Siboney
§§ Tea for Two

Barclay, who along with his Rhythm Four plays Latin Americana with more than just a suggestion of authority, tinkles his way through a clean but not overly original version of the rhumba *Siboney*. *Tea* gets equally facile handling though his second chorus of frilly jam is out of character. (Capitol 15273).

Harry James

§§ What Did I Do?
§§ Ah, But It Happens

Harry continues to produce a phenomenal amount of trivia with his big, capable band which by all odds should be turning out interesting, musical sides but does so only on occasion. *What* is sung by Marion Morgan; *Happens*, by Vinni De Campo. Harry solos, and the band plays loudly and ponderously. (Columbia 38342).

Ray McKinley

§§ What Did I Do?
§§ The Morning Glory Road

The band is incidental on this waxing since both Ray and Artie Malvin sing three-quarters of their respective vocal sides—Ray on *Do* and Artie on *Road*. Both performances are pleasant, but as the band trails off on an abstract chord at the end of *Do*, you can't help feeling a trifle wistful along with them about some of their more

assertive abstractions of the Sauter era which was such a short time ago. (Victor 20-3124).

Chuy Reyes

§§ Tambo
§§ The Wedding Rhumba

The lacy, novelty rhumba style of Reyes and his west coast cats is bright and pleasing on *Tambo* which is sung by Toni Gari, but when the trumpeter starts to pull Ziggy Elman's *And the Angels Sing* out of his derby hat—that is all, senior. (Capitol 15244).

VOCAL

Pied Pipers

§§ Dream
§§ The Whiffenpoof Song

Capitol's policy of doubling popular sides of its artists back to back in its reissues is a resourceful one especially when the *Pipers' Dream*, one of their finest sides, is half the wax. *Whiffenpoof* is all right—if you like *Whiffenpoof*. (Capitol 15246).

Eddie Heywood Trio

§§ The Night Has a Thousand Eyes
§§ Everybody Loves Somebody

Although these are listed as trio sides, they actually belong in this classification since both are predominantly vocal. The girl vocalist isn't identified.

PERFECTION

IN PERFORMANCE

Gibson Strings on an instrument mean perfect performance... a combination of smooth rich tone and easy response backed by durability. The orange and black string box contains Gibson quality—for quality performance.

KALAMAZOO MICHIGAN

WHAT'S NEW IN BE-BOP?

THE WEE-BOP ORCH SERIES

Authentic recorded Be-Bop classics arranged by Van Alexander for 2 altos, tenor, trumpet, trombone, guitar, bass, drum, piano, or any combination of these instruments. You have heard the greatest be-boppers feature these arrangements—Charlie Parker, Dodo Marmarosa, Illinois Jacquet, Howard McGhee and many others.

Illinois Jacquet's <input type="checkbox"/> ROBBINS NEST	Charlie Parker's <input type="checkbox"/> CONFIRMATION	Coleman Hawkins' <input type="checkbox"/> STUFFY
Charlie Parker's <input type="checkbox"/> MOOSE THE MOOCHE	Charlie Parker's <input type="checkbox"/> YARDBIRD SUITE	

60c each

SAX SPECIALS

<input type="checkbox"/> CHARLIE PARKER'S BE-BOP FOR ALTO 4 famous solos with piano accompaniment.	<input type="checkbox"/> ILLINOIS JACQUET'S MODERN SOLOS FOR TENOR 6 famous solos with piano accompaniment.
--	---

ORNITHOLOGY • CONFIRMATION
YARDBIRD SUITE
MOOSE THE MOOCHE
Complete folio 75c

ROBBINS NEST • EMBRYO
KING JACQUET • RIFFIN' ON 24th ST.
SYMPHONY IN SID • JET PROPULSION
Complete folio \$1.00

CAPITOL SONGS, INC. RKO BLDG., RADIO CITY, NEW YORK 20, N. Y.

Gentlemen: Please send me the items above which I have checked.

I enclose \$ _____

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

SENSATIONAL! DIFFERENT!

THE NEW THIN REED

THE CANE REED with the FLAT BACK

FULL VIBRATION UNDER THE LIGATURE/

PAT. PEND.

- TERRIFIC POWER! • SUPERB TONE!
- MADE WITH FRANCE'S FINEST CANE
- WORLD'S EASIEST-BLOWING REED!

SEE THE AMAZING FLAT BACK
Vibrates under your own ligature!

Try Thinreeds Today

ASK YOUR DEALER
or order samples direct from

THINREED COMPANY
Box 726 White Plains, N. Y.
Clas. 4 for \$1. Also 2 for \$1.
Toner 2 for \$1.
all strengths

DEALERS: Exclusive Agencies open to inquiries or sample orders invited.

but she does a creditable piece of work with both ballads. *Thousand* has some Heywood piano devoid of tricks that may revise your opinion of his ability as a jazzman. (Victor 20-3102).

Johnny Mercer and the Pied Pipers

- ♪♪ *Down Among the Sheltering Palms*
- ♪♪ *One for My Baby*
- ♪♪ *If I Knew Then*
- ♪♪ *Winter Wonderland*

Palms and *Baby* are a couple of new ones, with Johnny and the Pipers sharing the topside while he bends the bartender's ear all by himself in *One*, a rather morbid tale about his "baby."

The jumpy *Then* is a little shallow acoustically by virtue of its reissuance, and *Winter*, another revival, makes its bid for the Christmas trade. (Capitol 15241).

Billy Eckstine

- ♪♪ *You're My Everything*
- ♪ *Cool Breeze*

The Eckstine vibrato is well-controlled, considering its latitude, but on a slow, slow arrangement such as *Everything*, where only one full chorus fills the side, it makes your head start to bob up and down by the end of a chorus of rippling whole notes. Take this up tempo a trifle, and all would be well.

Breeze is the Tadd Dameron-Dizzy

Gillespie bopper played much less efficiently than Diz does on Victor. If that's Billy on tram, he plays well for a vocalist but not well enough, in this case at least, for a trombone man. (National 9052).

Art Lund

- ♪♪♪ *Still Got a Thrill*
- ♪♪ *Bluer Than Blue*

Lund's recent performances are so uniformly excellent that it gets more and more difficult to find something to comment upon. *Thrill* gets rhythm treatment, and *Blue* is a pretty ballad. The Johnny Thompson band does its accompanying chore in tune with the Lund style, and MGM pays particular attention to getting that big voice properly recorded. (MGM 10295).

Dennis Day

- ♪♪ *Danny Boy*
- ♪ *Phil the Fluter's Ball*

Day is at his best with a lovely semi-classic like *Danny*, and he sings it feelingly but simply. *Phil* will leave all but lovers of the Irish jig stony cold. (Capitol 15247).

Peggy Lee

- ♪♪ *It's a Good Day*
- ♪ *You Was Right, Baby*

Another recoupling of popular Capitol wax. Both the older *Day* and *Baby* of more recent vintage were penned by Peggy and Dave. (Capitol 15277).

Kate Smith

- ♪♪ *White Christmas*
- ♪ *The Christmas Song*

Kate brings something of an authority on Irving Berlin's yuletide epic does it quite well for K. S. fans, but even they would have to acknowledge that Doris Day's record with Les Brown makes this one seem cute and affected (MGM 10096).

Duke Henderson

- ♪♪ *H. D. Blues*
- ♪ *S. H. Blues*

The Duke is one of our louder shouters, and both slow blues are at identical tempos and might as well have been a continuation of each other. Lucky Thompson's All-Stars accompany, and just the brief bits of Lucky's tenor make a listen profitable. That guy is great. (Apollo 400).

Martha Tilton

- ♪♪♪ *I'll Remember April*
- ♪ *I Like It Better All the Time*

It isn't nearly often enough that Martha gets a rich tune as a recording assignment, but in the case of *April* she shows her appreciation by registering a really slick, sensitive performance.

Her phrasing is unaffected but with delightful change of pace. Gordon Jenkins alternates his score between beguine and four-four and single-fingers it in between vocals. *Time* is an unimpressive tune done up better than it deserves by Miss Tilton. (Capitol 15250).

Joe Turner

- ♪♪ *Morning Glory*
- ♪ *Low Down Dog*

This column finds the virile blues shouting of Joe Turner more than satisfying. *Glory* is an Ellington tune with

the chord structure of *Basin Street*, plus a bridge, and Joe does it well as do both his piano and tenor who get a half chorus each between vocals. *Dog*, with its romp beat, is a shade less entertaining but still worth the price. (Aladdin 3013).

Frank Sinatra

- ♪ *Autumn in New York*
- ♪♪ *A Moonlight Night*

Autumn has all the prerequisites for a tasty side—a fine tune, good Stordahl score, and Sinatra. But it apparently is a product of one of those last-minute sessions before the ban, for it is saddled with a Sinatra at his worst.

His tone is weak, he has a terrible reluctance to hold out his notes, and his phrasing is halting and uncertain. *Night*, on the other hand, must have been from an earlier date, for it's almost up to par for the Voice. (Columbia 38316).

Jesse Price

- ♪♪ *What's Happening?*
- ♪ *Mistreated*

Jesse's blues band, which is likely to include almost anyone in and out of the Capitol stables, evidently changed between sessions because *Happening* spots an Eddie Miller and a nonbop trumpeter (possibly Bobby Sherwood) on the solos, but the other side is definitely boppish. Both are blues well-enough performed by the entertaining J. P. of K. C. who should know about the blues. (Capitol 15245).

Johnny Desmond

- ♪♪ *Before Long*
- ♪ *Tera Talara Tala*

Johnny frequently goes in for a minimum of fuss and feathers in his backing, and these two are of that nature

100 Stations Buy Robbins Disc Show

New York—A few more golden eggs are being laid in Freddie Robbins' nest with the sale of his transcribed disc jockey stint to upwards of 100 stations around the country.

Show, which features jazz platters and an interview with a guest movie or band biz star, sells for a full year.

with only a rhythm section to support his full-bodied pipes. *Long* is a rather warm ballad, but *Tara*, which degenerates into a mandolin-twanging second chorus, is a soupy tune, tremendously unappealing. (MGM 10287).

Beryl Davis

- ♪♪ *Just Once More*
- ♪ *Down the Stairs and Out the Door*

More is bouncy and trite, and *Down* is just as bouncy but more original. Miss Davis, however, is inspired adequately by the showy Toots Camarata ensemble and turns in a sincere, assured performance on both.

Victor is not always on the ball when it comes to picking material, but it must be admitted that it usually gives its performers every technical advantage. Recording: excellent. (Victor 20-3036).

CONCERT

**Hal Herzon Septet
Morton Gould's Musical Fantasies**

The Prima Donna
Crinoline and Lace
Continental Serenade
Colonial Portrait
Robot
Pirouette

Album rating—J J

These compositions originally were written by Gould as piano fantasies. Clarinetist-arranger Hal Herzon, who is a gifted musician, has arranged them for woodwinds, trumpet, trombone, and rhythm.

The result, while not quite up to the rapturous claims of the album notes, is an interesting display of what Herzon accurately terms "modern chamber music" and sounds for all the world like a combination of Raymond Scott and Henry Levine.

The septet plays these light musical novelties accurately and enthusiastically, and the recording job is exceedingly good. (MGM album 31).

**Macklin Marrow
"Tschairowsky"**

Romance in F
Humoresque
Autumn Song
Waltz
Barcarolle

Album rating—J J

A good representation of some of the simpler musical efforts of the much plagiarized Tschairowsky is represented in this album, and the collection automatically would have made him one of ASCAP's more well-to-do members had he lived today.

Marrow, whose forte is music comedy and light opera, has designed an album along just those lines, and his scores are pleasant and musical if unoriginal. (MGM album 32).

YOUR GUIDE TO PERFECT INTONATION

Small dots on edge of finger-board give exact fingering positions. Make bass easier to learn. Serve as intonation guides for professionals.

anyone can play it!

NEW LOWER PRICED KAY "5 STRING" BASS

Here's a bass anyone can learn to play almost overnight. It's a bass every professional needs, too, because only 4 positions give you the full range.

Position markers tell exactly where to finger each note. Added range of 5th string eliminates need for 5th, 6th and 7th positions. Think how this speeds progress, improves tone and intonation!

Best of all, the Standard Model Kay 5 string bass costs you no more than a good "4 string." Chubby Jackson's book on 4-position method included with each instrument. At all leading music stores, see and try this revolutionary bass today!

WRITE FOR M-5 FREE CIRCULAR  1640 WALNUT ST. CHICAGO 12, ILL.

ARTIST DESIGNED! ARTIST BUILT!

GLANTZ

Harry Glantz

MOUTHPIECES

For
Trumpet • Cornet • Trombone
Baritone • Euphonium

Harry Glantz is Solo Trumpeter with the NBC Symphony Orchestra under Maestro Arturo Toscanini

... He is not a "former" professional. He is universally recognized as the outstanding artist of the trumpet world. He is today the busiest trumpeter in symphony work. He knows mouthpieces!

Thousands in use after their introduction in 1935. Again made available by demand of professionals, teachers, and students. Glantz-built to improve tone and technique—by giving solid comfort, lip support, and complete blowing ease.

Trumpet and Cornet
\$8.00 Silver-plated
10.00 Gold-plated

Trombone, Baritone and Euphonium
\$10.00 Silver-plated
13.50 Gold-plated

GLANTZ

10 models for Trumpet and Cornet
— 2 models for Trombone, Baritone and Euphonium

FOR TRUMPET AND CORNET					
Model	Cup	Description	Model	Cup	Description
3M	Medium	Large diameter	8M	Medium	Semi-cushion
4M	Medium	Open type	8D	Deep	Semi-cushion
5M	Medium	Medium diameter	9M	Medium	Small diameter
6M*	Medium	For brilliance	10Mcr	Medium	Cushion rim
7M	Medium	Comfortable rim	10Ser	Shallow	For high register

*6M is Harry Glantz' personal model

FOR TROMBONE, BARITONE AND EUPHONIUM

3D Symphony Model—For large, full robust symphony tone.
6M Commercial Model—Medium diameter and cup; for brilliant tone.

MUSICAL INSTRUMENT EXCHANGE, INC. 

112 W. 48th St., New York 19, N. Y.

Enclosed find \$_____, for which send me the Glantz Mouthpieces specified below.

Model No. For Trumpet Cornet Trombone
 Baritone Euphonium Silver-plated Gold-plated

Send me, without obligation, a copy of "Helpful Hints to the Trumpet Player" by Harry Glantz.

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

FREE—whether you order or not! "Helpful Hints to the Trumpet Player" by Harry Glantz. Use coupon.

DIRECTONE DOMINATES THE ACCORDION MARKET

... only two years after its introduction!



U. S. Pat. No. 2,448,682, patented Italy and Germany

Exclusive feature of **PANCORDION AND CRUCIANELLI ACCORDIONS**

120-bass models as low as \$310.
Write for illustrated catalog.

PANCORDION, INC.
Robert Pancotti, Pres. Archie Pancotti, Vice Pres.
38-10 29th St. Long Island City 1, N. Y.
Dealers supplied thru ERNEST DEFFNER
461 Eighth Avenue, New York 1, N. Y.

HOLLYWOOD TELE-SCOPE

West Coast Sees First TV Show Produced In Theater

By HAL HOLLY

Hollywood—The first television show to originate in a theater is being produced on the stage of the Pantages theater here and is released via KTLA on Tuesday evenings. The program, *So This Is Hollywood*, is a kind of combination amateur hour, professional tryout, and audience participation show.

With launching of the program (under commercial sponsorship of a radio firm), two more musicians joined the growing list of those who are catching paid assignments in the new entertainment medium.

Music for *So This Is Hollywood* is supplied by the piano duo, Geri Galian and Nilo Menendez, long-time feature at the Bar of Music.

Jam Session Planned

What may be video's first all-star jam session was planned for this show with the opening at the theater of the Danny Kaye picture, *A Song Is Born*.

Atkins and Gilbert, the producing agency, figured on lining up as many of the musicians featured in the Kaye picture as could be located in this territory and turning them loose before the telecamera.

Another jazz figure who broke into television here recently was Meade Lux Lewis, who was featured soloist with Harry Zimmerman's Don Lee staff ork, which now has a half-hour spot over KTLA on Wednesdays, 8:30-9 p.m.

Records for Ballet

How wide a following serious ballet dancing may develop in television is something this writer won't predict.

But one thing about this type of presentation is that there's plenty of music available on phonograph records and not much, if anything, the AFM can do to prevent its use on television shows.

KTSL's recent presentation of the *Romeo and Juliet* ballet (with the Tchaikowsky music on records) was highly successful—for those who like ballet.

Await Word on Telepix

Hollywood music circles heard rumors as this deadline approached that, along with the AFM agreeing to lift the recording ban, the ban on recording music for telemovies likewise would be lifted.

If all the firms and individuals who have been promising to launch large-

scale production of 16 mm. sound movies here get under way at once, there'll really be some activity.

TELEVISION NEWS

Video, ASCAP Hassel Bodes More 'BMI Days'

New York—History can repeat itself, at least in the music industry, and very well might if the tycoons of television broadcasting and the American Society of Composers, Authors, and Publishers (ASCAP) don't see eye to eye before the end of the

year. A parallel of the situation that existed in the broadcasting business some six years ago, when ASCAP music could not be played on the radio, might arise in video should present negotiations fail.

It was the previous battle that brought into being Broadcast Music Incorporated (BMI) as an opposing force to ASCAP.

\$1-a-Year Basis

ASCAP has been going along with TV on a temporary \$1-a-year basis for permission to use the society's music.

As television has grown, so has the concern of the society, and the time has arrived for its execs to put into force a standard set of scales, such as exists with radio, theaters, ballrooms, etc.

Though the situation may have been remedied as you read this, at press time ASCAP was seeking endorsement by 80 per cent of its writer and publisher membership to offer the industry rates applicable through December 31, 1950.

It is understood the ASCAP proposal would cover the use of its music by instrumentalists, by vocal groups of fewer than six persons, or a noncostumed chorus the singing of which would not be accompanied by dialogue, dancing, or scenery. TV use of musical comedy or operatic scores, originally used on stage or screen, would be limited to two numbers from the same show on one broadcast.

For waivers on the above formula, a separate license would have to be secured from ASCAP at special rates.

Copyright Restrictions?

In addition to this, it is pointed out, that the copyright owners also might



Lina Limns Lightly For Lee TV

Hollywood—Former Xavier Cugat singer Lina Romay gives the television cameras a treat during her appearance on the *Music Hall* program on KTSL. Station is one of the Don Lee network.

Ryan Ork Playing On Full-Time Basis

New York—The Commodore hotel has resumed full-time policy in the operation of its Century room, where Tommy Ryan's orchestra is featured.

Originally slated to work dinner hours only, Mondays through Thursdays, dinner and supper sessions Fridays and Saturdays, Ryan's crew now works both sessions six nights a week.

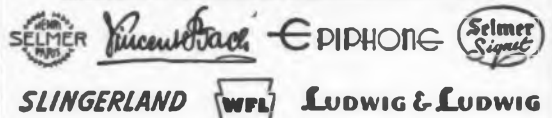
Society Pianist Strain Opens At Sazarac

New York—Art Kapplow, former arranger for Basie and Paster now manager of the Sazarac, has brought in Ralph Strain as supper hour attraction.

Strain, a society pianist, recently completed a summer run at Nantucket. Kapplow's spot, patterned along New Orleans styles, once featured Art Hode.

MUSICIAN'S HEADQUARTERS IN NEW YORK IS . . .

BECAUSE — we're authorized agents for



Repair work by specialists
PHIL SAPIENZA (Woodwinds) JACK WOLF (Percussion)

Nelly Goodman's MUSICAL INSTRUMENT EXCHANGE, INC.
112 West 48th Street New York 19, N. Y. Circle 3-6751



Are you with it?

Is your rhythm on the beam?

Are you playing with the gang . . . or are you a split second ahead of or behind the down beat?

Many a hot musician has improved his tempo by practicing with the FRANZ ELECTRIC METRONOME. A flip of the switch and you have an ACCURATE, UNVARYING beat, with a resonant click marking any tempo from 40 to 208. Be solid. Use a FRANZ ELECTRIC METRONOME as you practice!
Only \$15.00—Guaranteed for 5 years

From your dealer or Send Check or Money Order for Direct Shipment

Franz Manufacturing Company, Inc.
53 Wallace St., New Haven 11, Conn. Dept. DB



Fluff 'N Stuff



Chicago—Don't know what Connie Russell's trying to prove with that frou-frou, or aren't you concerned with the gal's clothes. . . . Connie sings on the Caesar Petrillo show over this town's CBS outlet, WBBM.

SEND FOR THIS FREE CYMBAL BOOKLET!

"CYMBAL SET-UPS OF FAMOUS DRUMMERS"

NOW YOU CAN DUPLICATE THE SET-UPS OF THE GREATEST DANCE BAND DRUMMERS

Think of it! Sixteen pages jam-packed with FACTS you couldn't buy at any price. Illustrates the cymbal set-ups of Krupa, Rich, Manne, McKinley, Tough . . . describes set-ups of 20 other great drummers. Gives cymbal positions, sizes and thicknesses. Introduces the new Avedis Zildjian Be-Bop Set-up. This booklet will help you. Get it today absolutely free.

Ask your dealer to let you try the new Avedis ZILDJIAN Be-Bop cymbals . . . The cymbal with a ping-pong high pitched sound that's entirely different!

The World's finest cymbals since 1623
Avedis ZILDJIAN Company
39 FAYETTE STREET, NORTH QUINCY, MASS., U. S. A.

MAIL THIS COUPON TODAY!
Avedis Zildjian Company
39 Fayette Street, North Quincy, Mass.

Send me my free copy of "Cymbal Set-ups of Famous Drummers."

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____
DEALER'S NAME _____

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; Hd—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MC—McCormack Music Corp., 1419 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hwd.

Abbey, Ray (Bowl) Cleveland, h. Adrian, Mel (Club Massillon) Canton, O., nc. Allen, Barclay (Peabody) Memphis, Out 12/5, h. Barnett, Charlie (Dance Carnival) NYC, In 11/19, b. Basie, Count (On Tour) WMA Wichita, Beckner, Danny (Blue Moon) Wichita, Kan., Out 11/22, b. Benedict, Gardner (On Tour) GAC Benke, Tex (Fair Park) Dallas, 12/4-12. Biehop, Billy (Carnival) Minneapolis, Out 11/24, nc; (Muehlebach) Kansas City, 12/1-21, h. Bolton, Vaughn (N.C.O.) Fort Riley, Kan., Out 12/31. Botbie, Russ (Lions-Milford) Chicago, b. Brandwynne, Nat (Capitol) NYC, t. Burkhardt, Jay (Showboat) Milwaukee, Out 11/24, nc. Busse, Henry (On Tour) WMA Byrne, Bobby (On Tour) WMA Calloway, Cab (Palomar) Vancouver, B. C. (Tijuana) Cleveland, 12/10-19, nc; (Town Casino) Buffalo, 12/20-26, nc. Carle, Frankie (Strand) NYC, In 11/19, t. Clancy, Lou (Plaza Terrace) Montgomery, Ala., nc. Claridge, Gay (Muehlebach) Kansas City, Out 11/30, h. Clarke, Buddy (Mount Royale) Montreal, b. Clinton, Larry (Rajant) Reading, Pa., 11/26-29, t. Coleman, Emil (Beverly) New Orleans, Out 12/8, cc. Comfort, Earl (Rita-Carlton) NYC, b. Correa, Eric (Capital City Club) Atlanta, Ga., nc. Courtney, Del (Edgewater Beach) Chicago, In 11/19, h. Cotler, Tommy (Hi-Hat) Lowell, Mass., nc. Crawford, Harvey (Melody Mill) Chicago, Out 12/2, b. Cugat, Xavier (MGM Studios) Hollywood Curtis, Hal (Carlton Club) Ambridge, Pa., nc. Dacey, Sherrell (On Tour) MCA Daves, Eddie (Larue) NYC, nc. De Carl, George (Sky Club) Chicago, nc. Delmar, Jerry (Hour Glass) Newark, N. J., nc. Denison, Lou (Auditorium) Stratford, Pa. De Vito, Buddy (Martini) Chicago, r. Dildine, Dick (Texas) Ft. Worth, Out 11/20, h; (Thunderbird) Las Vegas, In 11/23, b. Dorsey, Jimmy (Vogue Terrace) McKeesport, Pa., 11/22-28. Dorsey, Tommy (Pennsylvania) NYC, h. Drake, Charles (Westwood) Little Rock, Ark., nc. Duchin, Eddy (Waldorf-Astoria) NYC, h. Dunham, Sonny (Plantation) Houston, Tex., Out 11/18, nc. Dunn, Michael (Commodore Perry) Toledo, O., Out 12/4, h. Elgart, Les (On Tour) WMA Ellington, Duke (Click) Philadelphia, 11/22-28, nc. Eilyn, Jimmy (Paramount Club) Centralia, Ill., nc. Ennio's (Ambassador) NYC, h. Featherstone, Jimmy (Melody Mill) Chicago, In 12/16, b. Ferguson, Danny (Washington-Yorser) Shreveport, La., Out 1/1, h. Fikes, Dick (On Tour) Fields, Herbie (Astoria) Baltimore, Out 11/25, nc. Fina, Jack (Casa Loma) St. Louis, 11/19-12/2, b; (Peabody) Memphis, In 12/6, h. Fomen, Basil (Netherland Plaza) Cincinnati, h. Foster, Chuck (Roosevelt) New Orleans, Out 12/7, h. Fulton, Jack (Chicago) Chicago, t.

(Advertisement)

Kentonite Switches to Vega



New York—Stan Kenton listens to Laurindo Almeida and his new VEGA DUO-TRON GUITAR back-stage during a recent "Progressive Jazz" concert at Carnegie Hall. Born in Sao Paulo, Brazil, Almeida came to the United States in 1947 and has become a standout in Kenton's progressive Afro-Cuban scoring. His superb technique may be heard on Kenton's Capitol recording of "Lament." Write today for a free copy of "The Duo-Tron for Selective Performance." The Vega Co., 153 Columbus Ave., Boston 16, Mass.

McShane, Jimmy (Viking) Chicago, Fri. & Sun., b. McVea, Jack (Swing Club) San Francisco, nc. Mearns, Joe (Blackstone) Chicago, b. Millar, Bob (Statler) Washington, D. C., Out 11/18, h; (Statler) Boston, In 11/20. Monroe, Vaughn (Strand) NYC, Out 11/18, t. Monte, Mark (St. Moritz) NYC, h. Montella, Johnny (Lake Gary, Ind.), h. Morales, Eay (Ebony) NYC, nc. Morales, Noro (China Doll) NYC, Out 11/17, nc. Moreno, Buddy (Ansley) Atlanta, Ga., Out 11/27, b. Morgan, Russ (Biltmore) NYC, b. Morton, Ray (St. Anthony) San Antonio, Tex., h. Mullan, Bill (Velvedere) San Diego, Calif., nc. Nagel, Freddy (Oh Henry) Willow Springs, Ill., nc. Nall, Al (Statler) Detroit, h. Niosi, Bert (Palaise Royale) Toronto, Ont., b. Noble, Leighton (Edgewater Beach) Chicago, 12/17-18, h. Oliver, Eddie (Mark Hopkins) San Francisco, Out 12/5, h. Olsen, George (Claridge) Memphis, 11/19-12/15, h. Overend, Al (Skyline) Billings, Mont., nc. Pablo, Don (Palm Beach) Detroit, r. Pannell, Bill (Californian) Fresno, Calif., h. Paxton, George (Capitol) NYC, 12/9-29, t. Pelti, Emil (Statler) Detroit, h. Peterson, Charles (New Yorker) NYC, b. Phillips, Teddy (Trianon) Chicago, Out 11/24, b. Pierre, Al (Lyons) Seattle, h. Prima, Louis (Dance Carnival) NYC, Out 11/17, nc. Pruden, Hal (Flamingo) Las Vegas, h. Reed, Tommy (Bill Green's Casino) Pittsburgh, Out 11/25, nc. Reichman, Joe (Baker) Dallas, Tex., Out 12/5, h. Reisman, Leo (Plaza) NYC, h. Reseter, Eddie (Ivanhoe) Newark, N.J., b. Rey, Alvino (Meadowbrook) Cedar Grove, N. J., 11/19-12/8, b. Rich, Buddy (Apollo) NYC, Out 11/18, t. Robinson, Gene (Blue Room) Balboa, Calif., nc. Rogers, Eddie (Last Frontier) Las Vegas, h. Rotger, Ralph (Thru-on-the-Green) NYC, r. Rubl, Warney (Jefferson) St. Louis, Out 12/17, h; (Cleveland) Cleveland, 12/23-5/4, h. Ruess, Bill (Via Lago) Chicago, Fridays, b. Ryan, Tommy (Commodore) NYC, h. Saccasas (Embassy) NYC, nc. Sanders, Joe (Troadero) Henderson, Ky., 11/26-12/8, h. Sands, Carl (Oriental) Chicago, Out 12/27, t. Saunders, Red (De Lisa) Chicago, nc. Schermer, Fred (On Tour) Brumit Agency. Scott, Raymond (CBS) NYC. Cotti, William (Ambassador) NYC, h. Selby, Chuck (Deahler-Wallick) Columbus, O., Out 11/27, b. Slack, Freddie (Click) Philadelphia, nc. Smith, Van (Pierre) NYC, h. Spivak, Charlie (On Tour) WMA Stokes, Hal (Mayflower) Houma, La., nc. Stone, Eddie (Belmont-Plaza) NYC, h. Strong, Benny (Stevens) Chicago, b. Stuart, Nick (Schroeder) Milwaukee, Out 12/6, h. Sullivan, John (Oasis) New Orleans, nc. Tappero, Tappy (It Club) El Cerrito, Calif., nc. Tappero, George (Balinese Room) Galveston, Tex., Out 12/9, nc; (Deahler-Wallick) Columbus, O., 12/18-1/9, h. Tucker, Orrin (Aragon) Chicago, Out 12/24, b. Van, Garwood (St. Anthony) San Antonio, Tex., h. Vincent, Victor (Thunderbird) Las Vegas, Out 11/22, h. Vitale, Mickey (Tura Hall) Mt. Vernon, N. Y., b. Wald, Jerry (Paramount) NYC, Out 11/23, t; (Click) Philadelphia, 11/29-12/7, h. Waldman, Herman (Adolphus) Dallas, h. Wall, Mickey (Newburg) Montreal, h. Warner, Art (Leon & Eddie's) NYC, nc. Waples, Buddy (Peacock Club) Jacksonville, Fla., nc. Warren, Bill (Continental) Kansas City, b. Watson, Hal (Riviera) Corpus Christi, nc. Weems, Ted (Aragon) Ocean Park, Calif., Out 11/18, b. Welk, Lawrence (Palladium) Los Angeles, Out 11/21, h. White, Ren (Robert Driscoll) Corpus Christi, Out 12/26, h. Williams, Griff (Palmer House) Chicago, h. Wolaver, Dick (Phillips) Hot Springs, Ark., r. XYZ Yankovic, Frank (Village Barn) NYC, nc. Young, Miles (New Orleans Swing Club) San Francisco, nc. York, Frank (Le Directoire) NYC, nc. Zarnow, Ralph (KCBC) Des Moines, Ia.

Combos

Abbey Trio, Leon (Harry's Show Lounge) Chicago, cl. Aristocrats, The (Danny's) Cincinnati, Out 1/1, cl. Armstrong, Louis (Royal) Baltimore, Out 11/18, t; (Apollo) NYC, 11/19-25, t; (Blue Note) Chicago, 12/8-1/10, nc. Arturos, Arturo (Crest) NYC, nc. Arvelo, Pepito (St. Regis) NYC, b. August, Jan (Warwick) NYC, h. Bal-Blue Three (Union House) Tacoma, Wash. Borr, Miacha (Waldorf-Astoria) NYC, h. Boyd, Don (Holiday Inn) Flushing, L. I., nc. Brenner Trio, Flip (Casa Madrid) Hyanis, Mass., nc. Broome, Drex (Blue Spruce) Colorado Springs, Colo., r. Brown, Hillard (Club Suez) Chicago, nc. Burns, Larry (Metz's Gardens) Croton-on-Hudson, N. Y., r. Burton Trio, Joe (Royal Room) Hollywood, h. Butterfield, Billy (New Yorker), NYC, h. Calvert Trio, Oscar (Coq Rouge) NYC, nc. Carroll, Bob (Crossroads Inn) Miles City, Mont., Out 1/16, nc. Carter & Bowie (Cerutti's) NYC, nc. Castellanos, Al (Belmont Plaza) NYC, h. Christensen Trio, Chris (Beverly Hills) Newport, Ky., cc. Cody-Deema (Crown Propeller) Chicago, nc. Cole, Johnny (Sky-Vu) Dallas, Tex., nc. Cole Trio, King (Rivoli) Toledo, O., 11/18-24, t; (RKO) Columbus, G., 11/22-24, t; (RKO) Cincinnati, 11/26-12/1, t; (Showboat) Milwaukee, 12/2-8, nc; (Oriental) Chicago, 12/9-22, t. Corber, Gene (Don's) Danville, Ill., r. Core Trio, Doc (Collere Inn) Dayton, O., nc. Cortez, Jose (Bradley's) NYC, r. Curbeio, Jose (Rio Cabana) Chicago, nc. Daffy-Dilla (Frolics) Minneapolis, nc. Daily, Pete (Eddie Spivak's) Hollywood, nc. Dameron, Tadd (Royal Rost) NYC, nc. Darr Trio (Club 86) Geneva, N. Y., nc. Davis, Johnny Seat (Dome) Minneapolis, nc. Davis, Tiny (Blue Heaven) Chicago, Out 12/8, cl. Debutones (Ring Club) Missoula, Mont., nc. DeCarlo Trio, Jimmy (Club Granada) Miami, nc. Decker, Trio, Johnny (Hawaiian Palms) Linden, N. J., Out 11/21, nc. Del Trio (Piccadilly) NYC, h. Delta Rhythm Boys (Blue Angel) NYC, nc. Denger, John (Stroudsmoor) Stroudsburg, De Paris, Wilbur (Child's) NYC, r. Down Trio, Evelyn (Ringside) NYC, nc. Duin Trio, Constance (Continental) Kansas City, Mo., h. Durso, Michael (Copacabana) NYC, nc. Esposito, Nick (Stage Door) Milwaukee, nc. Evans, Doc (Bee Hive) Chicago, nc. Filane's Chordtones (Cavendish) Montreal, nc. Fleming, Bill (Eddie's New Yorker Lounge) Rock Island, Ill., cl. Foster, Len (Sirata) Martin, Tenn., nc. Four Constans (Town House) Reno, Nev., nc. Four Jokers (Tally-Ho) Avalon, Catalina, La., nc. Four Music Makers (Chelsea) Atlantic City, h. Four Shades of Rhythm (DuEly's) Nantasket Beach, Mass., nc. Four Shades of Rhythm (Woody's) Cleveland, cl. Four Sharps (Bambu Hut) Ontario, Calif., nc. Four Top Matters (Park Central) NYC, h. Four Tunes (Apollo) NYC, Out 11/18, t; (Howard) Washington, D. C., 11/19-25, t. Four Varltones (Frenchy's) Oklahebe, Wis., cl. Funsters Quartet (Augie's) Minneapolis, nc. Gilbert, Jerry (Elms) Excelair Springs, Mo., h. Gonzalez, Leon (Ralph's) Chicago, cl. Grant Trio, Jack (Town House) Utica, N. Y. Gray, Phil (Turnpike) Hempstead, L. I., nc. Grmer Trio, Duke (Music Box) Chicago, nc. Grover, Buddy (Jimmy's Glass Bar) Wilkes-Barre, Pa., cl. Harding, Buster (Ebony) NYC, nc. Harold, Lou (Bal Tabarin) NYC, nc. Harrison, Cam (Wardman Park) Washington, D. C., h. Hasselgard, Stan (Hickory House) NYC, h. Herron, Joel (Plaza) NYC, h. Herb, Bill (Syracuse) Syracuse, N. Y., h. Hill, Pee Wee (Deahler-Wallick) Columbus, O., 11/29-12/12, h. Ingie, Red (Zamboanga) L. A., nc. Ink Spots (Chicago), Out 11/18, t. Jack and the Beanstalks (Park Plaza) St. Louis, h. Jackson, Clarence (Glam Hat) Boston, nc. Jacquet, Illinois (Apollo) NYC, Out 11/25, t. Jordan, Louis (On Tour) GAC Kyle Quartette, Billy (Anne's Red Wagon) NYC, nc. Layne, Lesse (Cozy Corner) Staten Island, N. Y., cl. Malkin, Norm and the Melo-Men (Club House) Los Angeles, nc. Martin, Dave (Cafe Society) NYC, nc. Meic, Chie (Latin Casino) Philadelphia, nc. Melodairs (Marina) Miami, r. Miller Quintet, Sonny (Traymore) Atlantic City, h. Miles, Brog (Fairmont) San Francisco, Out 11/22, h. Minneveitch Rascals (Roxy) NYC, 11/24-12/7, t. Moller, Arnie (Flame) Vancouver, B. C., nc. Mooney, Joe (Tallapin) Chicago, cl. Moore Trio, Larry (San Juan) Miami, r. Moore's Three Blasers (On Tour) WMA Mueller, Dutch (Spain) Nokomis, Ill., nc. Mus-I-Cats (Club 11) Waukegan, Ill., nc. Musso, Vido (El Gaucho) Salt Lake City, nc. Napoleon Trio, Teddy (Hickory Loo) NYC, nc. Neyer, Gene (Windmill) Natchez, Miss., nc. Nichols, Red (Hangover) Los Angeles, nc. Notebites (Rocket Club) Chicago, cl. O'Brien & Evans Duo (Woodruff) Joliet, Ill., h. The (Paradise) Detroit, 11/19-25, t. Otis, Hal (Towne Room) Milwaukee, nc. Panchito (Versailles) NYC, nc. Pardue, Clinton (Village Barn) Augusta, Ga., nc. Paris Norman (Ruben Bleu) NYC, nc. Pecora, Santo (Treagle's Dreamland) New Orleans, nc. Plaza Quintet (81 Club) Austin, Tex., nc. Ray Quartet, Johnny (Dugout) Oak Tree, N. J., r. Reader, Charles (Pierre) NYC, b. Red Caps (Larry Potter's Supper Club) Hollywood, r. Rhodes Trio, Benny (Becker's) Green Bay, Wis., nc. Rhythm Rogues (Town Casino) Buffalo, nc.

Gillespie Begins Southern One-Niters

New York—Dizzy Gillespie pulled stakes following a four-week local stay at the Royal Roost and the Apollo and began a southern tour of one-niters. Playing Columbia, S. C., tonight (17), he'll follow this with New Bern, N. C., tomorrow; Henderson, N. C., November 19; Charleston, W. Va., 20; Ronceverte, W. Va., 21; Raleigh, N. C., 22; Danville, Va., 23; Timmonsville, S. C., 24; Greensboro, N. C., 25; Roanoke, Va., 26; Atlanta, 29; New Orleans, December 1; Jackson, Miss., 2, and Memphis, 3 through 6.

Roble, Chet (Mickey's Lounge) Chicago, cl. Rocco Trio, Buddy (Cavaller) Virginia Beach, Va., h. Rogers, Lenzy (Broadway Hofbrau) NYC, nc. Rogers Trio, Don (Mermaid) Los Angeles, cl. Rose, Hillary (Diamond Mirror) Lawrence, Mass., nc. Roth Trio, Don (Continental) Kansas City, Mo., h. Savage Quartet, Johnny (Barbison Club) San Francisco, nc. Scheider Trio, Jerry (Central) Alden, N. Y., h. Shaw, Milt (St. Regis) NYC, h. Shilhouettes (Flamingo) Las Vegas, h. Smooties (Park Central) NYC, h. Three Brown Buddies (Sky Club) Chicago, nc. Three Cats & A Kitten (Unique) Milwaukee, cl. Three Men of Note (Mayfair) Yateville, Pa., nc. Three Strings (Dome) Chicago, cl. Three Suns (Lookout House) Covington, Ky., Out 12/5. Townsmen, Don Fielding's (Edward's) Chicago, cl. Townsmen Trio (Park) Missoula, Mont., h. Turnmixers (Theater Club) Oakland, Calif., nc. Turney, Morris (Bluebird) Youngstown, O., nc. Vera, Joe (Radisson) Minneapolis, h. Ventura, Charlie (Blue Note) Chicago, Out 12/5, nc. We Three Trio (Wisconsin) Milwaukee, h. Wiggins, Eddie (Riviera) Chicago, cl. Wilson, Dick (Coq Rouge) NYC, nc. Wiley Trio, Larry (Continental) Kansas City, h. Wood Trio, Mary (Candlelight) Joliet, Ill., nc. XYZ Young, Lester (Cafe Tijuana) Cleveland, Out 11/17, r; (Royal Roost) NYC, 11/25-12/8, nc. Zarin, Michael (Waldorf-Astoria) NYC, h.

Singles

Ammons, Albert (Bee Hive) Chicago, nc. Bailey, Pearl (Club Ball) Washington, D. C., 11/28-12/9, nc. Barnes, Mae (Little Casino) NYC, nc. Barry, Carroll (Encore) NYC, nc. Carica, Dorothy (Café James) NYC, nc. Carpenter, Thelma (Ruban Bleu) NYC, nc. Carroll, Barbara (Lenox) NYC, cl. Churchill, Savannah (Howard) Washington, D. C., 11/19-25, t. Coca, Imogene (Blue Angel) NYC, h. Cook, Harold (Drake) NYC, Sunday, h. Craig, Tony (Sply's Roof) NYC, nc. Crosley, Lena (Copacabana) NYC, nc. Jackson, Cliff (Cafe Society) NYC, nc. Davis, Charlie (Doll House) Hollywood, nc. Douglas, Michael (Bar of Music) Hollywood, nc. Drake, Wood (London Chop House) Detroit, nc. Drew, Charley (Tagt) NYC, h. Duncan, Hank (Nick's) NYC, nc. Eckstine, Billy (Blue Note) Chicago, Out 12/5, nc. Gant, Cecil (Manhattan) Newport, Ky., nc. Gerahwin, Judy (Warwick) NYC, h. Griffin, Ken (Town Casino) Buffalo, 11/22-28, nc. Guarnieri, Johnny (Three Deuces) NYC, nc. Harden, Harry (Armando's) NYC, nc. Harrington, Pat (Cafe James) NYC, nc. Hennings, Bob (Cafe James) NYC, nc. Hill, Chippie (Jimmy Ryan's) NYC, nc. Howard, Bart (Tony Soma's) NYC, nc. Horne, Lena (Copacabana) NYC, nc. Jackson, Cliff (Cafe Society) NYC, nc. Jeffries, Herb (Three Deuces) NYC, Out 11/24, nc. Laine, Frankie (Paramount) NYC, 11/23, t; (Click) Philadelphia, 11/29-12/7, nc. Leslie, Joan (Bradley's) NYC, nc. Lutzer, Nelie (Cafe Society) NYC, nc. Miller, Olivette (Sherman) Chicago, h. Miller, Eddie (Hour Glass) Newark, h. Mercer, Mabel (Tony Soma's) NYC, nc. O'Day, Anita (Rag Doll) Chicago, Out 11/22, nc. Osterwald, Bibi (Vanguard) NYC, nc. Paterno, Beverly (Coq Rouge) NYC, nc. Pearce, Johnny (Henry Hudson) NYC, h. Read, Kemp (Lindsey) Lincoln, R. I., r. Remaley, Sally (Cresamoor) Hobart, Ind., Out 12/1, nc. Rickson, George (Gamecock) NYC, nc. Robbins, June (Pierre) NYC, h. Ross, Dorothy (Bagatelle) NYC, nc. Ross, Stuart (Blue Angel) NYC, nc. Russell, Andy (On Tour) WMA Ryall, George (Barbison Plaza) NYC, h. Sawyer, Connie (Ruban Bleu) NYC, nc. Scheiner, George (Three Deuces) NYC, nc. Short, Martha (Le Perouquet) NYC, nc. Sullivan, Maxine (Penthouse) NYC, nc. Sutton, Ralph (Condon's) NYC, nc. Twt, Norene (Little Casino) NYC, nc. Thaler, Jacques (Armando's) NYC, nc. Thompson, Johnny (Penthouse) NYC, nc. Torne, Mel (Showboat) Milwaukee, Out 11/24, nc; (Chase) St. Louis, 11/28-12/2, h. Vauban, Sarah (Apollo) NYC, Out 11/25, t. Walter, Cy (Drake) NYC, h. Wisler, Oscar (Penthouse) NYC, nc. Williams, Clarence (Vanguard) NYC, nc. Wilson, Garland (Little Casino) NYC, nc. Wynn, Nan (St. Regis) NYC, h.

Herd In Fold, Filmland Spot Seeking Mooney

Hollywood—Woody Herman for sure and possibly the Joe Mooney quartet will open the new Hollywood Empire room when spot unshutters December 7, marking the first midfilmville nitery to open with a full top-name band policy. Located a half block north of Sunset on Vine street, the Empire formerly was known as Tom Breneman's.

Herman's personal manager Carlos Gastel set the Herd for four weeks at the spot in a deal with disc jockey Gene Norman, who is handling all incoming talent.

Only Top Names

Norman said he was huddling with Mooney's handlers in an effort to bring the combo to the coast for the first time. Norman said only top names would be used and that offers already were in the hands of such leaders as Duke Ellington, Dizzy Gillespie, and Vaughn Monroe.

This policy of name bands with no acts as established by Norman for the Empire is a first in that previously only ballrooms such as the Palladium, Meadowbrook, and Avadon housed big bands within the city.

Billy Berg's occasionally has show-

cased the big boys but not as a steady diet. Ciro's out on the strip has featured Ellington and Xavier Cugat, but between times, acts predominated. The Empire will be conducted as a night club—similar in fashion to the Royal Roost, New York, and the Blue Note, Chicago.

Aims at Young Set

Spot will aim at the younger trade, and an admission will be charged. Cokes and ice cream will be offered as well as hard liquor, but no pressure will be put on patrons once they've paid the initial price to get in. The club will accommodate 600 persons and has a dance floor much larger than in the average club.

A national promotional stunt for Herman's stay at the Empire is being launched by flack Gene Howard.

College newspapers and disc jockeys

Armstrong Date Set In Vancouver

Vancouver, B. C.—Cab Calloway combo came to the Palomar supper club on November 15, where the Mills Brothers proved popular with their recent four-week run. Frances Langford just completed a run at the Cave supper club.

Louis Armstrong's All-Stars definitely set here for January 26, with tentative dates by Tommy Dorsey and Jass at the Philharmonic reported.

Arnie Moller combo now back at the Flame nitery. No signs of Kay Starr at the Palomar, with the date canceled presumably.

—Marke Paize

across the country are being contacted to offer their listeners and readers a three-day trip to Hollywood as guest of Herman to the person writing the best 25-word letter extolling the virtues of the Herman band. Winner will trek west over New Year's eve.

Similar Deal on Martin

Howard has a similar deal working for Freddy Martin, who will entertain his winner at the Coconut Grove.

Despite the Empire's jump into the nitery field, the club will continue its daytime *Breakfast in Hollywood* broadcasts.

—TON

Teacher of America's Finest Drummers



SCHOOL OF PERCUSSION

"The Cradle of Celebrated Drummers"

Kimball Hall • Wabash at Jackson • Chicago, Ill. • HA 7-4207

Modern methods of instruction for school, symphony and concert band playing on all percussion instruments. Tympani, vibraharp, marimba, xylophone, bell and chimes. Modern harmony, arranging, ear training, improvising and all branches of theory. Modern dance drumming, Latin American drumming, bongos, etc.

Only Percussion (Drum) School approved for acceptance of Veterans under G. I. Bill of Rights

Enroll Now for New Semester Beginning Jan. 29th, 1949

I am interested and please send me information:

Private Lessons for school students Veterans Training under GI Bill of Rights

Training for Teachers

Name.....
Address.....
State..... Phone.....

BOBBY CHRISTIAN School of Percussion

Kimball Bldg., Suite 1413 Wabash Ave. & Jackson Blvd. Chicago, Ill. Webster 9-2993

Chicago's First Modern School of Percussion
DRUMS — TYMPANI — VIBRAPHONE-XYLOPHONE — MARIMBA
COACHING: Radio, Theatre, Classical & South American Percussion, Harmony, Theory and Arranging

Without obligation, please send me complete information on BOBBY CHRISTIAN SOLO STUDIES.



TOLLIN & WELCH DRUM & MUSIC STUDIOS

INSTRUCTION IN ARRANGING, VOICE, AND ALL MUSICAL INSTRUMENTS BY PROGRESSIVE NAME BAND MUSICIANS

Musical Instruments - Repairs - Accessories

1011 Chestnut St., Philadelphia, Pa. Phone Walnut 2-2291

VOCALISTS

Study Singing With America's Leading Teacher of Voice

RUSSELL BROOKS

Teacher of Betty Bryan with Don McGrane Buddy DiVito, Columbia Recording Artist Carmen Revilla—Ches Pares, Chicago

Approved G. I. Training
BROKELL STUDIOS, INC.
22 E. Van Buren St. Webster 2855
Entire 2nd Floor Chicago 5 DR-4



ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—It seems that with the advent of progressive jazz, a lot of musicians and arrangers have been troubled with the problem of writing dissonances. Here are a few tips on the subject. First of all, let us say that an interval of a major second cannot be considered a dissonance any more. It has been used so frequently that its sound is just about as acceptable as that of a major third.

So, let's start with the interval of a

minor second. The question is, to write it or not to write it. We say go ahead and write it at all times. It can be used as an effect (Example 2) or to fill out the fifth part in a voicing as illustrated in Example 1.

Ex. 1 Ex. 2 Ex. 3



We would like to add this note though—any dissonance can be made to sound less harsh by using different color instruments.

For instance, Example 2 will sound less harsh than Example 3 because of the different color of the instruments. We will continue the discussion of dissonance next issue. Here are some questions and answers:

F. G. of Aberdeen, Wash., wants to know if it is necessary to list alterations in the guitar part. For example, if the basic chord is a C7 and the melody note is a Db, should you worry about the Db in the guitar and piano part? Positively yes. The chord should be listed C7(b9).

D. G. of Providence, R. I., has a band consisting of one trumpet and

three saxes and would like to know whether it is better to use close or open harmony in writing for that group.

In writing for any small group, we believe the following holds good—if you want a good, tight sound which you would use on jazz tunes, use close harmony. If you want a big, deep sound which you would use on ballads, write in open harmony.

Our parting thought: The change from unison to harmony provides one of the most effective means of obtaining variety and contrast in an arrangement.

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

Courses in Ultra-Modern Composing and Arranging

- BOOK I Modern Harmony\$2.00
- BOOK II System of Progressions.....\$3.00
- BOOK III Advanced Harmony and Composition.....\$3.00
- BOOK IV Basic Orchestration.....\$2.00

Your dealer or direct from
LYLE SPUD MURPHY
Box 3031
Hollywood 28, California

ANTHONY
 ANTONE
Strand Theatre Bldg.
1545 Broadway & 49th St.
N. Y. C., Suite 304
Ph. Columbus-9988
INSTRUCTION
GUITAR
TENOR BANJO
MANDOLIN
Antone and Luisetti Studios

PIANISTS IMPROVE YOUR PLAYING BY BROADWELL TECHNIQUE

Learn how the Broadwell Principles of Mental-Muscular Coordination and the Keyboard Patterns Method to gain proper keyboard habits can greatly improve your Accuracy, Technique, Memorizing, Sightreading and Playing.

REDUCE PRACTICE EFFORT—10 TO 1

Your piano practice can be scientifically applied to eliminate Waste Effort and Time. Learn how one practice repetition can do the work of ten: how memorizing and sightreading are reduced to logical practice principles. The Broadwell System makes memorizing automatic. Makes sightreading a natural, rapid and accurate process.

GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved quality of playing, but also the speed with which improvements in technique, accuracy, sightreading and memorizing, etc., become noticed. Improved master of skills such as trills, arpeggios, runs, octave passages, chord skips, is unmistakably evident after the first ten days.

ADOPTED BY FAMOUS TEACHER-PIANISTS

The Broadwell Methods are used by famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the student who has had but 6 months of previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical pianist. The Broadwell Methods have been successfully used for over twenty years by thousands of pianists.

BROADWELL PIANO TECHNIQUE

Mail Coupon—No obligation for
FREE BOOK—"TECHNIQUE"

BROADWELL STUDIOS, Dept. 87-E
Covina, California

Gentlemen:

Send me your FREE Book "Technique" showing how I may quickly improve my Technique, Accuracy, Memorizing, Sightreading and Playing. I understand there is no obligation.

NAME.....
ADDRESS.....
CITY..... STATE.....

ARRANGERS

Composing for Radio, Stage, Movies - Complete - \$1

For private, class or correspondence instructions write, wire or phone

MAURY DEUTSCH

153 W. 57th St., N. Y. C. (opposite Carnegie Hall) Circle 6-5568

Have You Studied Harmony?

HARMONY AND OTHER ADVANCED MUSICAL TECHNIQUES ARE USED BY TODAY'S MUSIC LEADERS.

Become a MUSIC LEADER Earn Good Money

A mastery of our HOME STUDY COURSE—in the field of your choice—will put you in position to obtain the outstanding positions in orchestras, bands, schools, churches, on radio programs—wherever music is used at incomes that attract. Step into the place of leadership.

Check and mail coupon below for descriptive catalog and sample lesson.

UNIVERSITY EXTENSION CONSERVATORY
Dept. E-68, 28 E. Jackson Blvd., Chicago 4, Illinois

- Piano, Teacher's Normal Course
- Piano, Student's Course
- Public School Mus.—Beginner's
- Public School Mus.—Supervisor's
- Advanced Composition
- Ear Training & Sight Singing
- Choral Conducting
- Dance Band Arranging
- History & Analysis of Music
- Cornet-Trumpet Harmon
- Professional Cornet-Trumpet
- Double Counterpoint
- Voice
- Guitar
- Mandolin
- Violin
- Clarinet
- Saxophone

Name.....
Street No.....
City..... State.....
Give music experience.....
Would you like to earn the Bachelor of Music Degree?..... Age.....

Send DOWN BEAT For One Year To

NAME _____

ADDRESS _____

CITY _____ STATE _____

NAME _____

ADDRESS _____

CITY _____ STATE _____

NAME _____

ADDRESS _____

CITY _____ STATE _____

This envelope is furnished for your convenience.  Simply enclose Check, Send in Mail (No Stamp Necessary). PLEASE PRINT - USE SEPARATE SHEET FOR ADDITIONAL NAMES

Send a gift card with my name on it to each of the persons listed.

ENTER MY OWN SUBSCRIPTION ALSO

NAME _____

ADDRESS _____

CITY _____ STATE _____

Remittance Enclosed Bill me

1 ONE YEAR SUBSCRIPTION \$5

2 ONE YEAR SUBSCRIPTIONS \$8

EACH ADDITIONAL ONE YEAR SUBSCRIPTION \$3

Postage
Will be Paid
by
Down Beat

No
Postage Stamp
Necessary
If Mailed in the
United States

BUSINESS REPLY ENVELOPE
First Class Permit No. 15103 (Sec. 510 P. L. & R.) Chicago, Ill.

DOWN BEAT

203 N. Wabash Ave.

Chicago 1, Illinois



CO
MU
ST
OR
MA
BLC
TE
MUS
G
G
ME
P
REC
BLU
Ja
Di
bo
ca
LA
FAL
AV
THO
ou
TH
sis
PIAN
34
SPEC
rhy
Av
SPEC
and
SE
SPEC
Alt
tru
tru
pho
Net
STYL
130
DIRT
me
per
for
WRIT
Pri
MUSIC
300
voce
URL
Yor
SMAL
for
VE
St.
SONG
Don
cage
DANC
Cash
selve
ARTIS
MUS
Aver
SENSA
labe
inal
requ
Nort
POPUL
SOO
TOR
& H
cago
LEARN
Karl
ette.
PAROD
man,
Calif
SPECIA
211
SPECIA
instru
side
instru
cheat
trated
est R

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

50c Extra for Box Service
Remittance Must Accompany Copy
Classified Deadline—10 Days
Prior to Date of Publication

CENSORSHIP
All advertising copy must pass the rigid censorship which has constantly protected Down Beat readers from the unworthy.

FOR SALE

CONN TENOR BUFFET CLARINET. P. Swanson, 3951 Greenview, Chicago. Buckingham 1-9554.

HUNDREDS OF MUSICAL INSTRUMENTS, rebuilt and new, including vibraphones, Zildjian Cymbals and accessories. 10 day trial. Free bargain list. MEYER'S, 454-R Michigan, Detroit 26, Michigan.

STAINLESS STEEL DRUMSTICKS, 1 lb. ea. \$6.50, Bill Harriman, 1880 Pandora Avenue, L. A. 25, California.

ORCHESTRA COATS (white) doublebreast, \$4; Blue, \$5; Maroon, \$6. (Used) Tuxedo Trainers, cleaned, pressed, \$8 Tuxedo Suits, doublebreast, \$35-\$30. Free List. WALLACE, 2416 N. Halsted, Chicago.

MARTIN TRUMPET, case. Perfect condition: used only one month. \$110. Gene Lew, 58 Bayard St., NYC 13.

AT LIBERTY

BLOND, PHOTOGRAPHIC MODEL, vocalist, 22, single, semi-name band experience. Lynn Burns, 9170 Manor, Detroit.

TENOR MAN: 21, veteran, single, will travel. Contact Benny Noble, 25 W. Cherry Street, Palmyra, Penna.

HELP WANTED

MUSICIANS FOR TERRITORY BANDS. No drunks or characters. Guaranteed salaries. COLLINS BOOKING SERVICE, Grand Island, Nebraska.

MELODY WRITER WANTED, versatile, for new acceptable lyrics. Strictly collaboration basis. Box A-585, Down Beat, Chicago 1.

PHONOGRAPH RECORDS

RECORDS, out of print, free list. Earl Wilson, Jr., Fort Covington, N. Y.

BLUE NOTE RECORDS—the finest in Hot Jazz. Blues, Stomps, Piano, Guitar Solos. Dixieland-New Orleans, Swing and Be-bop combos. Books on jazz. Write for catalog! BLUE NOTE RECORDS, 787 Lexington Ave., New York 21, N. Y.

WALKER BROS. RECORDS, 383 Columbus Ave., Boston, Mass.

THOSE RECORDS YOU WANT are listed in our Free Catalog. Send postcard today. THE RECORD CENTER, 2217 E. Mississippi, Denver, Colorado.

ARRANGEMENTS

PIANO-VOCAL arranged from melody, \$6.00. "Approvals" offered. Malcolm Lee, 344 Primrose, Syracuse 5, N. Y.

SPECIALS, for 5, 6, or 7, brands, 5 sexes, rhythm. Send for list. Schindell, 6518 Avenue M, Brooklyn, N. Y.

SPECIAL ARRANGEMENTS for dance bands and combos. C/O MUSIC ARRANGING SERVICE, Box 9, Trona, California.

SPECIAL ARRANGEMENTS VOICED FOR: Alto, tenor, trumpet, rhythm, trombone, trumpet, tenor rhythm, four saxophones, trumpet, rhythm; eight brass, five saxophones. 331 Monroe Avenue, Rochester, New York.

STYLED SPECIALS tenor and alto bands. 1303 Midway, Windber, Pennsylvania.

DIXIELAND ARRANGEMENTS—Four to eight men. 76c per arrangement. Zep Meisner, 5016 Biloxi, North Hollywood, California.

WRITE FOR FREE list of Specials. Charlie Price, Danville, Va.

MUSIC PRINTED, arranged, autographed 300 copies, complete \$30.00. Recordings, vocal, orchestra—\$10.04. Catalog (stamp), URA-B DB, 245 West 34th Street, New York 1.

SMALL COMBOS, play pop tunes, voiced for tpt., alto, tenor, rhythm. 3 for \$2.00. VENETIAN SERVICE, 8 E. Fayette St., Uniontown, Pa.

MISCELLANEOUS

SONGS PLUGGED. Conscientious service. Don Frankel, 1608 South Homan, Chicago 23.

DANCE CONTRACT FORMS—100, \$2.50 Cash or C.O.D. Musicians Protect Yourself. ESQUIRE PRESS, Mahopac, N. Y.

ARTIST'S COPIES AVAILABLE—MODERN MUSIC PUBLICATIONS, 1837 Cuyler Avenue, Chicago. Send Stamps.

SENSATIONAL SONG PARODIES by established writer. Different situations, original material, socko endings! 1949 list on request. MARYN GORDON, 819 W. North Ave., Milwaukee 5, Wisconsin.

POPULAR PIANO and "BOP"—Learn to play SOONER by NEW direct method. VICTOR COOK STUDIOS—Room 409, Lyon & Healy Building, Webster 9-2294, Chicago.

LEARN PIANO TUNING at home. Write: Karl Bartonbach, 1001-B Wells, Lafayette, Indiana.

PARODIES! SONGS! Catalog Free. Kleinman, 1735-P No. Bronson, Hollywood 28, California.

SPECIAL CATALOG—Pop Concerts, J. Ross, 211 East 15th, NYC 3.

SPECIAL MUSICIANS' XMAS CARDS—Each instrument illustrated on the cover, inside fold a clever idea worked around the instrument. 12 cards for one dollar—cheaper in quantities. Send for illustrated circular. Frank Rinciarci, 166 Forest Road, Glen Rock, New Jersey.

First 'Progressive Music' At Wichita U

By ADDISON R. BRAGG

Wichita—Out on the campus of Wichita, Kansas' municipal university, 19-year-old band leader Dick Haughton gave students and citizens alike their first formal concert of "progressive music." And, though everyone came away with the feeling they'd heard something good, they couldn't tell exactly what it was or why they liked it. But like it they did.

Haughton, who calls it "music" rather than use Kenton's "progressive jazz" term, likes to think of his 18-piece band as playing music for musicians. But he also thinks the public should get in on the progressive trend, too.

No Bombastic Claims

Notably, Haughton makes no bombastic claims of originality or radical departure from modern tonal patterns or instrumentation.

He likes the work now being done by headline exponents of the "progressive" school—and got the idea for the concert when he realized that few, if any, Wichita folks had a chance to hear such modern music from a concert stage.

His program featured largely Kenton arrangements, liberally sprinkled with Miller, Herman, and James' more modern arrangements.

Set up with four rhythm, six reed, and eight brass, the standout feature of the band is a well-disciplined brass section. Here trumpeter Dan Overholt does a terrific job of reaching for—and hitting—those high notes.

Good Trumpet Tone

But for over-all tone and expression, a boy named Delbert Johnson, spotlighted in Trumpet Rhapsody, is hard to touch.

Really outstanding soloist of the night was Eliel Dye, alto, starred in the Randy Brooks arrangement of Harlem Nocturne.

Corky Smith, drums, came in for well-deserved applause for his work in Artistry in Percussion. Here, too, the neat and biting, precision attack of the brass was evident.

Personnel of the Haughton band: Haughton, Bill Walker, George Stables, Dye, Bob Respick, and Mickey McLeland, saxes; F. Merle Nicholson, Bill Skillman, James Starkey, and Jack Seane, trombones; Glen Skelton, Overholt, Paul Dunn, Dick Yeager, and Johnson, trumpets; Smith, drums; Ken Swanson, bass; Bob Olson, guitar, and Bill Mossbacher, piano.

Six of the bandmen have been with Haughton since he organized his first band when he was a freshman in high school.

Current plans for the band, according to Haughton, call for a tour of the state, playing "progressive music" concerts as long as Kansans want to hear them.

Another "First"

All of which will chalk up another "first" to Haughton's credit.

But, aside from his concert and his tour, possibly the most unusual "first" connected with Haughton is the fact that he's probably the first band leader in the country to haul his boys around in a hearse.

They just got it a short time ago—an old Packard funeral car.

30 Cities On Granz Tour

Portland, Ore.—Norman Granz is busy preparing a current Jazz at the Philharmonic tour to cover 30 major cities in the country. Mercury records is sponsoring the tour.

Granz will play the Portland auditorium November 19 against his wishes since he wanted to skip the northwestern part of the country. However, Mercury insisted the show hit every major city where it has a distributor.

Charlie Parker will headline the show. Remainder of the instrumentalists had not been selected at press time. Most programs will be all bop. Granz probably will record in what he considers seven "acoustically perfect" cities now that the ban is lifted.

—Ted Hallock

What's On Your Campus?

Chicago—In adjoining columns is the second of a series of campus stories which Down Beat will run during the school year. If your college or university has a musical group or groups or some other endeavor in the musical field around which an interesting story could be written, send your manuscript, plus photographs if any are available, to Down Beat, 203 N. Wabash avenue, Chicago, 1, Ill.

VOCALISTS

SAVE on Arranging Bills. We carry complete VOCAL Orchestrations in your key of 85c and \$1.00 each.

BANDS

All Popular & Standard Orchs and Orlets at LOWEST prices. Same day Service. \$1.00 deposit on C.O.D. Send for Vocal or Dance Ork Catalogs—they're FREE!

Sherwood Music Service 1585 BROADWAY NEW YORK, N. Y.

Make Your Own Orchestra

Arrangements with the Spivak arranger and transposer. Four part harmony for all instruments at a flash. Write your own music with the new music writing device: celluloid stencil for tracing musical symbols perfectly. Send \$1 for both items.

S. SPIVAK 4511 15th Ave. Brooklyn, N. Y.

GUITARISTS ATTENTION! TEACHERS

40 Modern Licks, Runs, Fill-ins, with chord symbols, positions shown. Excerpts of top-flight artists from recordings! Note and amplifier system invaluable in teaching \$1.00 postpaid. No C.O.D. Discount on Lots.

PLAY-RITE MUSIC Locker Box 261, Chicago 90, Illinois

8x10 GLOSSY 25c BAND PHOTOS

Large 8x10 photos of your favorite band-leaders and vocalists. Illustrated catalog free with first order—OR—Send dollar for 4 photos and catalog. DEPT. B, 901 Albany Ave. Brooklyn 3, N. Y.

FRANKEL'S ENTERTAINERS' BULLETINS

contains band novelties, records, monologues, 5 different issues—\$1.00. Add \$1.00 for subscription to Enteece Magazine, the entertainers' handbook. Don Frankel, DH—1508 S. Homan, Chicago-23.



How About PRESS CLIPPINGS

We maintain a special Entertainment and Radio Department. Inquiries Solicited. ROMEIKE NEW YORK CITY 220 W. 19th STREET

PIANO—BREAKS!

Adaptable to Violin, Clarinet, Sax, etc. Our Monthly Break Bulletin is full of hot breaks, figures and longie effects so you can improvise extra choruses of hit-parade tunes. Send 20c for a copy or \$2 for 12 months. Mention if teacher. CHRISTENSEN SCHOOL OF POPULAR MUSIC Studio D, P.O. Box 185, Wheaton, Ill.

PIANO TUNING PAYS

Learn this Independent Profession AT HOME



Our patented TUNOMETER with BEAT GAUGE is a sensitive measuring-tuning instrument that simplifies learning and assures accuracy with or without knowledge of music. Artistic Model and tools furnished. Business oriented. Great shortage of tuners makes this a PROFITABLE and UNROWSDED field. PIONEER SCHOOL, 5th YEAR G.E. APPROVED. Write for free booklet. NILES BRYANT SCHOOL Bryant Bldg., Washington 16, D. C.

BETTER LATE THAN...?!

More than three years after the following want ad appeared in Down Beat on April 1, 1945, the advertiser received an inquiry from Martin J. Graber, Bronx, New York.

Have many old and recent swing, jazz, ragtime records. Some rare. Collect, trade sell. Write me your wants and availabilities. Free list on request. Monty Mann, 4537 Lorraine, Dallas, 5, Tex.

"Naturally I long since had disposed of the records I advertised," writes Mr. Mann, who is vice-president of the Tracy-Locke Advertising Agency in Dallas. "But I was amazed by the lo-o-o-ng pulling power of Beat want ads!"

The cost is small... The results are great... Use Down Beat "Trigger Fast" Classified Ads

DiPardo, Monica Hit In Oklahoma

Alva, Okla.—Tony DiPardo's band scored a hit at the 30th annual homecoming of Northwestern State college here as he took the spotlight in three appearances, two of them on the stage in a show that starred singer Monica Lewis.

DiPardo scored with his versions of Three Little Words and Sugar Blues. The DiPardo outfit closed in Houston before jumping into Alva for the one-day celebration. He appeared with his singer, Joy Conley, in the homecoming parade.

The band backed three featured acts of the show billed as Hollywood Starlights. In addition to Miss Lewis, who turned in her usual top performances, and comedian Roscoe Ates, "Uncle Willie," 16-year-old Negro star out of Dallas mimicked Red Ingle's records and turned in some dancing that rounded out the show.

Following the Alva date, the DiPardo band headed for St. Louis after a week's rest.

—Bruce Bicknell

ONE HOUR SERVICE
Orchestrations, Orlets, Sheet Music and latest Be-Bop Arrangements. Mailed to you one hour after order is received. Fastest service in the world. Write for Free Booklet. EMPIRE MUSIC SUPPLY 1545 BROADWAY NEW YORK 19, N. Y.

ZIMMERMAN MUSIC ENGRAVING and LITHOGRAPHING ESTIMATES GLADLY FURNISHED THE OTTO ZIMMERMAN & SON CO., CINCINNATI Established 1876 OHIO

RICKENBACKER "ELECTRO" GUITARS PUT PUNCH AND PRESTIGE IN PERFORMANCE MANUFACTURED BY ELECTRO STRING INSTRUMENT CORPORATION 6071 S. WESTERN AVENUE—LOS ANGELES, CALIFORNIA—Write for Catalog

HIGHEST RATED IN UNITED STATES MUSIC PRINTERS AND ENGRAVERS ESTIMATES GLADLY FURNISHED - ANY PUBLISHER OUR REFERENCE Kayner CHICAGO, ILL. 17

Exclusive Photos! BANDS IN ACTION! Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8x10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each 5 for \$1. ARSENE STUDIOS 1585-D BROADWAY, N. Y., N. Y.

PIANO SECRETS! 52 SECRETS—Runs, Fills, Breaks, Tricks, Chord Symbols, etc. \$1.00 BE-BOP PIANO! (3 full solos) \$1.00 52 INTROS (Big books—all styles) \$2.00 36 MODULATIONS (New falls) \$1.00 All are authentic PROFESSIONAL styles Money Back Guarantee No C.O.D. orders LEIGHTON GUPTILL (802) 345 Hudson St., New York, N. Y.

ATTRACTIVE DANCE ORCHESTRAL POSTERS AND CARDS AN IDEA FOR YOUR NEW CARD 113 reproductions of billing created by us for America's leading bands, including Kaye Eyes, Wayne King, etc.—MAILED FREE—Positive proof we serve top-notchers. Get in this class by using CENTRAL art posters. Write NOW for date book, price list, samples. CENTRAL SHOW PRINTING COMPANY MASON CITY, IOWA

ACCORDIONIST'S The AUTOMATIC CHORD and SCALE finders now added to our ACCORDION CHORD and BASS INDEX make this AMAZING chord chart the finest buy in all accordion literature. Now you have names, symbols, readings, notation, and DIAGRAMS for ALL chords and scales. At the original price of only \$1.00. FREE accordion catalog. Subscription to "ACCORDION WORLD" accordionists' mag—\$2.00 yearly. Schillinger System \$30.00 (with one year's FREE CONSULTATION on formulas). "MUSIC BOX," sensational FACTS and IDEAS bulletin, \$1.00 yearly. CAROL FAMOUS Box 21, Lefferts Station, Brooklyn 25, N. Y.

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 84 Pages. A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including—"The Song Histories of Favorite Composers". "Song Hits through the Years" ... The outstanding songs of each year, from the Gay-Nineties to the present day. SEND FOR YOUR \$1.00 COPY TODAY 50c Edition Also Available

A RAY DE VITA 150 Knickerbocker Avenue Brooklyn N. Y. On New York State Music Dealer

Select from MUSIC STORE Buy from your MUSIC STORE Send the Coupon below for 48 Page Handbook of Instruments, Musical Merchandise, Accessories, Repair and Replacement Parts, Tools and Supplies. Pocket size. All items indexed, priced to save you money. PENZEL MUELLER & CO., Inc. 150 West 42nd Street New York 36, N. Y.

Orchestre National of France!

CLARINETS... TRUMPETS... TROMBONES

exclusively by **Selmer**



Gaston Hamelin

Principal clarinetist of the Orchestre National of France, well known in the U. S. for solo clarinet recordings for Victor, and an principal of the Boston Orchestra, Hamelin has played Selmer Clarinets for 25 years. He says the new Selmer (Paris) Clarinet, which he is now playing, is the finest of all time.



Orchestre National of France, like other leading musical organizations the world over, includes many Selmer players on its roster. Many of them are graduates of the famed Paris Conservatory, the distinguished institution which has long been closely identified with the name of Selmer. (Henri and Alexandre Selmer, and their father Frédéric, were all First or Grand Prize winners at the Conservatory.)

In France, as in the United States, leading players agree: "You'll play better with a Selmer." Ask to try one at your dealer's... today.

SELMER EXCLUSIVELY. Clarinet section, Orchestre National of France: standing, Roger Bourrais, Gaston Hamelin (prin.); seated, André Dupont, Maurice Cliquenais.



SELMER EXCLUSIVELY! Orchestre National trumpet section: Arthur Maneuse, Ludovic Vaillon (principal), Fernand Dupisson, Eugène Geneste.



SELMER EXCLUSIVELY! Trombone section, Orchestre National of France: Stanislas Boutry, M. Arque, Emile Marin.



SELMER, Dept. C-113, Elkhart, Indiana
Without obligation, send your free booklet on Selmer (Paris) instruments.

Name _____
Street _____
City _____ Zone _____ State _____
Instrument _____



DOWN BEAT

November 17, 1948



Just Bop Isn't Enough, Diz Warns

(See Page 1)

★ ★ ★

Disceries Act To Up Sales

(See Page 2)

★ ★ ★

U. S. OK On Ban Accord Awaited

(See Page 1)

★ ★ ★

On The Cover
**Bob Crosby,
Margaret
Whiting**

U. S. AND CANADA

25 cents

FOREIGN 30¢

Street _____
City _____ Zone _____ State _____
Instrument _____



FOREIGN 30c