

# DOWN BEAT

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## Dancery, Name Ork Biz In Gotham Area Picking Up

New York—The ballroom and name band one-night stand business in greater NYC for the current season has gotten a pretty good shot in the arm. For years, the Times Square landmarks, Roseland and the Arcadia, have been the sole name band stands in the ballroom field and, in the course of 25 years, have played almost every big name in the business.

Since the advent of autumn, two new ballrooms have made a bid for public favor. On the site of the Carnival, Nicky Blair's elaborate nitery that featured Milton Berle, Ed Wynn, and Olsen & Johnson as headliners, we now have the Carnival ballroom under the same management.

### Prima, Barnet Open

Opening with Louis Prima, it now has as its second attraction, the new Charlie Barnet band.

Where once reigned the Danceteria, a cafeteria with dancing, we now have a full-fledged ballroom, the Avalon, which opened with Hal McIntyre and since has featured Buddy Rich, Jerry Wald, Larry Clinton, and the current attraction, Bobby Byrne.

This is located at the southern end of Times Square, Seventh avenue and 42nd street.

Both these spots have radio wires and, while facing a struggle during the week, have found things booming on weekends. This condition is not limited to the new ballrooms, however, it being the general pattern of entertainment business around town.

### Hotels, Halls Help

In addition to these two full-time ballrooms, name band business has been given a hypo by an influx of promoters who stage one-night weekend stands in the ballrooms of various auditoriums and hotels. Most of these are in mid-town Manhattan and Brooklyn.

A general survey of these promotions finds them to be hit-and-miss affairs, depending on the attraction and the competition around town facing it each week.

Band attractions for these bookings are unlimited, ranging from the top-most names to almost unheard of side-men who gather pickup combinations from among the customers at Charlie's Tavern for a one-ner.

Faring extremely well and advancing as a one-night stand and ballroom location has been the Sunnyside Gardens in Queens, Long Island.

Located just over the Queensborough bridge, it has featured name bands on weekends, sometimes different attractions both Friday and Saturday nights, since late summer. Recently the spot has played Ventura, Raeburn, Clinton, and Pastor.

### Bronx Cheering

A few spots in the Bronx have gone in for weekend "names" and beyond that, in Yonkers, a group known as the Tarzo club made a try with Lee Castle and his band, with Johnny Desmond and Lily Ann Carol as added attractions.

The draw proved so well at the State armory that the committee heads are planning a regular name band promotion policy for one or two Saturday nights a month.

It seems, at long last, there finally is action in the ballroom and one-night

## Margie Hyams Trio Moves Into Hofbrau

New York—Margie Hyams moved into the Broadway Hofbrau, her trio replacing the Bill Costa threesome. Margie, a graduate of the 52nd Street circuit and a former vibist with Woody Herman, returns to New York after a summer in Atlantic City.

## Republic Studio Gives In, Signs 36-Piece Staff Ork

Hollywood—Republic, after long haggling with AFM authorities, has signed a staff orchestra of 36 musicians, the same number retained under the former agreement. This firm was the last of the studios to come to terms with the union; delay was caused by an unsuccessful attempt by Republic's head men to reduce the size of the contract group.

Movie staff musicians, according to the AFM's industry-wide agreement with the majors, are guaranteed a minimum yearly wage of approximately \$6,900, plus doubling money and overtime when called for. All contracts are retroactive to September 1.

### Few Changes

The personnel and format of the recording unit headed by Republic's new orchestra manager, Henry Scharf, who succeeded Ralph Kraushaar, is essentially the same as that of the previous year.

Violins—Alexander Murray, Nathan Abas, Sylvain Noack, Lily Mahler, Milton Feher, David Jackson, Henry Castleton, Simon Carfagno, Mark Epstein,

Lester Spencer; violas—Norman Botnick, John Bingham, Gordon Groves, Paul Israel; cellos—Hendrick Noordhof, Alexander Coro, Albert Julian; basses—Bart Hunt, Joseph Kaufman; woodwinds—Barney Sorkin, Jeanette Rogers, Lou Marcasio, Lee Stall, Jerry Vanderhoof, and Joseph Bayer.

French Horns—Sinclair Lott, Lawrence Sansone; trumpets—Alexander Golden, Clayton Cash, J. D. Wade; trombones—C. Ernest Smith, Pete Carpenter, Russ Brown; harp—Marcia Klein; piano—Ted Saldenberg, and drums—Bob Conzelmann.

(Personnel of staff groups at MGM, 20th-Fox, Warner Brothers, Columbia, and Universal-International appeared in *Down Beat*, October 20; Paramount and RKO in *Down Beat*, November 3.)

## K.C. AFM Walks Out On AGVA Acts; Row Spreads

Kansas City—Rumblings that started in Chicago when AFM chief James C. Petrillo admitted the Harmonicats, members of the American Guild of Variety Artists, into the musicians union blossomed into a full-blown dispute here. The battle may shape itself into one of national proportions, having already spread to Wichita, Des Moines, Omaha and Lincoln, Neb. A long-standing jurisdictional tangle came to a head late last month when AFM members were ordered to stop playing for AGVA acts.

Musicians here and in the above-mentioned cities had laid down their instruments when it came time to play for AGVA entertainers. Unless an unexpected agreement is reached soon, musicians in other cities may have been ordered to follow suit.

### Get National Backing

At press time, Petrillo and Dave Fox, New York assistant national administrative secretary for the AGVA, both are standing "100 per cent behind" their respective local representatives, Frank Lott for AFM and Vincent Lee, AGVA.

Lee and Lott have been busy blaming each other for precipitating the hassle. AGVA insists that musicians who leave the orchestra to sing, dance, and "gag" become entertainers and, therefore, must join the guild.

The local trouble began when Vera Claire McNary, marimbist and percussionist with the Kansas City Philharmonic orchestra and member of both unions, got an AGVA contract to do a solo at a special entertainment affair.

She was told by Lott that she couldn't make a contract except through AFM. Miss McNary refused to accept the AGVA contract. Lott then says he told Lee that if members of the musicians union were not to be allowed to make contracts through the AFM, that musicians would not play for AGVA acts.

### Claim No Strike

Both Lott and Lee claim their members are not striking. They show up for work, but the musicians just won't play when an AGVA act comes on.

"Unless an adjustment is made be-

tween the organizations," said Lott, "all we can do is maintain the present position."

Miss McNary has been placed on the unfair list by AGVA, which means that other guild members cannot play on the same bill with her even though she plays only as a musician.

Fox says that Petrillo has refused to confer on the dispute.

—Joe Zammer

## Bop Influence Shows In Early Band Poll Vote

Chicago—There is some bop influence creeping into the 1948 *Down Beat* band poll, and let there be no mistake about it.

For one thing, the high apostle of be-bop, Dizzy Gillespie, was running a strong third at press time in the favorite band race, while Stan Kenton and Woody Herman still were battling it out for the win and place spots.

And the picture in the selection of sidemen for the mythical all-star band seems to be somewhat changed from previous years, with Charlie Parker holding a slight lead in the alto sax division over Johnny Hodges, a perennial winner, and Howard McGhee running second to Charlie Shavers in the trumpet scramble.

Also, the aforementioned Dizzy showing a 56-42 lead over Benny Goodman as favorite soloist might indicate a number of surprising results this year.

Don't put down any bets at this point, for the following incomplete tabulation of ballots not only reflects probably not more than 10 per cent of the total votes, but there also are so many fac-

(Modulate to Page 12)

## Webster In Royal Return To Duke

By Jack Egan

New York—As befits a gentleman bearing a royal title, Duke Ellington, on the occasion of his sixth annual visit to Carnegie Hall, presented a performance that was superb.

Featuring such perennial Ellington luminaries as Johnny Hodges, Al Killian, Ray Nance, Kay Davis, Sonny Greer, Harry Carney, Lawrence Brown, and Al Hibbler; introducing Wendell Marshall, and bringing back Ben Webster, the Duke thrilled a capacity crowd with a well-organized program that ran better than 2½ hours.

### Mercer in the Act

The program was practically all Ellingtonia. Son Mercer got the credit on two compositions, one a study in two movements, entitled *Symphomaniac*.

Collaborating with Billy Strayhorn, he turned out a piece of material that fit perfectly into the flexible Ellington

style. The first movement in *Symphonic or Bust*, the second, *How You Sound*.

This was but one of the ten numbers which featured the ensemble, more solid than ever with five trumpets, three trombones, six reeds, and four rhythm.

The program opened with four such compositions, *Three-Cent Stomp*, *Lady of the Lavender Mist*, *Suddenly It Jumped*, and *Reminiscing in Tempo*, before the unpredictable spotlight was turned over to the exclusive attention of a solo artist.

The new bassist, Wendell Marshall, a cousin of Jimmy Blanton, made his debut with the other Mercer Ellington opus, *She Wouldn't Be Moved*. Using the instrument that is said to be the property of the great Blanton, Marshall did right by the orchestra, himself, and his late kin.

### Carney Hangs in There

The exceptional baritone sax work of Harry Carney, diminishing not a whit

with the passing years, was a standout on Billy Strayhorn's *Paradise*.

Outstanding show stopper from the reed section, however, was Ben Webster, performing one of the two non-Ellington compositions on the program, *How High the Moon*. Obliging with three choruses, he displayed wonderful virtuosity, and the Ellington fans-of-long-standing gave Ben a welcome home he long should remember.

### Not Bad at All

Considering past presentations at Carnegie by other artists, the program went off amazingly well. The p.a. system worked almost perfectly throughout the evening; the light man backstage almost caught all his cues, and the spotlight man in the booth almost found his solo performers almost every time they worked on a darkened stage.

Ray Nance broke it up again with his showmanship, on his occasional trumpet solos, his violin solo, his vocal,

and his brief flash of dancing. However, he did overdo his mugging during the performance of other artists, particularly that of Al Hibbler, when he shared the spotlight.

Stopping an Ellington concert cold is no new experience for Hibbler but, just for the records, he did it again.

Kay Davis worked offstage for her first offering from the wings, *Creole Love Call*, doing a wordless vocal while Nance did a trumpet solo on stage. Kay returned in the beginning of the second half to participate in the opener, *Manhattan Mural*.

### Brown, Carney Team

Lawrence Brown shared honors with Carney on *Fantasmas*, and Killian and Harold Baker stood out in their battle of brass.

It wasn't until encore time, following the regular program, that Tyree Glenn got an opportunity to leave his trombone in favor of his vibes. The encore, incidentally, was well-earned and demanded by an insistent, enthusiastic audience, well-behaved throughout the evening but emphatic and deafening with its applause.

## Comings And Goings On The Ducal Calendar



New York—Ben Webster returns to the Dukedom, and Johnny Hodges breaks away with his own band—but before Hodges departed, this photo was taken at a rehearsal for a recent Carnegie hall concert. Left to right are Ellington, Hodges, Harry Carney, Webster, and Jimmy Hamilton. Suspect the expectant look on Duke's face is one of his favorite flash-bulb reflexes. Story in adjoining columns.

## 'Jazz Band Ball' Plays Upper N.Y.

New York—The first annual *Jazz Band Ball* of the Jazz Appreciation Society of Schenectady was booked into the Circle Inn at nearby Latham, center-point of the Schenectady-Albany-Troy triangle. Wild Bill Davison, George Brunis, Tony Parenti, Ralph Sutton, Jack Lesberg, and George Wetting were programmed.

The organization was formed last June, boasts 30 members, and holds regular meetings the first Tuesday of each month at WSNY. Parts of the sessions are broadcast over Paul Jackson's program. *This Is Jazz*.

## Frances Wayne On The Cover

With her husband Neal Hefti, the cover subject of this issue, Frances Wayne, has settled in Hollywood and will begin an engagement on January 7 at Eddie DeSura's Oasis, backed by Neal and a combo. Former vocalist with Woody Herman and identified with the hit recording, *Happiness Is Just a Thing Called Joe*, Frances has been working as a single for the last year or two, recently completing several television films in Hollywood.

# Sam Donahue Band Tasty

Reviewed at Coral Gardens ballroom, Lansing, Mich.  
 Saxes—Harry Peterson, Tom Morgan, Vic Powell, alto; George Perry, tenor, and Joe Reisman, baritone.  
 Trumpets—Doc Severson, Bill Faffley, Farr Caron, Don Faffley.  
 Trombones—O. B. Masingill, Bob Burgess, Ed Framm.  
 Rhythm—Harold Mahn, drums; Ray Rosal, piano; Red Kelly, bass.  
 Vocals—Shirley Lloyd, Bill Raymond.  
 Arrangers—Sam Donahue, Masingill, Reisman.  
 Sam Donahue, leader and tenor.

East Lansing, Mich.—Michigander Sam Donahue celebrated his return to homegrounds here at Coral Gardens by presenting a band that definitely qualifies for top rating. The guy puts down as satisfying an evening of music as is being heard anywhere.

No blow-top outfit—nary a loose-wigged prima donna on the stand—Donahue's band has an ensemble that gives quality to the bops and the pops, the schmaltzes and jumpa.

Tastefully blending the sweet ones with the up tempo numbers, originals, and novelties, Sam is a crowd-pleaser minus the apple polishing that often goes with it.

### Novel and Original

Band originals, such as *Constellation*, are original, and novelties, for a change, are novel. Somebody evidently put some time into the latter category, as seen in *The Whistler*, *Ritual Fire Dance*, and *Suicide Leap*. Even the band gets a boot out of these. And, even though it was homecoming, this was one band that didn't have that "Man, I'm beat" appearance on the stand.

It was back in 1941 that Donahue's new band got its first job at the Coral Gardens. Previous to that, Sam had gigged around the territory as early as 1936. He got his first push toward national recognition on a chance audition in 1938 in his native Detroit.

The hearing was for Gene Krupa. Thrilled by Donahue's virile horn, Krupa lost no time in signing up the tenorman.

### With James, BG

Time later spent with Harry James' and Benny Goodman's bands sharpened not only Donahue's instrumental technique but also his arranging ability. Both James and BG advised Donahue to start his own organization.

Before going into the navy in 1942, Sam alternated as leader with Sonny Burke, ace Hollywood arranger, in building up his own band.

Since his release from service, he has taken up where he left off to produce a great, all-around aggregation. The present one is that group.

A natural for ballroom, theater, and hotel locations, Sam expects to hit the ballrooms before settling down this winter at the Hotel Pennsylvania in New York City.

—Bruce Mitchell

## Basie, Pearl Bailey Plan Theater Tour

New York—Count Basie, who takes his band into the Click, Philadelphia, for two weeks beginning December 13, will follow this engagement with a theater tour, teaming up with Pearl Bailey.

The show will open at the Apollo, here, New Year's eve, followed by the Howard, Washington, D. C., January 7, and the Royal, Baltimore, the week following. Miss Bailey currently is headlining at the Club Bali, Washington.

## All This And Three Jobs, Too



New York—Carole Page, one time singer with Frankie Masters and Tommy Tucker, currently is doubling as housewife for Payson Re trumpeter Herbie Bass and working as a Conover model and radio-tele singer.

## Gomez Covers The Finer Points



New York—Concert guitarist Vincente Gomez gives a private recital for pianist Ida Robles and prodigal band leader Artie Shaw. Gomez now does most of his playing on 52nd Street in his own club, La Zambra.

## Shaw To Form Band In East

New York—Artie Shaw, according to his attorney, Andrew Weinberger, definitely will return to the music field at the helm of his own dance band.

However, he will do this in the east, not Hollywood, and probably will build the band from among musicians available around New York. Formation of the new Artie Shaw band will take place in the spring, said Weinberger.

(In Hollywood, Ace Hudkins says he has not given up the idea of promoting the band he started there in order to coax Shaw back into the business).

## Long, Prima Bands Dare N. H. Winter

Manchester, N. H.—Name bands were everywhere in New Hampshire during the summer, but as winter approaches, top attractions are Johnny Long at the Carousel ballroom, Bedford Grove, near here, and Louis Prima, whose orchestra was featured at the first annual military ball in the armory. Ray Heather-ton was master of ceremonies at the latter event.

Edward F. Cote, top drummer in dance bands in this section for years, is helping develop the musical talents of local youths of high school age. At his music shop he has a staff of teachers who give lessons on all instruments.

Betty Mooney, known professionally as singer Betty Norman, recently was a guest on a disc jockey show over station WWNH in Rochester, N. Y.

—Guy Langley

## Eldridge Preps For Video Show

San Francisco—Roy Eldridge's small band, which opened October 22 at Lashio's here, is being groomed by the maestro for a television commitment he has coming up in the east.

Dottie Saulters, who sings and dances with the group, is viewed good for TV presentation, and Little Jazz is working out routines with an eye to the camera. Roy is in for four weeks.

Personnel of the band is: Franz Jackson, tenor; Danny Farrar, drums; Ken Kersey, piano; Ted Sturgis, bass, and Roy, trumpet.

## McPage Replaces At Tavern-on-The-Green

New York—The Allen McPage trio opened at the Tavern-on-the-Green, replacing Ralph Rotgers' rumba band as the relief outfit for the winter season.

McPage, an accordionist, has Carl Guy, guitar, and Teddy Purcell, bass. The trio was featured all last winter at the Warwick hotel's Raleigh room.

# Westchester Showing Musical Sense

## Gillespie To Play Billy Berg's Again

Hollywood—As the result of his success here late last summer, Dizzy Gillespie comes back into Billy Berg's January 13 for three weeks.

Following his run at the Strand theater in New York, the Diz will jump straight to Salt Lake City, January 5, with stops at Sacramento (7), Stockton (8), San Francisco (9), and Oakland (10) before coming to Hollywood.

## McKinley Touring

New York—Ray McKinley, concluding his Hotel New Yorker engagement tonight (1), goes on tour through January 5, on which date he is slated to open at the Paramount theater. McKinley arranger, Eddie Sauter, is now doubling, working on the new Benny Goodman book.

New York—Junking his plans to install a disc jockey and turntable as a weekend attraction, Joe Lytle decided to put in live music and installed a five-piece combo in his 6½ club, across the New York-Yonkers city line. The group, led by trumpeter Red Virga, is similar in pattern and delivery to another Westchester group stumbled upon by the *Beat* recently in the northernmost reaches of the county.

While neither unit is dynamite in the terms of the biggest time of the Street and the Strip, the progress of both indicates that Westchester is showing some sense of musical appreciation.

### A Good Thing

This is well, inasmuch as that county, which for years dictated the band tastes of the nation, mainly at its Glen Island casino, laid a big musical egg last summer.

The encouragement shown small units, such as those of Larry Burns and Virga, along with the patronage given Joe Marsala's jam sessions at Nick's in Mount Vernon, and engagements of such talent as Bob Wyatt and Andy Sannella during their recent stints at Hillman's, Hartsdale, is good for pop music.

For too long the swanky suburb has been content to take its live music from uninspired part-time bands that read regular stock arrangements and let it go at that.

### Thrives on Bop

The Virga group thrives on bop, even though the customers, for the most part, don't know what it is. Inasmuch as the primary job of the band is dance music, it is quite limited in making any use of the "new jazz."

Its cracks at Dixieland, however, meet with strong approval and response on the part of the dancers. But it's the ballads, on which Red displays a nice tone, and the group exercises its lungs in miniature glee club singing, which get the biggest play.

The personnel consists of Vinnie Riccietelli, alto and clarinet; Joe Zito, drums; Eddie Leontovich, piano, and Charley Stable (no relation to Dick), bass.

### Yank Lair

The 6½ club, incidentally, is the spot that hit the sports page type this summer when half a dozen New York Yankees were making that their favorite after-game oasis.

It also rates as a fave haunt of some of the Vaughn Monroe sideman and an assortment of band vocalists and dancers.

## Victoria Schools, 25, Nitery Singer, Dies

New York—Victoria Schools, 25, musical comedy and night club singer, died here after taking two "pain relief" pills at her midtown apartment. Her mother, present at the time, said her daughter had complained of feeling ill.

Best known for her success in the musical, *Best Foot Forward*, in which her partners in song were then newcomers June Allyson and Nancy Walker, she made her debut about ten years ago as a vocalist with the band of Rudy Vallee.

## Tramist Turk To Return To Pitt

Pittsburgh—Bop trombonist Tommy Turk, who left the Deuces Wild combo last month to join the *Jazz at the Philharmonic* unit for his second tour, returns this month to the home fold. Dave Carey, bop vibist, has been the fifth fill-in since Turk's departure from the Carnival lounge.

Duke Ellington will present a concert in the Syria Mosque on December 7. The Savoy ballroom brought in anything but a turkey on Thanksgiving night with the Erskine Hawkins organization. Buddy Johnson's band followed on November 27.

The city still is rocking from Louis Armstrong's appearance at the Teruced Gardens. Al Nobel, back in the band business, alternated his outfit with King Louis' stompers for the week of the 26th. Charlie Spivak moves in Friday (3) at the Gardens for a two-week stay.

Mercur's includes a third appearance for Art Tatum at the nitery and is dickering for an opening for Maxine Sullivan early this month. As previously stated, Joe Sullivan blew up a breeze in this area. So much of a breeze that it blew him straight through the town without an appearance.

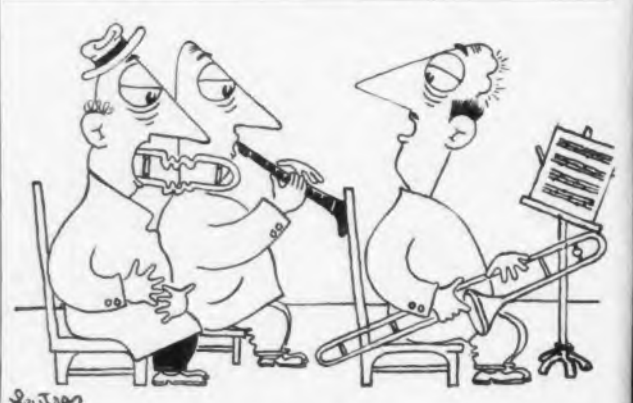
During the recent appearance of Eddie Heywood at the Carnival, permanent jazz pianist Teenie Trent made a transfer to the Club 636 across the way.

Home town pianist Dodo Marmarosa back here for a month from the west coast. . . . Tommy Turrentine, bop trumpeter, has vacated Pittsburgh to play lead chair with the George Hudson band.

—Bettelou Purvis

## Pair Leave Monroe

New York—After three years with Vaughn Monroe, two sidemen gave notice during the recent Strand theater engagement here. Jack Fay, bass, and Babe Feldman, tenor, were replaced by Jerry Bruno, formerly with Louis Prima, and Ted Goddard, a teacher at Boston Music college.



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# Dean Hudson Sells Nice Music With Personality

Reviewed at the Meadowbrook, Cedar Grove, N. J.  
 Saxes—Benny Frossell, Mike Jenner, alto; Frankie Main, Charlie Thomas, tenors, and Laddie Popak, baritone.  
 Trombones—Dick Ballaroso, Kenzie Martin, Jack Fletcher, Bert Sjolin.  
 Trumpet—Mal Eddy.  
 Rhythm—Lenny Love, piano; Lou Graw, drums, and Bill Cronk, bass.  
 Vocals—Sherry Sisters, Kenzie Martin.  
 Arranger—Lenny Love.  
 Dean Hudson, leader, vocals.

Cedar Grove, N. J.—Dean Hudson is a salesman of two items, long experienced in selling both—dance music with elaborate choral trimmings and his own personality. The revised Hudson band which moved into the Meadowbrook here turned in a capable job of flirting with dancing tootsies and entertaining the table sitters with commercial presentations.

Basically the band differs little from his previous orchestral efforts. The instrumentation is different, but the overall results are not unlike those of the Hudsonites who first cracked Yankee territory around a decade ago. Prior to that time, they'd been southerners exclusively.

### Plays for Customers

Like many other bewildered leaders today, all trying to find the trend, Dean has subscribed to the policy of playing for the customers.

The average set, therefore, skips swing, touches on some Latin American stuff, features pop and revived ballads, and lets go with a novelty or two. No, no bop.

In his effort to feature good "just plain" dance music, Hudson has turned in a nice piece of reconstruction work with his new design in instrumentation.

His four trombones and one trumpet give him a chance to give his music a flavor not commonly heard. To make the best of this, he's had Lenny Love, the pianist, write the entire book, stylize the band to his taste, and he intends keeping it that way.

### Well-Decorated Stand

The Sherry Sisters, three attractive lassies from South Dakota, sing well and help decorate the stand. Incidentally, it's a neat, well-tailored band. Kenzie Martin, of the trombone section, outshines the leader on the male vocals.

Dean is a hustler, a good politician and hand shaker, and plays up to his customers unlike any attraction that's played the Meadowbrook in years.

To build his contacts, he spends all extra time visiting disc jockeys and newspapermen with the result he may wind up having his band promotionally skyrocketing higher than many others of higher musical caliber.

The music is, in a word, nice.

# New BG Ork Sets Debut

New York—The new Benny Goodman orchestra was set to open this week at the Syracuse hotel, Syracuse, N. Y., following an extended rehearsal period in Manhattan.

Following the upstate engagement, which ends Saturday, the band heads for the Paramount theater. The full band was not definitely set at press time, though it did appear certain that opening date would include a majority of those in rehearsal with the band.

Apparently set were Buddy Greco, who deserted his career as leader of his own trio to take the piano chair with BG; Howard Reich, Doug Mattope, trumpets; Wardell Gray, George Monte, and Andy Cicalese, saxes; Clyde Lombardi, bass; Frank Beecher, guitar, and Terry Swope, formerly with Bob Strong and Buddy Rich, fem vocalist.

# Financial Woes Beset Leaders

New York—Band leaders, other than those in the top name brackets, are having financial headaches these days.

Not only must they face the rising salaries of sidemen, they also have the responsibility of paying withholding and social security taxes on their boys.

Previously this had been handled by the promoters, but the revision of the form B union contract makes the leader the undisputed employer. An additional woe was rubbed into the leader's brow, also by the union, with the boost in theater scales for sidemen.

With traveling theater scales no longer prevailing, the leader must pay the higher of local or traveling scale. This easily can cost the leader a few hundred dollars extra each week, while working for the same contract price as previously.

# Will Funny Hats Be Savior?

Chicago—"And so one night," band leader Freddy Nagel said, "I had our drummer put on a false nose. It went over terrific. They stopped dancing and started crowding around the stand to watch. They laughed. Thought it was funny. And they came back the next night and brought their friends with them." This was the way Nagel described one of the rather amazing things that's happened since his ork began what many dance band and jazz musicians scornfully call a funny hat routine.

## Army Issue



Fort Leavenworth, Kan.—Pfc. Bill Oldham thinks this "monster" he found while stationed with the 371st army band may be of interest to Stan Kenton, or any other band leader frantically searching for new effects. It's a French contra-bass sax and, according to Oldham, "man, what a weird effect it gives." That on the left is Pfc. Oldham.

# Jimmy Happy Harry Is In

New York—Apparently elated that a pianist is going to remain in the White House, AFM chief Petrillo offered President Truman, following his re-election, what might be the greatest galaxy of union bands ever assembled for inauguration ceremonies next month.

The bands would perform during the parade, the swearing in ceremonies, the inauguration ball, etc., at no charge to the 88er or his party.

In making his offer, Petrillo also advised the President that, "Your fellow musicians are rejoicing over your return to the White House as our most unfettered President in history."

# Barnet Builds New Band For Carnival

New York—Charlie Barnet flew in from the coast and immediately built and went into rehearsal with his new band prior to beginning his current Carnival ballroom engagement.

The new band has Artie Raboy and Vinny De Vittorio, alto saxes; Dave Matthews and Kurt Bloom, tenors; Danny Bank, baritone; Sonny Rich, Tommy Allison, and Lammar Wright, trumpets; Dick Kenney, Ken Martlock, and Herb Randel, trombones; Claude Williamson, piano; Cliff Leeman, drums; Nelson Boyd, bass; Frances Lynne and Chuck Clarke, vocals, and Paul Villepique, arranger.

# Cole Trio-Herman January Tour Due

New York—Winding up a week at the RKO-Albee theater in Cincinnati tonight (1), the King Cole trio heads east, via Milwaukee's Show Boat, where it starts a one-week stand tomorrow.

The eastern part of the junket will see the threesome at the Click, Philadelphia, for a week beginning January 10, followed by a week at Pittsburgh's Copa club. A concert tour with Woody Herman and his orchestra is being lined up to follow this.

to hearken unto the give-the-customer-what-he-likes motto.

### The Instance of Skitch

Out-and-out funny hats aren't necessarily the solution. There is the case of Skitch Henderson who opened the Sherman hotel's new College inn a couple of weeks ago.

"In my short tenure as a band leader," claims Henderson, "I've noticed that customers in all age groups are looking for entertainment—more than just the bored looks of the average maestro and musician."

What Skitch terms the "new look in bands," however, doesn't depend on outright gags and fireman's hats.

"The first requisite of a dance band, of course," he says, "is to play good dance music. But a well-written, well-rehearsed, entertaining review, together with the dance melodies, spells a new and successful trend in the band business."

Henderson points to the miniature musical comedy review at the College inn as the sort of thing he's talking about.

### Watches Show

"I've watched the show from the bandstand very carefully for the last couple of weeks and truthfully can say that I've never seen a more attentive or enthusiastic audience, night in and night out."

The show is based on the music of George Gershwin, of course a strong pulling factor in itself. My band and singers, plus a dance team, a baritone, and a narrator, produce a good, clean bit of variety entertainment, visually and audibly.

Skitch hopes more cafe and hotel operators will use the inn's success as a measure in forming shows that may help the band business out of the present doldrums.

While Henderson and Nagel have slightly different approaches to the problem, both fundamentally agree that there has to be a little hunk of a show for the customers in addition to just plain good music.

And these are not two isolated instances.

### The Instance of Al

Al Trace, with a relatively soggy dance band, broke records at the Blackhawk restaurant here by utilizing practically the same methods as Nagel uses.

At a one-niter at the Melody Mill here a few days ago, Gene Krupa tossed in a little be-bop burlesque with berets and smoked glasses.

Admitted corn—put across with astute showmanship—has kept Ted Lewis going for years.

A student band at Northwestern university, Johnny Palmer's, has a 20-minute routine satirizing or imitating everything from Dixieland to Guy Lombardo to bop vocals with appropriate costume.

Even Stan Kenton tosses hokum into a concert program.

### A Trend, Perhaps?

Such a trend, if these instances indicate anything of that nature, probably won't be greeted by superhipsters and brow-furrowed music critics with much hat-waving—funny or otherwise.

But if the public likes it, it may furnish the shot in the arm to get the business squared away again. —doc

# Hooray For Hollywood



"It's just that you look so different when you wake up in your pictures."



Skitch Henderson

## CHICAGO BAND BRIEFS

## McPartland's Band Good; It Certainly Had To Be

By PAT HARRIS

Chicago—Jimmy McPartland says he's got the best band he's had in a long time, and anyone who went out to hear him at the Silhouette here recently knows he needed it. What trumpeter McPartland, pianist-wife Marian Page, clarinetist Bob McCracken, drummer Elmer Alexander, and bassist Ben Carlson had to do was play not only a dozen or so sets a night, but also placate, amuse, and hold those who came out to hear the elusive Billie Holiday.

Billie, who opened the spot three weeks ago with a bad cold, lost the cold but still didn't do much singing. So disappointing was the whole affair, that when she was late night after night for her three shows, and sang three or four songs in each, operator Joe Saletta wondered just what he was paying \$2,850 (plus 50 per cent over \$7,000) a week for, and how much longer it had to go on.

Five days before she was to close, Saletta tried to fire her, using habitual tardiness as the reason why he thought she had broken the contract. But Saletta had failed to post a salary bond with AGVA for Billie, so had done some contract-breaking himself.

All of this caused quite a bit of commotion in its own little circle. Result was that Saletta now knows what the habits of a nonsinging singer can do to a spot, and Billie finished the run with not more than a half-hour's leeway on shows.

## Mechanical Style

Staunch Holiday fans might have tolerated the waiting, if there had been some musical reward at the end. But Billie didn't seem interested in singing. Her presentation was so mechanically stylized as to seem almost a mimic's mockery of what she had done before.

And through it all, the McPartlands, in Marian's own British idiom, managed to "carry on." Our own favorite, in which the group sounds most musically united, is their version of *In a Mist*. But they succeed in getting through an astonishing number of widely different tunes, from *Anthropology* to *Flamingo* to *Muskrat Ramble*. It may be they, and not Satira, who will hold the customers again during the next two weeks. Who would play the spot after the Toledo dancer was not decided at press time. Johnny Scat Davis' combo was due at the Silhouette on December 28. Davis then would return to the loop Capitol lounge February 1.

Most amusing development, to our taste, on the Chicago scene recently has been the controversy over what clothing a girl singer should wear on the stand.

Biz started re Anita O'Day, and typical comment was: "She sounds fine, and the band is wonderful, but I wish she'd pay more attention to presentation." Meaning, of course, that Anita's suits and skirts and blouses were not sufficiently appealing.

## Just Subtleness

For our money, she has a right to wear what she wants to. Not only that, but her taste is good, detracts not a bit from her singing, and is both suitable to her kind of music and, as a reader of our *Chords* column in this

issue can discover, doesn't hurt that "Jezebel" appellation. Nothing like being subtle.

Musicians were most excited recently about the Charlie Ventura septet at the Blue Note, alternating with singer Billy Eckstine. Charlie has brother Ben Ventura on baritone sax; Norman Faye, trumpet; Benny Green, trombone; Roy Kral, piano; Ed Shaughnessy, drums; Ken O'Brien, bass, and Jackie Cain, vocals.

They get a wonderfully enmeshing blend to their vocal-syllables-with-instrumental-sound things. Have heard nothing else quite like it. Eckstine brings up the question of just whose mannerisms those were first, his or Sarah Vaughan's. Not that it really matters, of course. Cliff Smalls is Eckstine's pianist.

Be Hive's new band shapes up thusly: Miff Mole, trombone; Darnell Howard, clarinet; Baby Dodds, drums; Fred Greenleaf, trumpet; Art Gronwall, piano. Gronwall is from Johnny Lane's band, and Greenleaf, once with Teagarden and Butterfield, has been studying clarinet under the GI bill in Detroit.

## Ammons on Weekends

Pianist Albert Ammons, who plays a lot besides boogie and does it equally well, is still at the Bee Hive but only on weekends.

Doc Evans took his unit into the northside Tailspin, to follow Joe Mooney, for an indefinite engagement starting November 22. The Evans and Mole groups had a battle of bands, refereed by *Beat* columnist George Hofer, at the Hive the Sunday before the new band went in. Bop Mondays started at the Bee Hive November 21.

Jazz Ltd., brought in Sidney Bechet again, with new drummer Johnny Vine from Middletown, Conn., via Condon's, replacing Doc Cenardo, who joined Evans.

Nick Esposito into the Rag Doll, following Anita, so things must be picking up a bit out there. Esposito has a bopet which boasts harmony singing and Cole-type vocals by the bassist, Donald (Skin) Zimmer.

Others in unit, besides guitarist Esposito, are Russ Smith, tenor, clarinet, and alto; Buddy Motsinger, piano; Joe Dodge, drums, and Joey Sano, blues vocals.

## First Time in Windy City

This is Esposito's first venture into the Chicago area, having been long a strictly west coast unit. His two weeks at Billy Berg's not long ago stretched into ten, and the same thing happened when he appeared at the Forest Park hotel in St. Louis.

Duke Ellington's band is the latest scheduled for the Blue Note. This happens following Armstrong, Herman and Cole, and leaves us speechless. Sarah Vaughan goes back into the Note February 14 for four weeks.

Art Tatum went into Critelli's in Des Moines, replacing Stuff Smith, who returns later this month. Tatum then comes back to Chicago for a Silhouette date.

Cairo lounge had the Joe Franks trio to follow the Zany-Acks, with Denny Miles staying as intermission pianist. Nino Nanni replaces Franks in the middle of December.

## Two Lost to Fina

New Clay Harvey unit loses bassman Jim Mall and drummer Billy Kay to Jack Fina's westward-headed crew. Kay worked with Jimmy Dale's band for 2½ years. Dale, incidentally, plays a dance at the Masonic temple here December 3.

Bill Bridgell, alto, has had a group at the Evergreen Park cafe for the last 16 months, Saturdays only. With him, playing a "Lombardo-Kaye style" are Johnny Ienbesten, piano; Harold Giese, drums; Stanley Kilian, trumpet; Joe Janus, trombone; George Levin, tenor, and Robert DiSimone, alto.

Al Benson, local jock, brought the

## Shay-like?



Chicago—Peggy Murdock, the demure lass in the photo above, is the vocalist with the Jimmy Featherstone band recently at the Bismarck hotel, and is especially noted for the hill-billy songs she sings when the band put on its Saturday night "little show." Featherstone left the Bismarck November 14, for a string of mid-western one-niters.

## Herd For Kids

Hollywood—When Woody Herman opens the new Hollywood Empire room here December 7, an hour each Saturday will be set aside for the kids under 18 years of age. There will be no admission charge and no hard liquor or beer.

Todd Rhodes band down from Detroit for an appearance at the Pershing ballroom November 26. Benson's Civic Opera House concert November 21, featuring Billie Holiday, Miles Davis, Allen Eager, Howard McGhee, Slam Stewart, Dexter Gordon, Gene Ammons, and others, was followed by a date with much the same group at the Pabst theater in Milwaukee the next day.

Larry Lester into the Graemere hotel replacing Jack Ivet . . . Maurice Rocco at the westside Silver Frolics . . . Lord Essex Scott, once with Earl Hines, in the new Beige room show.

Tenorist Freddie Holmes at the H & A on the south side, with Dave Harris, alto; John Bradshaw, bass; Lafayette Leake, piano, and—in all seriousness, Little Miss Sharecropper doing the singing. Which reminds us that Little Miss Cornshucks is almost a sure thing for the Silhouette after Satira.

## Hamp in Area

Lionel Hampton has a week at the Wisconsin theater in Milwaukee starting December 24, and a number of one-niters in this area before and after that.

The Ventura votaries follow their Blue Note engagement with a date December 6 in Muskegon, Mich., and the 7th at the Mirror ballroom in Detroit. They then go east to open at the Royal Roost with Billy Eckstine.

Johnny Montella combo, plus George Sabo, vocals, at the Lake hotel in Gary on Wednesdays, Fridays, and Saturdays. . . Honey Dreamers, vocal group in the show at the Sherman hotel, added Lew Anderson as both singer and arranger. He replaces Paul Montan, who will go into business in Minnesota. Trio Clox, caught in the Argyle crush, have new job at Kilbourne hotel in Milwaukee.

Frankie Masters at the Stevens hotel; Orrin Tucker at the Trianon ballroom 'til Christmas, when Lawrence Welk tinsels in Orrin Tucker is the gift for Aragon kiddies, with Teddy Phillips' band there until the 24th. Eddy Howard into the Aragon after Tucker's Christmas week there. Three Suns at the Oriental theater until December 13.

Chicago theater has the Pied Pipers and Jerry Colonna December 3 for two weeks; then Mel Torme and Billy De Wolfe on the 24th for another two.

## Van Damme Axed

Art Van Damme, after more than four years on the NBC air here, was caught in a staff decimation and is thinking about going on the road with his very musical unit.

Note that there is a Leon Berry playing the organ at the Trianon ballroom.

## Doc's 'Formula' Puts Emphasis On Ensemble Value, Subordination

Chicago—There are, in this day of bop and progressive jazz, of flatted fifths and tortured themes, still a great many persons who are concerned about Dixieland music. For them, if they are sensitive listeners, unhampered by discographical idol-worship, these

are rather hard times. Doc Evans' band, which made its debut at the Tailspin here last week, has brought traditional jazz to what may be its most satisfactory present-day status.

For those who like Dixie as living music rather than a reincarnation of sounds long dead, Doc has the prescription.

His formula, which really isn't that because he is as adaptable as an integrious musician can be, is based on the value of the ensemble, and the subordination of the individual musician, when necessary, to the group.

## Give Other Guy a Chance

"It's not playing every note you can, but leaving holes for the other fellow to fill," Evans says. "And not playing as loud or as fast as you can, just for the sake of technical display," he adds.

Simplicity is the keynote, with a solid beat and the kind of over-all sound that leaves the listener, after hours of toe-tapping participation, relaxed and ready to hear more.

The Bob Cats, Bob Crosby's small jazz group, are what Evans considers as typifying the kind of music he would like to have his band play.

It would not verge on either of the two pitfalls ready for present-day Dixie musicians, which Doc describes as "young kids, and the young in mind or immature, who get the acoustical feel—complete with the brassy, tinny sound they find on their collectors' items" or the Condon type "where music is so stereotyped there is no feeling left."

## Feeling Important

That business about feeling is important to Doc, and the emotional quality he puts into his music is apparent at all times. You share, too, or at least realize, the extreme seriousness with which he approaches what he and the men around him play.

Evans' cornet is a continually active, driving force in the band, though it's the ensemble sound you experience and enjoy. His band consists of fellow Minneapolitan Don Thompson on trom-

## Kansas City Vocalist Killed By Gun Blast

Kansas City—Terrence Griffin, vocalist with the Five Scamps, local singing and instrumental group, was killed on a hunting trip near Louisburg, Kan., when a gun belonging to Rudolph Massingale, pianist and saxophonist, accidentally was discharged.

The Scamps have been playing at the Half-A-Hill club and formerly were at Leon and Eddie's in Oakland, Calif. Griffin, a native of Kansas City, was 25.

bone; Doc Cenardo, drums; Joyce McDonald, piano, and Johnny McDonald, clarinet.

It is the first band he's had since he left Minneapolis that he really could call his own. Evans, Thompson, Cenardo, and Joyce (Johnny's wife) worked at Jazz Ltd., this summer, and, without Cenardo, at the Bee Hive before opening at the Tailspin.

They plan to vary the standard solo-ensemble division of tunes, and to concentrate on music their audience probably hasn't heard before, with Dixie standbys only on request.

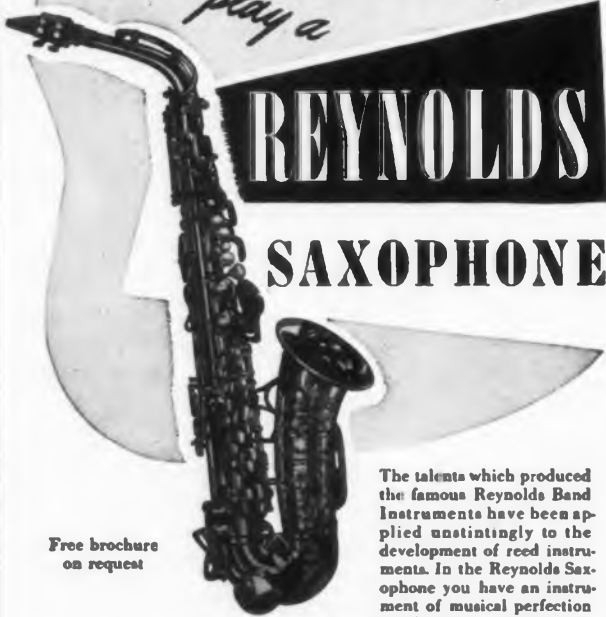
## May Go Back to Tenor

Eventually, perhaps, Johnny will go back to his preferred instrument, the tenor, and the band will add another clarinet. This will make possible arrangements utilizing two clarinets, which Evans is anxious to try, as well as clarinet and tenor.

The Evans label is, we think, on the pleasantest music in Chicago, if not in a much wider territory. That it happens to be Dixieland, or an adaptation thereof, is coincidental to the fact, and a refutation of the theory that the appeal of "Dixieland" is to either a real or vicarious nostalgia. It's attractive, beautiful, happy music, and a group effort.

—pat

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## John, John

A recent *Down Beat* cover picture showing Mel Torme and Perry Como snaking hands under a "Men" sign, erroneously was captioned as having been taken at the Copacabana. The correct setting was Frank Dailey's Meadowbrook. The Lounge Editor regrets any loss of business this might have cost the gentlemen's attendant at the New Jersey roadhouse.

# Capsule Comments

New York—Frankie Laine burst onto the stage of the Paramount theater for his annual visit yelling about high tide on the *River Ste. Marie* and swept his audience off its feet through that and five equally effervescent renditions that followed in quick succession.

The guy still did excellently despite the fact he hadn't changed his routine one iota.

Taking the spotlight at the halfway mark was Connie Haines who also stopped the show, those two Sy Oliver arrangements helping no end. Jerry Wald's band does a fast opener and, as a feature, *Clarinet High Jinx* to show off the leader.

San Francisco—Harry the Hipster Gibson, who's been in more bad graces than you can shake a stick at, has been strictly a conscientious performer and a good showman in the several months he's played this town.

Harry, whom Frank Stacy used to call "The Preacher," used Vernon Alley on bass during his first stint at the

Actor's club and then when he came back again in November, added Bobby Ross on drums. That little trio got so good sometimes it scared you. Ross is one of our favorite drummers. And now Vernon becomes one of our favorite bass players.

That, plus Harry, the one and only Hipster, has been adding up to some good things. The customers are strictly for it, too.

New York—Two Norman Granz discoveries stole the thunder from the better-known and more experienced greats when the new tour of his *Jazz at the Philharmonic* was launched at Carnegie hall.

Tommy Turk, a trombonist recruited from the Carnival lounge, Pittsburgh, where he was a member of the Deuces Wild, and Sonny Criss, a Los Angeles altoist, crashed the big time in royal manner at the temple of music.

Handicapped by the usual temperament of the Carnegie p. a. system, they scored heavily, nevertheless, and in the second half, by which time the mike and amplifiers had been adjusted, even topped their earlier efforts.

New York—The booming baritone, Vaughn Monroe, returned to the Strand theater and, as was expected, the reception was tremendous. Vaughn shines

## Sherry Britton Plans To Form Vocal Group

New York—Sherry Britton, who deserted strip-teasing for a singing career on the Street, is planning to form her own vocal group.

With four men, along the line of the Ben Yost groups, Sherry will do group work in clubs, theaters, and, possibly, radio. Since leaving Leon and Eddie's she has been doing dramatic and musical work in southern strawhat theaters.

## Houge Holds



Seattle—Part of the Norm Houge sextet at the Magicians' club. Big smile may be due to six-month pact nabbed by unit.

## Carle Follows TD

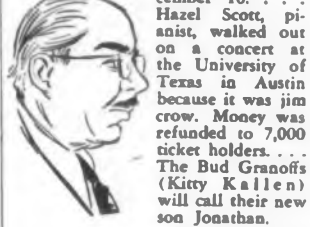
New York—Frankie Carle, currently at the Strand theater, takes his orchestra into the Hotel Pennsylvania's Cafe Rouge for six weeks beginning December 27. Carle follows Tommy Dorsey's long run. Newcomer Bob Locken replaces Billy Williams, male vocalist.



The Boyd Raeburns (Ginnie Powell) became parents of a 5-pound, 13-ounce son on November 13 at the Presbyterian hospital in New York. It was a Caesarian birth. . . . Nat (King) Cole broke the house record, held by himself, at the Tia Juana club in Cleveland.

Dorothy McPartland, daughter of Jimmy of trumpet fame, became the bride of commercial artist Don Kassel in Chicago on November 18.

Ray McKinley follows Alvino Rey into the Meadowbrook in New Jersey, opening December 10. . . .



Hazel Scott, pianist, walked out on a concert at the University of Texas in Austin because it was jim crow. Money was refunded to 7,000 ticket holders. . . . The Bud Granoffs (Kitty Kallen) will call their new son Jonathan.

Bob Chester's estranged wife, Edna Torrence, has gone back to the stage in a dance act with her brother, Johnny. . . . Joe Thomas, after cutting out as co-leader of the Lunceford band, changed his mind about becoming a mortician in Kansas City and will build his own combo instead. . . . Betty Bennett, chirp with Alvino Rey, and Iggy Shevak, former Rey bassist, are no longer in harmony.

LaVerna, last of the Andrews sisters to wed, became Mrs. Lou Rogers on November 12 in Hollywood. Meanwhile, friends are buzzing about the plans of Maxene Andrews and hubby Lou Levy, who has managed the act since it started. . . . Two sidemen for Vaughn Monroe, violinist Earl Hummel and viola player Seymour Berman, are expectant papas.

Singer Gloria Hart is vacationing in Florida over the holidays and will rejoin the Art Kassel band when it opens at the Blackhawk in Chicago soon after the first of the year. . . . Look for Georgie Auld to replace either Zoot Sims or Stan Getz in the Woody Herman herd, also for Pete and Conti Candoli to return to the band. . . . Ask Bobby Worth where he cut his last "preban" record session.

Swing Lane still is chattering about the million dollar quartet formed when Herb Jeffries persuaded Billy Eckstine, Sarah Vaughan, and Woody Herman to join him on the stand at the Three Deuces one evening. . . . Hollywood murmur is that J. K. (Spike) Wallace, prexy of Local 47 since 1940, is too ill to tackle another term but will run anyhow and turn the job over to vice president John te Groen if elected.

Leonard Feather will write a book, *Inside Be-Bop*, to be published by J. J. Robbins. . . . Helen Draper and Sonny Morgan are vocalists with the newly enlarged Frankie Schenk ork, now touring the south. . . . Earl (Father) Hines feels that urge to conduct his own band coming on again and the current ambition of Louis Armstrong is to own and operate his own club in San Francisco. . . . Kay Starr's singing, even with the help of Buzz Adlam's fine band, is carrying too great a load in her ABC radio show. Format needs doctoring.

## End To Strikes Seen; Could Hypo Business

San Francisco—Press time reports of imminent settlement of both the long-shoremen's strike, which has been tying up San Francisco harbor for almost three months, and the oil strike which threw several thousand Bay area oil company employees out of work, revived hopes of a boost in night club business here.

This partially will offset the regular Christmas slump, it is hoped, and even may bring back the reasonably good times seen earlier this year. Night club operators and union leaders, however, were unanimous in condemning the 20 per cent entertainment tax as strangling business.



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# Dodds And Bolden Were Smiling

By Eddie Ronan



Hollywood—Words fail us when it comes to the Dixieland orgy held here last month at the Pan-Pacific auditorium. You probably can spot several dozens of your favorite musicians in the melee above. Among the more easily identified are Jack Teagarden, on the far right; Kid Ory in the center; Louis Armstrong, left of centerish, and Barney Bigard, shining brightly to the left. Story in adjoining columns.

Hollywood—If Dixieland never blows another *Muskrat Ramble*, it never can say it didn't have its day. More than 8,000 frenzied fans stomped and cheered in a packed Pan-Pacific auditorium here October 30 to the Dixie beat of some 50 jazz greats.

The session ran past closing time and into the following morning. Working in about a dozen different combinations, the Dixiecats featured everyone from Kid Ory to Jess Stacy and played all the standards (*South Rampart Street Parade*, *High Society*, etc.)

They topped it off with a grand march that ended on stage with a full ensemble finale which, to top a superlative, ended all finales.

To mention individual groups and numbers would fill nearly this entire issue, but among the better-known jazz names present were Louis Armstrong, Pete Daily, Red Nichols, Wild Bill Davison, Wingy Manone, Mannie Klein, Bob Higgins, Andrew Blakeny, trumpets.

Kid Ory, Jack Teagarden, Vic Dickenson, Lou McGarity, Warren Smith, Joe Yukl, Ted Vesely, Irvin Verret, trombones.

Barney Bigard, Matty Matlock, Rosy McHargue, Doc Rando, Eddie Miller (tenor), Stan Storey, Joe Darenbourg, clarinets.

Sid Catlett, Zutty Singleton, Nick Fatool, Minor Hall, Morey Feld, Rolly Culver, George Defebaugh, Smokey Stover, drums.

Earl Hines, Jess Stacy, Buster Wilson, Marvin Ash, Skippy Anderson, Bobby Hammack, Lee Countryman, Stan Wrightsman, pianos.

Eddie Condon, Nappy Lamare, George Van Eps, Ralph Peters, Bud Scott, guitars.

Arvell Shaw, Artie Shapiro, Ed Garland, bass.

Country Washburn, tuba; Velma Middleton, vocals.

The concert grossed some \$19,000 after taxes but, although a sellout, brought just nominal returns to promoters Gene Norman and Frank Bull, both local disc jockeys.

Salaries, rental, and advertising ate up most of the profits, but Norman and Bull promise to toss another next year if only for kicks.

As one patron was heard to say as he walked out into the cool morning: "I'll bet Johnny Dodds and Buddy Bolden are smiling tonight."

## S.F. Bop Altoist Joins McVea Group

San Francisco—Norwood (Pony) Pindexter, local bop altoist, left here last month to join Jack McVea in Seattle where the latter was playing the Washington Social club. This will give McVea three horns and add a little more bop to his combo.

McVea was held over for a second week at the Dixieland inn in Salt Lake City and is reported to be packing them in at Seattle with a third week already booked there. Reg Marshall is lining up a one-niter tour for McVea through the south starting in December.

## Washington Votes Wet; Biz Hike Seen

Portland, Ore.—Oregon voters soundly defeated a liquor-by-the-glass measure in the election. State liquor control still holds here, while next door in Washington, a similar measure was passed.

Passage of the Washington measure is expected to give considerable boost to live music in that state now that cocktail lounges will be permitted to operate.

## Hunt To Return East With Combo

New York—For the first time since he left the original Casa Loma orchestra almost ten years ago, Pee Wee Hunt will return east to play a series of cafe dates with his combo.

He'll play the week of December 13 at the Town Casino, Buffalo, jumping from there to the Click in Philadelphia December 20. Hunt currently is at the Deshler-Wallick hotel, Columbus, Ohio.

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### MOVIE MUSIC

# 'Song' Muddles Through—With Recording Troubles

By CHARLES EMGE

Hollywood—Your movie music reporter finally has caught up with *A Song Is Born*, another attempt by our film fabricators to capitalize commercially and possibly artistically on the value of such performers as Benny Goodman, Louis Armstrong, Charlie

Barney, Tommy Dorsey, Lionel Hampton, and other musicians, some not so well-known to the public but of equal interest.

Maybe this picture is to be called a "jazz picture." We don't know. If, however, this is the case, the term is no more objectionable here than it was in other pictures.

The movie business is a tough place for creative musicians. Nothing in it, they say, but money—although the only one we know personally who walked out on it and took his musical integrity with him was Billy Still.

He is the man who has the distinction of having one of his compositions selected for the season's opening program by the L. A. Philharmonic orchestra and who also did arrangements for some of Artie Shaw's most successful records, such as *Frenesi* and *Gloomy Sunday*.

But back to *A Song Is Born*. As a movie, it will not satisfy Danny Kaye fans, though Kaye gives a good performance in a story that has not been altered greatly since it was made as *Ball of Fire*, with Gary Cooper and Barbara Stanwyck and featuring Gene Krupa and band.

#### Hunts "Jazz" Roots

In *A Song Is Born* the professor is concerned with native American music, and/or "jazz."

That practically tells the story and accounts for the presence of the band leaders mentioned above and such others, audible and visible (though you'll have to watch sharply for some of them), as Mel Powell, the Page Cavanaugh trio (Al Viola, guitar; Lloyd Pratt, bass), Russo's Samba Kings (an extraordinary group of Latin American musicians containing guitarist Nestor Amaral), the Golden Gate quartet, Vic Dickenson, Benny Carter, Barney Bigard, Harry Babasin, Louis Bellson, Zutty Singleton, Al Hendrickson, plus some we may have failed to spot.

#### Recording Problem

One of the problems in connection with getting good performances by such musicians into a sound picture lies in the fact that it is almost impossible (completely impossible in Technicolor) to record and photograph simultaneously.

The soloist puts an improvised chorus on a sound track; weeks, or maybe months later, he is expected to work before the camera and match his recorded solo from a play-back so that the visual track can be synchronized with the sound.

Or, as was the case in some spots here, the original sound track (the solo is usually on a separate channel) may be scrapped, and the soloist is expected to produce an "improvised" solo that will match the picture.

Considering that problem, we believe the musical results attained in *Song* were much better than one might expect.

If it fails as a picture, it will be because it is a poor vehicle for Kaye and because of the wrong kind of exploitation. After all that money was spent on the music names in the picture, no real attempt was made to "sell" the picture to their huge following.

#### Practically No 'Ghosts'

Thanks to music director Emil Newman, who has an understanding of the kind of music heard in this picture, there were few, if any, featured instrumental solos in the picture performed by uncredited ghost musicians.

There is, however, some "faking" by actors in the ensembles (such as the chamber music sequence in which "Professor" Goodman appears.) And that's a prop French horn in the hands of guitarist Amaral in the "jam session" sequence.

It was discovered at the last minute that there was a horn on the sound track and no horn player in the scene to account for it.

Jeri Sullivan's voice was supplied for Virginia Mayo in her night club sequence with the Cavanaugh trio singing *Daddy-O*.

"The word 'jazz' originally was never a musician's term. In the early days when the music was played and appreciated only by dance musicians, professionals used the word 'jaz' or 'jazzy' to express derision for bands that featured funny hats, wah-wah mutes, and flutter tongue effects. They were shocked when 'critics' and so-called authorities on the idiom referred to this as 'jazz.' Today, the word, which does not mean the same thing to any two persons, is more meaningless than ever. But, admittedly, there is no terminology for this musical form that is satisfactory to everyone.

## Movies Hit Jazz Jackpot With Starry 'Song'



Hollywood—This is one photo Virginia Mayo didn't mug into, and the ranking jazzmen in the movie *A Song Is Born* have the scene all to themselves. From left to right they are Charlie Barnet, Tommy Dorsey, Benny Goodman (still with his makeup on),

Louis Armstrong, and Lionel Hampton. What we would like to know is where are the rhythm men in this all-star band, or does drummer-pianist-vibist Hampton handle it all himself? He did write some of the music for the film.



Charlie

### HOLLYWOOD TELE-SCOPE

## L.A. Union To OK Video Of 'Rose Parade' Bands

By HAL HOLLY

Hollywood—Local 47 officials in L. A., it is reported, will make no objection to televising bands composed of union musicians appearing in the Tournament of Roses parade, Pasadena's annual New Year's day event. The union reportedly will permit unpaid amateur bands to march in the parade on the condition that a specified number of Local 47 members be employed at regulation rate—\$20 a man.

General policy of union here has been to insist upon payment of established video scale (\$9.20 a half hour) even on so-called "remote" or sustaining broadcasts.

#### Public Interest Exceptions

However, exceptions have been made in cases of symphony concerts and similar events as a matter of public interest.

Same attitude evidently prevailed in granting KTLA a free telecast of Lawrence Welk ork from the Palladium during the marines' recent Birthday ball held there.

Helen Gilbert, the girl cellist who was

hoisted from her chair in the MGM staff ork to featured film roles, will be seen as co-star with singer Danny O'Neil in Larry Finley's new series of 16 mm. television features. Miss Gilbert will appear solely as an actress.

#### Lou Forbes Signed

Lou Forbes, one of Hollywood's top motion picture composer-conductors, has been signed by Finley as a combination producer and music director. December 1 was set as starting date for Forbes' first video pix.

Soulima Stravinsky, son of composer Igor and prominent in his own right as a concert pianist, has been signed by Hermes films to star in a series of 16 mm. telemovies. Shorts will be biographical based on life stories of Tschai-kowsky, Beethoven, Schubert, and other symphony toppers.



Hollywood—Jack Daly, recently at the Columbia picture pluggery and one of the best for catching the news value in music slants, has joined Capitol records' able staff of platter pluggers (no relation to RCA-Victor's Jack Daly,

also one of the best in that line on music matters).

#### Good or Bad?

The question, often argued as to whether background scores add to or detract from realism in film dramas, may be settled with the release in a short while of *The Set-Up*, RKO's starring Robert Ryan and dealing with the seamy side of the boxing business.

Present plans are to eliminate all underscoring, even main title music. The only music to be used in the picture will be introduced as a logical part of the story action—from a band in a dancehall sequence, a juke box in a bar, a singer in a nitery scene.

<p><b>9 PRACTICAL BOOKS FOR TRUMPET AND TROMBONE</b></p> <p>BY CHARLES COLIN (Famous teacher and authority)</p> <p><b>LIP FLEXIBILITIES</b> For Trumpet For Trombone Exercises for the embouchure and developing strength and facility.</p> <p><b>MELODIOUS FUNDAMENTALS</b> For Trumpet For Trombone A basic beginner's book; also for training in transposition.</p> <p>A NEW BOOK FOR BRASSMEN BY CHARLES COLIN <b>"VITAL BRASS NOTES"</b> (A TEXT) 12 chapters of authentic technical data on Range, Endurance, Power, Breathing, Attack, Phrasing, etc. <b>1.50</b></p> <p>CHARLES COLIN • 111-C West 48th St., New York 19, N. Y.</p>	<p><b>ADVANCED DAILY STUDIES</b> For Trumpet For Trombone For lip muscles, transposition, range, tonguing, fingering, etc.</p>
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### Mike, Mid Daughters, Doughnuts



Hollywood—Michael Douglas, former Kay Kyser vocalist, lunches with his twin daughters at Coffee Dan's. Babies, handling their doughnuts with aplomb, are Michele and Chris. Douglas is now appearing at the Bar of Music here.

## ON THE SUNSET VINE California Leaders Get Tax Liability Wiped Out

By EDDIE RONAN

Hollywood—Through the efforts of Maury Paul, a director of Local 47, the California employment stabilization commission, by an amendment to regulation 46, has wiped out all tax liability of state band leaders as employers prior to July 1, 1948. The original regulation 46 had set September, 1947, as the date from which the leaders would be held accountable.

Previously, since nullification of the AFM form B contract last year by the supreme court, the state was holding responsible as employers all leaders, including com b o frontmen, for state unemployment taxes on their side-men.

This new move puts a different light on the refunds the state has paid various ballroom operators who had filed claims following the outlawing of the form B contract.

Some leaders have paid back state unemployment taxes and, according to interpretation of the law, it is doubted if they will be allowed refunds. Nevertheless, Paul has asked all who have done this to get in touch with him so that a claim for refund can be filed.

**Leadership Question**  
Paul told *Down Beat* that the question of leadership still is unsettled. Especially, he said, in the matter of small jobbing and house bands where music policy and number of men is decided by the operator.

Two test cases are now before the appeals board, Paul explained, and the union contends that the supreme court in its decision did not consider them as employers. The cases up are those of Dick Stable and Al Gayle, house bands at Slappy Maxie's and the Billmore, respectively.

Modern records soon will release in album form portions of local jazz concerts presented over a period of years by Gene Norman. Norman will get a percentage from which he will pay the musicians' royalties. . . . Mel Torme is expected to become regular featured singer on Mutual's Saturday morning *Teen-timers* show.

**Spade to Record**  
Spade Cooley has been given an okay to record *Piggy Bank Polka* by the AFM as an official song of the March of Dimes campaign. . . . Freddie Fisher is adding a sixth man to his group before invading San Diego. . . . The Jubilaires have been signed for 13 weeks with option on the *Amos and Andy* airtel starting January 2.

Woody Herman has challenged Stan Kenton to a battle of bands! Former Kenton mentor and now pilot of the Herd, Carlos Gastel, instigated the skirmish "to be held as a concert, any time, any place with all proceeds going to charity."

Tex Beneke opens at the Palladium here December 21. . . . After Hadda Brooks winds up her stint here with Phil Moore at Felix Young's Le Papillon, she'll spin eastward for her date at NYC's Blue Angel. . . . Pianist Walter Gross currently is at the Haig. . . .

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## Jazz Concerts Thrive In N.O.

New Orleans—The jazz concert field gets more crowded each week. Latest spot to enter is Lenfant's lounge, which joined the Parisian room, the N. O. Jazz club, and the Mancuso brothers in the presentation of jazz.

Only big operators in the group are the Mancuso boys who have presented concerts with Lionel Hampton and Louis Jordan. The others feature local Dixieland talent on Sunday afternoons.

**For How Long?**  
Lenfant's jamborees, which has Johnny Reininger's band on the stand, introduced something new in that there is no admission charge. The owners feel that the loot from the sale of food and drink during the show is sufficient.

The N. O. Jazz club, which started it all, came on with its fourth Dixie concert several Sundays ago at the Monteleone hotel auditorium. Leon Prima, Louis' brother, headed the band which spotted Sid Davilla and Charley Miller on clarinet and trombone.

Backing the hornmen were Abby Brunies, drums; Phil Ducros, bass; Arthur Pons, guitar, and Roy Zimmerman, piano. First part of the show was recorded and broadcast later over WDSU.

**Courtesy Move**  
The Parisian room canceled its concert, scheduled for the same time, out of courtesy to the Jazz club. The next NOJC feature probably will be a large dance with Papa Celestin's jazz band holding the inside track. Nothing yet definite, however.

**JAZZ ON RADIO**—Most popular daytime seems to be an hour shot called *Jam, Jive, and Gumbo* over WJMR. Emcee is a jock who calls himself Poppa Stoppa. A healthy portion of the latest blues, boogie, and bop is the daily fare.

A sustaining jazz program called *Jazz Unlimited* has taken over the Sunday afternoon spot formerly held by the N. O. Jazz club on WTSP. Show uses the Duke's *Creole Love Call* as theme and background music for the deejay's patter. Music presented so far has been predominantly modern. The jazz clubbers are still hoping to get their time back.

After a year in the east, MCA is nailing concert dates for the Al Donahue band.

Looks like the deal for either Paramount or MGM to buy the Burke-Van Heusen-Crosby interests from the Morris group went flat. . . . Mae Williams again has been renewed at the Band Box, marking her third straight year with only a two-week break. . . . Singer Dick Haymes will be back in town next week after his theater date at the Albee, Cincinnati, to work on a radio package with wife Joanne Dru. The Andy Kirk band came into the Club Congo downtown last month. . . . A profit-sharing organization similar to that of ASCAP, Songwriters' Co-operative, Inc., has opened offices here. Tune-smith members will split the take on everything published. . . . The late band leader Jan Savitt left an estate valued at \$4,500.

*Tenderly* and *I'm So Lonesome I Could Cry* are the latest Clark Dennis sides to be issued by Capitol. Vocals are backed by the Walter Gross trio. Dennis is heard weekly on the ABC *Revere* camera show with Jo Stafford. . . . Hal Derwin is back on the coast after some bad breaks with his band in the east.

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## Louis, College In Detroit Aid Race Harmony

Detroit—A jammed house was expected at the State fair grounds Coliseum to attend a jazz concert featuring Louis Armstrong's All-Stars and the Ethel Waters—Fletcher Henderson show.

Lawrence Institute of Technology will sponsor the affair. Such programs previously have been well-attended, with outsiders, who foot the fees, in the majority, and students admitted free.

Colored talent at college affairs usually being shunned, the school is showing fine taste in inviting the Armstrong crew, thus helping racial harmony in this city.

**Satire and Jazz**  
Bobby Stevenson is back at the Wyoming Show bar nightly with his cohorts Bob Mitchell, guitar, and Bob Foster, bass. Bobby wows the crowds with satires plus his good jazz piano. He will return to the Syracuse hotel in Syracuse, N. Y., for 14 weeks beginning January 1, where he will draw down the largest salary ever paid any talent in the history of the spot.

Stevenson has part interest in the Trophy Record company for which he has waxed a few sad platters. The sides offer little for the discerning listener, but good news on the record ban may let non-Detroiters share our enthusiasm.

Trombonist Clyde Smith, who once blew second chair to George Brunis in the Ted Lewis band, has replaced Al Jenkins in that slot in the Dixie Five, local back-to-the-real-jazz unit. Jenkins joined Sammy Mandel, show band at the Famous Door. Edwin (Youngblood) Davis, trumpet, has been creating excitement in the bop field at the Center ballroom every Saturday night. Featured are Tommy Flanagan, piano; Leon Rice, drums, and James Richardson, bass. Group also presented a bop program at the Club Sudan.

**Ex-Bird Pianist**  
El-Sino has Duke Jordan, former Charlie Parker pianist. . . . The brewery still featuring names, with Bob Eberly and Henry Busse looking in for two weeks to spark lugged biz.

Henry Reichhold, millionaire industrialist and president of the Detroit symphony, says either beer stays at the ultramodern Symphony Gardens at the fairgrounds or he'll tear down the \$10,000 structure and cart it away piece by piece. The state agricultural commission refused his request for a permit to sell beer during the concert season.

—Ruth Gillis

## Ebony Club, Another Roost, Will Reopen

New York—The Ebony club, Broadway nitery located at the north end of Times Square, is slated to reopen early this month with a policy similar to that which the Royal Roost management has found so successful.

Disc jockey Fred Robbins will handle and present the talent, similar to the manner in which jock Symphony Sid operates at the Roost. The talent at press time wasn't set.

## Ventura, Eckstine To Follow Ella, Lester

New York—The current two-week engagement of Ella Fitzgerald and Lester Young and his orchestra ends at the Royal Roost December 8, with Billy Eckstine and Charlie Ventura's combo replacing them the following night.

This is a fast return date for Eckstine and Ventura, who joined hands to hang up a few records there four months ago.

## Drop Lunceford Title

New York—The Jimmie Lunceford band, which has been using that title since the death of the leader more than a year ago, will go along on its own merits with present leader, Eddie Wilcox, getting the billing.

## Stella Returns

New York—Stella Brooks, recovered from an attack of influenza, returned to Le Perroquet, swank eastside nitery, to continue her interrupted run. During her absence, Stella was replaced by Martha Short, who is slated to return later in the season.

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## Biz May Be 'Off' But Not This Much

There are several nationally syndicated columnists who seem to delight in throwing rocks at the music business. Some smear musicians by painting all of them up as marijuana smokers.

One, jealous no doubt, has gone overboard to cry about musicians stealing the affections of all chorus girls. Several, of late, have been thriving on items about how bad the band business is.

They don't take into consideration the fact that all luxury and entertainment business is "off" but concentrate on blasting the name orchestras.

A typical example of this is the recent Dorothy Kilgallen item which read, "... Even the top orchestra draw in the country, so-called, drew fewer persons on his last few dates than a Communist rally in Scarsdale."

Just who the top orchestra draw, so-called or otherwise, might be is debatable. However, a consensus certainly would rate one of the following as such:

Vaughn Monroe, Sammy Kaye, Guy Lombardo, Tommy Dorsey, Stan Kenton, or Spike Jones.

This, mind you, refers to box office draw, not poll popularity. A checkup on the "last few dates" of these leaders, prior to the appearance of the item in Miss Kilgallen's column, reveals that there were one or two bad marks against two of the bands mentioned.

However, they were not there without justification. And surrounding dates, record breakers, more than overshadowed these few other dates. Miss Kilgallen's claim that the "top orchestra draw" is laying a string of eggs implies that probably other big "name" bands are even worse off.

Vaughn Monroe, who seems to be the popular choice of ballroom operators as the top draw, hit a few bad dates in New England. This was natural inasmuch as he was repeating in the same towns and within a few miles of previously played towns only two weeks after making stands there.

He had to remain in New England to straighten out some of his business affairs following the death of his manager-partner, Jack Marshard.

Aside from the few towns where he was repeating—and drawing many more persons than there are Commies in Scarsdale, making money for the promoters, though not breaking all records—he

## CHORDS AND DISCORDS

### Imported Competition

To the Editors:  
It irks unknown song writers like me (probably irks the big boys, too) [to hear of] ... Lou Levy's trip to the old country to secure 1,000 songs composed of what he calls "special material" [Down Beat, October 6].

I have been through most of the countries mentioned and have heard everything from folk songs to classical music, and it all sounded like music. What I would like to know is, what is this special material? Is it something you play on a washing machine or vacuum cleaner?

Furthermore, the publisher Levy represents will no more look at an unknown song writer's songs than he would consider eating arsenic for breakfast.

It seems odd that there are so many

thousands of songs in this country (or should I say compositions) that never will be heard. And still, some persons have to go to Europe and bring back a few hundred more!

Down Beat, I realize, is for musicians and not particularly for song writers. But here is my deepest sympathy if Petrillo should cross the waters and bring back 1,000 musicians considered as "special material."

Harold B. Lambert

### Fair Bait

Toronto, Canada

To the Editors:  
When are you Yanks going to stop war-baiting? When one cannot read a record review without bumping into some anti-Russian prowar propaganda, it is going too far.

I refer to your review (Down Beat, October 20) of Russian folk music as played by Marek Weber. You state: "Over in Russia this wouldn't be exactly the time to release an album of American folk music, but over here we never let a little thing like a potential war interfere with our enjoyment of things artistic."

Leave such trash to Life, Time, and Newsweek; let this be a magazine of music, not red-baiting. It will be time

hung up a few new top attendance marks and continued his regular smash business.

Two days at the State theater in Hartford drew 18,000 for a two-day record there. Jumping away from New England for a couple of nights, he jammed 9,400 into the Forum in Montreal, and attracted 5,400 to his dance in Ogdensburg, N. Y.

In Manchester, N. H., he drew 5,100. These figures represent the rule, rather than the exception, except where the band has been repeating dates.

Or could Miss K. be referring to Sammy Kaye, also rated in many circles as the top orchestra draw? Sammy's "last few" dates before this writing were a fair in Texas, where, in a week, he drew 350,000 paid admissions, a highly successful week at a theater in Milwaukee, and a week at the Philadelphia Click which owner Frank Palumbo called "sensational."

Palumbo said the same of Stan Kenton's run there. However, Stan, definitely a top draw among jazz bands, had a few "off" dates among the "last few."

Pointing out that a Kenton "off" date is the exception, his "last few" dates (with grosses) were Hartford, Conn., \$3,421.50; Newark, \$4,146.50; Bridgeport, Conn., \$2,507.50; White Plains, N. Y., \$2,150.50; Brooklyn, \$1,658.40; Norfolk, Va., \$3,386; Richmond, \$2,028.50; Baltimore, \$4,144.72; Harrisburg, \$1,579; Pittsburgh, \$8,956.90; Columbus, \$4,495.20; Flint, \$2,371.40; Ann Arbor, \$2,991.10; South Bend, \$3,184.80; Detroit, \$6,808.50; Minneapolis, \$5,349.40; Chicago, \$5,640.50 and \$7,468.50 (two days); Ames, Iowa, \$3,654.00; Peoria, \$3,068.40; Springfield, Ill., \$1,539.60; St. Louis, \$6,256.14; Cincinnati, \$5,479.20; Indianapolis, \$3,902.40; Grand Rapids, \$2,822.02; Dayton, \$2,356.50; Louisville, \$3,013.25; Toledo, \$1,441; Cleveland, \$6,869.30; Buffalo, \$5,201; Rochester, \$3,452; Syracuse, \$2,936.40.

It takes a lot of paying customers to hang up a string of figures like that.

Guy Lombardo and Tommy Dorsey had been playing the Roosevelt and Pennsylvania hotels, respectively, for quite some time and doing quite good business.

Spike Jones, now more of a theatrical than a band attraction, was doing only his commercial radio shows in Hollywood prior to going into Slapsy Maxie's, but previous to that, his grosses were something out of this world.

Or could it be that the "top orchestra draw" to whom Miss Kilgallen refers isn't the top orchestra at all?

Such misleading or at best half-truth items do nobody any good. They give the public the wrong impression, and they certainly don't help the music business.

enough to attack others when you stop persecuting the American Negro creators of your folk music.

Bob Lowry

### Cramping Christy

Stockton, Calif.

To the Editors:  
Why doesn't Stan Kenton let June Christy sing straight? In a recent concert here they threw out the window one of their best arrangements, All the Things You Are, by adding a bop vocal ending.

That tune was the best I ever have heard from Christy until she sang senselessly at the end. She has a fine voice with plenty of appeal when normal (Modulate to Page 11)



### NEW NUMBERS

APRIL—A son (5 lbs., 8 oz.) to Mr. and Mrs. Johnny April, November 7 in Pasadena. Dad is singer with Ike Carpenter.

COHEN—A son to Mr. and Mrs. Hershey Cohen, October 25 in Pittsburgh. Dad is with Maurice Spitalny's ork.

GOODALL—A daughter to Mr. and Mrs. Bill Goodall, November 2 in New York. Dad is with Gene Williams' ork.

GRANOFF—A son, Jonathan Glenn (10 lbs.), to Mr. and Mrs. Bud Granoff, November 7 in New York. Mom is singer Kitty Kallen; dad is press agent.

HERRICK—A daughter, Nancy Allan (6 lbs., 8 oz.), to Mr. and Mrs. Tom Herrick, November 3 in Evanston, Ill. Dad is record reviewer for the Beat.

MARTIN—A son to Mr. and Mrs. Ken Martin, October 31 in Pittsburgh. Dad plays with Piccolo Pete's ork.

### TIED NOTES

COOK-MURLEY—Vernon Francis Cook, WGY disc jockey, and Mary Veronica Hurley, recently in Schenectady, N. Y.

COPELAND-BARTY—Allen Copeland, member of the Modernaires, and Dolores Barty, November 7 in Santa Barbara, Calif.

DINARDO-DINENO—Tony DiNardo, trumpeter with Charlie Barnet, and Olga DiNeno, October 4 in Hartford, Conn.

JENSEN-SILVERNAH—Jens D. Jensen, ork leader, and Frances Silvernail, booking agent, October 24 in Easton, Pa.

KASSEL-McPARTLAND—Don Kassel, commercial artist, and Dorothy McPartland, trumpeter Jimmy's daughter, November 18 in Lombard, Ill.

ROGERS-ANDREWS—Lou Rogers, Masterstone records exec, and LeVerne Andrews of the singing sisters, November 12 in Hollywood.

ULLMAN-PULVERS—Dr. Sanford Ullman and Estelle Pulvers, Patmar pubbery secretary, November 14 in Hollywood.

### FINAL BAR

GRIFPIN—Torrance Griffin, 25, singer with the Five Scamps unit, after a hunting accident October 28 near Louisville, Kan.

GORBELL—Charles Ray Gorbell, 61, pianist, October 29 in Toledo.

MULLEN—Joseph F. Mullen, 66, theater and night club musician, recently in Houston.

RICORD—Thomas H. Ricord, Detroit musician, in an auto accident October 28 near Livonia, Mich.

RINEHART—Cowboy Slim Rinehart, Detroit musician, in an auto accident October 28 near Livonia, Mich.

ROWE—Henry Norton Rowe, former symphony violinist, October 25 in Detroit.

SCHOOLS—Victoria Schools, 25, singer, November 6 in New York.

STEADY—Mrs. Belle Ward Steady, 87, orchestra pianist, October 22 in Berlin, N. H.

WEINGERT—George W. Weingert Sr., 77, violinist, November 3 in New Orleans.

WHITE—Graham McNamee White, 18, son of the Silver Masked Tenor, November 1 in an army plane crash at Muldrow, Okla.

## REEDS GILBERT

by Eddie Ronan



EDDIE RONAN  
12-1-48



"... and he'd just stuck in his nickel to play *You Call Everybody Darlin'* for the ninth time when it happened."

### THE HOT BOX

# Kid Shots Dies Before Playing His New Cornet

By GEORGE HOEFER

Chicago—The famous names among the New Orleans cornetists are passing away one by one. Within a couple of weeks following the death of Mutt Carey, Kid Shots Madison died in New Orleans. Madison was one of the lesser-known hornmen as far as the general jazz public is concerned, but according to reports from such critics as William Russell, the Kid played a powerful cornet. His recording career was very limited but embraced a good portion of the history of jazz.

In 1924 he made three sides with Papa Celestin's Original Tuxedo orchestra in New Orleans for the Okeh roving recorders.

They waxed *Black Rag*, *Careless Love*, and *Original Tuxedo Rag*. Inasmuch as Celestin also played trumpet, it is hard to distinguish Madison's work. Then again in 1944 the Kid played on six sides made by Bunk Johnson's Brass band in New Orleans by Russell for the American Music label.

Beat correspondent for New Orleans, Nick Gagliano, forwards a tragic story of Madison's circumstances for the last year. Last year Madison was playing at the Cadillac cafe about three nights a week. During the day he worked as handy man at the New Orleans board of health.

In January of this year, three days after he had bought a new horn, he had a serious stroke that caused him to stop playing as well as give up his daytime job. He finally died of a combination of stomach ulcers and heart trouble.

#### Funeral Simple

His funeral was simple because he didn't belong to one or another of the lodges and consequently the traditional New Orleans funeral band could not be afforded.

Trumpeter Willie (Bunk) Johnson has been ill at his home, 638 Franklin street, New Iberia, La. Recently he collapsed and was unconscious for two hours as a result of high blood pressure. His wife reports he is recovering but, nevertheless, could use help from any of his fans and friends.

A new collecting field for jazz enthusiasts—Doc Cenardo, drummer recently at Jazz Ltd., has a hobby of collecting home movies of figures prominent in jazz. He already has acquired movies of Fats Waller, Wingy Manone, Gene Krupa, Anita O'Day, Jimmie Lunceford, Lester Young, Sid Catlett, and others. He eventually intends to splice them



George

### Connecticut Jazz Sessions Return

Hartford, Conn.—Throughout Connecticut, the fall and winter months have brought resumed stress on jazz sessions in big and little night clubs and restaurants.

Carl Lindstrom, managing editor of the *Hartford Times*, spoke recently on *Music in the Home*, before a West Hartford church group. Lindstrom writes a weekly music column in the *Times*.

WTIC is featuring organist Joe Strong from Heublein hotel, Monday at 11:30 p. m.

—I. Milton Widem

### Tristano Quartet In Roost Twice Weekly

New York—Lennie Tristano brought a quartet into the Royal Roost to play Mondays and Tuesdays, as relief combo, for an indefinite run. Tadd Dameron remained on with his group for the other nights, though he has been contemplating leaving and possibly forming a large band.

The Tristano unit features Lennie, piano; Lee Konitz, alto sax; Billy Bauer, guitar; Arnold Fishkind, bass, and Mel Zelnick, drums.

### Williams, 3 Orkmen Hurt In Car Crash

New York—Gene Williams and three members of his orchestra suffered minor injuries when the station wagon in which they were returning from an engagement in Bridgeport, Conn., crashed into a truck.

Hubie Wheeler, road manager and arranger, suffered a sprained kneecap; Bill Rule, drummer, a sprained foot, and Wally Bettman, baritone sax, a sprained arm.

all together into a comprehensible film.

#### Seeks Bix or Bunny

Cenardo's main aim now is to obtain some movies of the late Bix Beiderbecke or the late Bunny Berigan. If anyone knows where any such film can be obtained, write Doc Cenardo, c/o *Down Beat*.

COLLECTOR'S CATALOGUE: William Bruce Cameron, 5340 Byram avenue, Indianapolis, Ind. Prof. Cameron is transferring his entire collection to wire to avoid breakage. He is selling the discs as soon as they are wire recorded. Cameron is a sociology teacher at Butler university.

Maurice Victor, 53, Hamilton park, Highbury, London, N. 5. Up until the announcement that Decca was going to release the Capitol Kenton, Cole, Lutchersides in England, he was interested in trading English HMVs and Parlophones for same. Now he wants Jewish comedy records such as Mickey Katz and the Sam Levenson Apollo sides and will trade English jazz releases for them.

Syd Jones, 28 Powell street, Killara, New South Wales, Australia. Desires to trade jazz records and magazines with an American collector.

B. West, 57 Commercial road, Bedford, England. Would like to exchange British records for a subscription to *Down Beat* or Kenton records.

Lanson Hall, Cranleigh House, Verwood, Dorset, England. A collector looking for a girl pen-friend (18-21) who would be willing to exchange views and opinions on modern dance music and jazz.

## CHORDS AND DISCORDS

(Jumped from Page 10) and not sounding strained. . . . And let the band blow lightly so we can hear her.

J. McGuire

### Just One 'Jezebel'

Washington, D. C.

To the Editors:

As a jazz lover from way back, I have, on occasions, heard the latest in female warblers and easily can say that I am pleased with a few but disgusted with the majority. Of all the things that gripe me about present day female singers is the daring they have to try to imitate Anita O'Day and the futility with which they do it.

As Anita was, and still is, the greatest female singer ever created, I shiver when I hear Doris Day try to emulate my Anita. That forced sexiness that Doris adopts is extremely distasteful. She has a good voice, I'll admit. But why doesn't she leave good old Anita alone?

I've never met either of the two girls, but I am sure that if Anita were acting and singing like Anita and Doris were acting and singing like Anita, I think Doris would make a lousy impression on me. But if Anita were acting like Anita and Doris were acting like Doris, I'd call a draw.

Ed Lillard  
Georgetown university

### Poll Protest

New York

To the Editors:

I don't see why we are not allowed to vote for band leaders as our favorite instrumentalists in your all-star band poll. Does becoming a band leader make a musician less of a star? Or more of a star, for that matter? Does it make him less of a musician?

Because of your snub of leaders, for which I can see no possible reason, such stellar musicians as Dizzy Gillespie, Benny Carter, Charlie Ventura, Benny Goodman, Duke Ellington, Lennie Tristano, and Gene Krupa will not receive any votes as instrumentalists.

In a poll for favorite musicians, the only qualification a musician should need, to be voted for, is that he be a musician.

Likewise, in the voting for singers why break it up into two categories? . . . The way you have it now, no one can tell who the favorite singers of the *Down Beat* readers are! For instance, June Christy usually gets more votes than any other female singer, with or without a band.

But that's only because she has less competition in her field (band singers). It would be very interesting to see how well she'd do if she had to run against such singles as Billie, Ella, etc.

Alan Schneider  
(Ed. Note: The Bear's theory has been that leaders are so much more well-known than sidemen that the "members of the band" are at a disadvantage in competition with them. Leaders may receive votes in the "favorite soloist" division. Also, it seems that only band singers should compete for the job in the all-star band.)

### Mark, Stan Thanked

Wainfleet, England

To the Editors:

I've just received my September 8 issue of *Down Beat* and was pleased to see Stuart S. Allen mention Mark White's *Masquerade 'Til Midnight* in his *London Largo* article.

I'm a regular listener to this AFN program, which I consider to be the best disc jockey show in Europe. Mark White presents a well-blended program and is a Kenton fan, so he plays a Kenton record nearly every night.

On September 17 he called his program "K day" and played an hour (or to be exact, 58 minutes) of progressive jazz by Stan Kenton. They were practically all the newer S. K. discs, and he played some taken from Stan's Hollywood Bowl concert.

Kenton's discs aren't obtainable yet over here through the usual channels, so a program such as this gives Stan fans quite a kick. . . . Between playing the discs, White gave interesting chatter on the Kenton sidemen which I'm sure the S. K. fans over here appreciated. I'd like to say thank you, Mark White and Stan Kenton, for a wonderful 58 minutes.

John M. Jacklin

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THE DANELECTRO CORP. NEW YORK, N.Y.

(Jumped from Page 1)  
 tors at work, with the band business being in the state that it is, that any certain predictions well might turn out to be quite futile.

**Favorite Band**

Stan Kenton	220
Woody Herman	154
Dizzy Gillespie	120
Duke Ellington	55

**VOTE HERE!**

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



Tommy Dorsey	33
Gene Krupa	26
Charlie Barnet	24
Les Brown	22
Ray McKinley	19
Claude Thornhill	18
Tes Beside	14
Lionel Hampton	11
Elliott Lawrence	11
Harry James	10

(None under 10 votes listed.)

**Combo—Instrumental**

Charlie Ventura	153
King Cole	111
Page Cavanaugh	50
Johnny Raymond	24
Lee Paul	14
Benny Goodman	13
Joe Mooney	11
Tadd Dameron	10

(None under 10 votes listed.)

**Combo—Vocal**

Pied Pipers	115
Mel Torme	20
Modernaires	25
Sille Brothers	22
DeMarco Sisters	22
Babs' Three Bips & A Bop	20
Ravens	16
Starlighters	16

Ink Spots	15
Andrew Sisters	11
Merry Maes	11

(None under 10 votes listed.)

**Male Singer—Not Band**

Frank Sinatra	112
Billy Eckstine	92
Frankie Laine	52
Mal Torme	52
Bing Crosby	43
Herb Jeffries	37
Perry Como	34
Vic Damone	16
Dick Haynes	11
Alan Dale	10

(None under 10 votes listed.)

**Girl Singer—Not Band**

Sarah Vaughan	141
Doris Day	62
Anita O'Day	50
Peggy Lee	50
Jo Stafford	50
Ella Fitzgerald	37
Billie Holiday	29
Kay Starr	24
Margaret Whiting	16

(None under 10 votes listed.)

**King of Corn**

Spike Jones	228
Guy Lombardo	109
Red Ingle	53
Vaughn Monroe	20
Art Mooney	17
Stan Kenton	12

(None under 10 votes listed.)



"Don't waste your time, stupid! He's one of the musicians."

**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)

**Favorite Soloist**

Dizzy Gillespie	56
Benny Goodman	42
Bill Harris	40
Charlie Parker	31
Charlie Ventura	30
Gene Krupa	26
Harry James	15
Tommy Dorsey	14
Johnny Raymond	12
Hilminé Jacquet	12
Stan Kenton	10
Lester Young	10

(None under 10 votes listed.)

**ALL-STAR BAND**

**Trumpet**

Charlie Shavers	74
Howard McGhee	54
Peas Candoli	30
Miller Davis	31
Buddy Childers	29
Fats Navarro	25
Chico Alvarez	24
Carito Candoli	20
Ernie Royal	19
Red Rodney	18
Bobby Marchett	14
Harold Baker	11
Ziggy Elman	10
Al Kilian	10

(None under 10 votes listed.)

**Trombone**

Bill Harris	211
Kal Winding	80
J. J. Johnson	58
Lawrence Brown	24
Milt Bernhart	20
Jack Taggard	15
Vernon Whitney	15
Benny Green	11

(None under 10 votes listed.)

**Alto Sax**

Charlie Parker	116
Johnny Hodges	113
George Waldier	73
Willie Smith	72
Art Pepper	49
Charlie Kennedy	13
Sonny Stitt	10

(None under 10 votes listed.)

**Tenor Sax**

Flip Phillips	156
Bob Cooper	47
Vido Musso	39
Wardell Gray	36
Stan Getz	20
Ted Nash	15
Alton Eager	14
Ben Webster	14
Lester Young	13
Coleman Hawkins	12

(None under 10 votes listed.)

**Baritone Sax**

Serge Chaloff	178
Harry Carson	115
Bob Claga	50
Leo Parker	47
Ernie Carson	37
Johnny Dee	12

(None under 10 votes listed.)

**Clarinet**

Buddy De Franco	215
Stan Hasselgard	42

**Bill Lawrence, Former JD Vocalist, Singles**

New York—Bill Lawrence, former Jimmy Dorsey vocalist, made his night club debut as a single recently, opening at the east side Blue Angel. The youngster has been hereabouts breaking the ice with radio shots and talent discovery shows.

Ritchie Liella, onetime Tommy Dorsey bandboy, makes his debut as a personal manager, handling Lawrence, whom he discovered ushering in an up-state theater.

Jimmy Hamilton	40
Barney Bigard	29
Hank D'Amico	24
Johnny Misco	14
Alto Most	11
Jerry Yelvarton	11
John Gamble	10

(None under 10 votes listed.)

**Piano**

Mel Powell	65
Dodo Marmarosa	38
Johnny Guarnieri	25
Ralph Burns	24
Lou Stein	24
Lennie Tristano	24
Art Tatum	22
Teddy Wilson	22
Erroll Garner	15
Al Haig	11
Tom Star	11
Arnold Ross	10

(None under 10 votes listed.)

**Drums**

Shelly Manne	123
Don Lamond	81
Max Roach	66
Irv Kluger	26
Louis Bellson	23
Dave Tough	21
Sunny Groer	17
Dick Shaban	14
Jo Jones	13
Roy Harte	10

(None under 10 votes listed.)

**Bass**

Eddie Sefrancki	204
Chubby Jackson	103
Oscar Pettiford	35
Ray Brown	24
Whitney Strangle	23
Bob Fitzgerald	10

(None under 10 votes listed.)

**Guitar**

Billy Bauer	82
Barney Kessel	53
Irving Ashby	44
Oscar Moore	44
Laurindo Almeida	41
Johnny Robbino	20
Chuck Wayne	17
Beno Palmieri	10
Freddie Guy	10

(None under 10 votes listed.)

**Arranger**

Pete Rugolo	186
Ralph Burns	65
By Oliver	40
Eddie Sauter	27
Tadd Dameron	26
Billy Strayhorn	21
Neal Hefti	16

(None under 10 votes listed.)

**Male Singer—with Band**

Buddy Stewart	90
Al Hibbler	43
Donny Donait	34
Ronnie Deauville	17
Jack Hunter	17
Garry Stevens	16
Stuart Foster	15
Bill Block	11
Gordon Folk	11
Kenny Hagood	10

(None under 10 votes listed.)

**Girl Singer—with Band**

Jane Christy	239
Fran Warren	45
Mary Ann McCall	40
Jackie Cain	24
Kay Davis	17
Christine Scott	15
Luey Ann Polk	15
Kathy Norman	12
Jean Louisa	12
Revelled Patton	11

(None under 10 votes listed.)

**Cincy Pulls Out Winter Stops**

Cincinnati—The lid finally has blown off Cincy's winter music season, and all spots are being full force after the first two weeks.

Henry Busse and band are going strong at the Lookout house, with Bob Snyder's ork due in next. Wally Johnson, after months and months, still stays at the Glenn Rendezvous.

Johnny Long, like one of the hometown boys after several engagements in the area, comes in and out, with the Castle Farm being a regular stop. Verne Vorwerch's band at the Latin Quarter.

**Screwball Changes**

The city's ex-No. 1 screwball, Deke Moffitt, after a couple of years, now is leading one of the better groups around here. When a band is needed to do a good job on both dance and show music, Moffitt gets the call.

At present he's holding down two of the best jobs in the Queen city. He has one band at the Beverly Hills Country club, Newport, Ky., 10 minutes from downtown Cincinnati, and another at the Albee theater here. Moffitt himself alternates between each spot.

Band No. 1 will hold at the country club until New Year's eve, when spot closes for eight weeks. Band No. 2 good at the Albee for rest of winter.

Basil Fomeen, holding at the Netherland Plaza hotel, says, "Give me two more years of this, and I'll throw my accordion away and call it quits." Says orchestra life is the tough way to make money. Too many aches and pains. Wants to live "like other persons."

At the Plantation, it's Dick Christian's ork. . . . Gibson hotel still with Dick Averre after months. . . . Carl Cunningham leads a small group at the Rainbow club. . . . Shuller's Wigwam has the excellent Bobby Key trio.

**Judy Helps**

Jimmy Bowman's string music at the Terrace Plaza hotel is good. . . . Judy Starr helps pull crowds at the Dog Patch club along with Jack Jackson's band and Ramona. . . . Gene Wagner's group enters its fourth year at the Woodlawn nitery, with Joe Binder singing sweet and Slim Branch doing the blues.

The egg Skitch Henderson laid was a dandy, but it wasn't all his fault. He played the out-of-the-way Taft theater, which needs good publicity to put across any attraction, even one as good as Henderson.

—Bud Ebel

**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  W

**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.

**Granning Foursome Moves To Sioux City**

Sioux City, Iowa—The Ken Granning quartet has moved from the Lake Shore inn, Stevens, S. D., to the New Turin inn here. Granning has added Neil Lambert, trumpet, vocals, and Johnny Kopecky bass.

Original personnel has Willie Gaul, tenor; Dale Ausman, piano; Hubert Polly, trumpet, and Granning, drums. Their stay here is indefinite.

Jimmy Dorsey and ork will be next at the Tomba ballroom on Sunday (5).

—Bob Hatch

# DIGGIN' DISCS

with Tom

## COMBO JAZZ

J. C. Heard

||| *Olopa*  
||| *This Is It*

Apparently Apollo picked up this master from some other firm, then re-named the first side in the manner of today's backward spelling fad. It's Heard's first appearance on the label as a leader and he fronts up a tight little group of hoppers that includes such as Al McKibbin, bass; Tate Huston, baritone; Benny Green, trombone; Wardell Gray, tenor, and Joe Newman, trumpet.

*Olopa* takes the bop blues at a faster than moderate clip and spots some of

the kind of Wardell's tenor that appeals to Benny so much, plus interesting trumpet and baritone and some bass-piano interplay that comes off pretty fair.

This is in a slower vein with good trim, fair tenor, and trumpet and too much ensemble. *Olopa*, at least, might have rated higher with a better recording job. It's punk. (Apollo 783).

### Turk Murphy's Bay City Stompers

||| *Shake That Thing*  
||| *Kansas City Man Blues*  
||| *Yellow Dog Blues*  
||| *Brother Lowdown*

The Stompers, as might be expected, are a two-plus beat, Dixie, New Or-

## Boston's Savoy Succors Dixie



Boston—There's a Savoy in this town, too, and Bob Wilber's Dixie band has been there half a year and may stay six months more. Wilber, looking a little older, thank goodness, is at the left on clarinet; Dick Wellstood is the pianist; Pops Foster, bass; Henry Goodwin, trumpet; Jimmy Archey, trombone, and Tommy Benford, drums.

leans, riverboat-styled combination all wrapped up in one hunk. The rhythm section is composed of piano and banjo, and the total absence of any kind of beat can be blamed partly on that and partly on the shallow recording.

Turk's blating tram riding high on an authentic 1927 Charleston rhythm is the high spot on *Thing*. Piano ensemble and clary are profuse on the flip. Handy's *Yellow* bounces along faster than he had in mind, and the best side is probably *Lowdown* by Turk himself which sports slightly more than a modicum of enthusiasm. For the purist of the pure only. (Jazz Man 1031, 1037).

### Benny Goodman Sextet

||| *The Maids of Cadis*  
||| *The Varsity Drag*

More of the precise, cleanly woven sextetting of Benny's Capitol group which includes the King, Mel, Red, and the rest of a very light, tasty rhythm section. *Cadis* is a sleepy adaptation of the old semiclassical by Delibes which proves what practically everyone knows—namely that Benny has a fine, legit tone that he can turn on and off between more exciting performances.

With most of the record occupied by his almost straight phrasing it's not overly interesting. *Varsity*, that old hackeroo, happily loses its identity after the first chorus and what they do to it at an up tempo almost borders on the peachy-keen.

The vibe chorus is fluent, and Mel's piano is impeccable in styling and taste until the last eight when he lands on a riff and won't let it go.

Then comes Benny as you like him and another of those clary-vibe-piano ensembles which swipes the actual figure from his *World Is Waiting for the Sunrise* (Capitol) in the first four and the pattern thereafter. A good sextet side, nonetheless. (Capitol 15286).

### Freddie Slack

||| *Be-Bop Boogie*  
||| *Mister Freddie's Boogie*

There's no denying that Slack has a blazing left hand, and if playing boogie cleaner than almost anyone else puts it in the synthetic class for you, this type of eight-to-the-bar is only novelty jazz in your book.

Nevertheless, in its own quietly bourgeois format, Freddie's rambling fingers develop a rhythm that may be polite but has the character to go with it. *Be-Bop* isn't much bop, but it utilizes some of the style's characteristic figures on top of an interesting eight-note pattern with trumpet and guitar solos after the 88ing. *Freddie's* is a fast boogie, and he doesn't miss. (Capitol 15289).

## Symbol Key

||| ||| *Tops*  
||| ||| *Tasty*  
||| ||| *Tepid*  
||| ||| *Tedious*

### Crown Prince Waterford

||| *Leaping Boogie*  
||| *P.I. Blues*

The Prince's brand of gin mill music is as rough as Slack's is smooth and will please some boogie fans more, some less, depending on how polished or how *au naturel* they like it. His majesty is also a shouter of the blues, and he speaks his mind early in *Leaping* and most of the way in the slower *P.I.* (Capitol 40137).

## BAND JAZZ

### Dizzy Gillespie

||| ||| *Minor Walk*  
||| ||| *Algo Bueno*

If Victor has a sizable stockpile of Dizzy's big band wax of the quality of the last two releases, it should be prosecuted for discrimination against boppers for lading it out in such picayunish doses.

As a matter of fact, Victor execs should be censured anyhow for not having devoted at least as much engineering talent to recording this great band as they lavish on, say, a Tony Martin. Admittedly, with all that goes on in the Gillespie band, it takes a lot of doing to get it down properly, but the casual manner in which the band now is waxed makes for a loss of effect that could be sensational in some spots where all that comes out now is a vague roar as section against section clamors for attention.

Technically, Victor is one of the best in getting the right sound from almost any group of instruments, but it drops the ball when it comes to getting the most from big band progressive jazz of the style of this band. *Minor* is a screamer but not without change of pace as in the switch from ensemble o piano after the opener. Diz' full chorus is wonderful, and the following alto chorus on top of the same background is well worth attention, too.

*Algo* was penned by Dizzy and, along with its running mate, utilizes the tremendously rhythmic Afro-Cuban beat that is used on most of his current bop. Here, also, is more fine trumpet, a flash

of excellent alto followed by heavy ensemble. It, more than *Minor*, requires a number of listenings due to its super-complex content. (Victor 20-3186).

## DANCE

### Tex Beneke

||| *Blus Champagne*  
||| *East of the Sun*  
Grady Watts' fine old *Champagne* gets a well-deserved, purely instrumental revival by the heavily staffed Beneke organization, and though the arrangement is pleasantly grandiose with the lead changing hands regularly every four bars or less, nothing happens that couldn't and doesn't with good studio bands.

*East*, on the other hand, sounds more like a stylized dance band with a good opener, brass kicking lightly, and the kick continuing through the vocal which is handled by Garry Stevens who seems to enjoy singing over rhythm ensemble figures as much or more as strings. (Victor 10-3131).

### Eddy Howard

||| *Dainty Brenda Lee*  
||| *Bella Bella Marie*  
||| *On a Slow Boat to China*  
||| *I'd Love to Live in Loveland*  
||| *When the Red, Red Robin*  
||| *Just Because*

Mercury, which recently bought out Majestic, came heir to, among other things, 106 Eddy Howard masters. They probably will make a lot of money for Mercury, and it couldn't happen to a nicer company—but, oh, brother, how would you like to have to listen to 106 records on the order of *For Sentimental Reasons*?

Eddy and his vocal group swoop and dip through *Brenda* and *Bella*; Eddy takes most of *Boat* at a draggy tempo for a tune that should have been written up; *Loveland* is pure schmaltz, and no self-respecting third grade music teacher would stoop to using *Because* for anything but a bad example.

The one danceable and passable side is *Robin* where Eddy's band, which can be a good dance band when it's used for that purpose, is. (Mercury 5208, 5210, 5212).

### Hal Derwin

||| *Louise*  
||| *Go in When the Moon Comes Out*

Call it mickey if you like, but the Derwin band dispenses a wholesome brand of dining room-style dance music in good taste and without bending notes, molasses-like vocals, or any of the other tricks of the trade that are supposed to be identifying.

*Louise* is a straight dance side, and *Moon*, an awfully clunky tune, gets better treatment than it deserves from Derwin and his vocal Hi-Liters. (Capitol 15282).

### Alan Logan

||| *Piano Fantasy*  
||| *Love You Much Too Much*

The light fingered Logan probably has learned to hate Jan August in a quiet, deadly sort of way for the myriads of persons who doubtless have told him that, "You play just like . . ."

Nevertheless, they do have much in common—in the selection of material (both these are moderate rhumbas) and in their brittle touch, crystal-like technique, and use of end-to-end runs starting at the bottom and taking in most of the available 88 notes en route. These are piano and rhythm sides. (National 7021).

### Freddy Martin

||| *It's Whatcha Do with Whatcha Got*  
||| *So Dear to My Heart*

You'll find no Freddy Martin records in our collection, but we have a lot of respect for the clean, unpretentious style of this first-rate dance band. *Whatcha* with its perfect dance tempo, absence of the muddy bottom that characterizes many tenor bands, and chromium bright performance is typical of what we're talking about.

*Heart* is a shade less entertaining but principally because of the tune. Glenn Hughes and Stuart Wade share the coupling vocally. (Victor 20-3130).

### Xavier Cugat

||| *El Lobo*  
||| *Sunday in Old Santa Fe*  
Xavier Cugat, his marimbas, his fiddles, his flutes, and his Cuban Dredge (Modulate to Page 14)

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# Graeme Bell Band Plans Aussie Student Jazz Club

Sydney—A jazz band for technical, art, and university students which will provide Dixieland rhythm from 5 to 7 p.m. every day is planned for Sydney by Graeme Bell, whose all-Australian jazz band just has returned from a successful 12-month tour of England and several European countries. The club will be held in a basement of a home in the city.

At the club, students, for a nominal price, will be able to relax and enjoy themselves listening or dancing to Dixieland jazz and still have the evening free for study or classes. Food and soft drinks will be available, and on two nights a week, the club will open from 9 p.m. until midnight.

### 30,000 Potential

Sydney has nearly 30,000 persons (including many government-subsidized former servicemen and women) studying for trades, arts, and professions.

The club will be established as soon as the band completes its present concert tour of Australian capital cities for the Australian Broadcasting commission.

Thirty-year-old band leader Bell was inspired by a similar enterprise, Club L'Orientais, which he visited in Paris recently.

At Club L'Orientais, near the Sorbonne, students listened or danced to Claude Luter's jazz band for a couple of hours and bought food and drink in an adjoining room.

While overseas, Bell's band played throughout Britain, Holland, France, and Czechoslovakia. On three occasions it played in concerts for the Hot Club of France. While in London, it played a week at the Hammersmith Palais and four times over BBC.

### Formed in 1939

Bell began his band in Melbourne in 1939, but it was not until after the war that the band settled down into the brilliant team of seven musicians that it is today.

They specialize in standards, ever popular with followers. But they also play little-known jazz tunes and numbers of their own composition and/or interpretation such as *Matilda Rag* and their version of the traditional Australian *Waltzing Matilda*.

—Leo Kelly

## Thornhill Manager

New York—Jimmy Lamarre has rejoined Claude Thornhill as band manager, having left the Gene Williams band.

## Daileys Buy Another Spot; Seek Combo

New York—The Dailey brothers, headed by Frank, expanded their New Jersey interests with purchase of a roadhouse, three miles west of the George Washington bridge, which has been rechristened Sheerbrook.

Spot previously was known as Charlie's grill, a popular place of long standing.

The roadhouse has not had a name band policy, and it is doubtful if the Daileys will change. For his opening attraction, Frank is shopping for a combo, capable of dispensing good dance music and commercial entertainment, with Sonny Miller, a New Jersey combo of seven men and a girl vocalist, riding the rail.

An instrumental soloist will be featured behind the circular bar in the cocktail lounge.

The Daileys continue to operate their mainstay, the Meadowbrook. Alvino Rey and his band are the current attractions. Rey cuts out December 9, with a possible return for the Christmas holidays.

Frank had not selected a successor for Alvino's crew at press time, though it is quite evident he shelved his original policy of the season to bring in a new band for a long run and buildup.

## Vaughn Gets Armed Forces Morale Award

New York—Vaughn Monroe and his orchestra have been honored with the First Annual Kilroy award by the men of the European command of the United States armed forces. The award is given for "the band that contributed most to the morale of the European forces."

A hand carved wooden plaque, the Kilroy figure was sent to Monroe's CBS *Caravan* program from Hochst, Germany.

## Bell's Clarion Summons Sydney



Sydney—Rather passive and curious, but certainly jam-packed, was the group listening to the Graeme Bell band at the Trocadero here recently. Bell's Australian Dixielanders plan to open a students' jazz club soon, as a story in an adjoining column reports.

## Happy McVea Unit Even Enjoys Playing 'Richard'

San Francisco—Jack McVea isn't going to win any polls for the best band in the land, but for top night in, night out, small band performance in a club or at a dance, his little unit will hold its own with anyone. There must be hundreds of these small club bands working throughout the country, but we've never run into one before that had the class McVea's has.

It is possible to sit for an entire evening and listen to this band play everything from *Lover* through *Good Bait to Flyin' Home* and enjoy every minute of it.

### All Good Men

That's because the men are all good, they enjoy working together, and they put a lot into everything they do. They can even make you like *Open the Door, Richard* after all this time, and they seem to enjoy playing it. Lord knows how many times THEY'VE heard it.

McVea's band works well with any kind of an audience and, even though you might say it's partially a funny-hat band, it puts on such an engaging show with its screwy numbers like the *Peanut Vendor* and *Richard* that it is sure fire for television if it gets a shot at it.

Aside from McVea, who blows an excellent tenor and alto, Rabon Tarrant is the star of the band. He's one of the best drummers you can find and sings such ballads as *This Is Always*, *I Want to Walk with You, Gee, Baby, Ain't I Good to You?* and many others in a pleasing style.

### Blues Singer, Too

As a blues singer (*Walkin' and Talkin'*, *Walls Come Tumblin' Down*, and countless others), he's as good as they come. Harry Clarke, Kenny Clarke's younger brother, plays a fine bass; Sammy Yates now fits into the band a lot better than he did a while back and does a specialty *Ain't No Use in Everybody Worryin'* that's a regular crowd pleaser, and Jack Larue, a fine pianist, plays pretty on his featured numbers like *Lover*.

All in all, it's a solid little unit, sort of a small Lionel Hampton band. They're always working. And that's a good recommendation. —rig

## Hot, In Tokyo



Tokyo—This is Shizuko Kasagi, called the "Queen of Boogie Woogie," and the most popular hot jazz singer on the stages of Tokyo, Osaka, and other cities. She is also popular on the radio, on records, and in the movies. One of her favorite songs is the *Hey-Hey Boogie Woogie* by Ryoichi Hattori, "the most famous jazz music composer."

## Jazz With A Classical Tint Rules Japan

Tokyo—Jazz and swing music have swept over this country like wildfire since the end of the war. Swing bands, trios, and even symphonic jazz orchestras have sprung up in Japan. Today, jazz is the most popular form of music on the radio, in dance halls, on the street—everywhere.

Nippon Hoso Kyokai, the Japanese broadcasting company, has organized the symphonic jazz orchestra and has inserted a program called *Music of the World*.

### Music of World

The idea behind this program is to give the Japanese music familiar in all countries of the world and have it arranged by Japan's top arrangers. The melodies selected contain many excerpts from symphonies by Mozart and Beethoven, plus popular and Japanese folk songs in sweet or swing styles.

Since the end of the war, production of phonographic records has increased remarkably in Japan. Best sellers are those of popular songs, which have a folk song or hot jazz style and have been texted, versed, or composed by Japanese.

Most of these records released every month, are of popular songs, and those of original Japanese music are scarce.

### Top Disceries

The foremost record makers in Japan are Nippon Columbia, Nippon Victor, King, Teichiku, and Nippon Polydor.

Nippon Columbia went through the war unscathed by air raids and bombings. Therefore, at present its activity is remarkable, and it manufactures from 350,000 to 400,000 records a month.

This company has the most famous musicians, singers, composers, and verse writers in Japan as exclusive artists. The Columbia Jazz orchestra is also one of the most excellent in Japan.

### Home Office Connection

Until the outbreak of the war, it had an intimate connection with the British Columbia Record Co. and American Columbia Record Co. and imported shellacs from these companies.

Nippon Victor's plant in Shinkoyasu, a suburb of Tokyo, and its studio in Tokyo, were damaged badly by air raids. However, reconstruction has built the plant back up to normal production—about 100,000 to 150,000 a month.

Similar to Columbia, it has first-class musicians, singers, and composers in the popular field. Before the war, it imported from RCA Victor in America and released them after pressing here.

### Missed Being Bombed

King records in Tokyo also missed being bombed and now manufactures about the same number of records as Victor. At present it has many singers of popular songs as exclusive artists.

Before the war, the company imported from Telefunken Records Co. in Germany.

Teichiku records, near Osaka, has several name singers contracted as exclusive artists. At present it releases from 150,000 to 200,000 records monthly.

Polydor in Tokyo was hit the worst by air raids during the war. It is constructing a new plant in Fukushima in northeastern part of Japan. Monthly disc production is from 20,000 to 30,000, and it imported from German Polydor before the war.

—Takatoshi Kyogoku

## Clooney Sisters To Go On Own As Act

New York—The Clooney Sisters, long-time featured singers with Tony Pastor, left the band following its Paramount theater engagement here. Dotly Evans, one of the Murphy Sisters, replaced the pair.

The Clooneys, vacationing with their family in Cincinnati through Thanksgiving, plan to go on their own as an act. Joe Schrimman, Pastor's personal manager, probably will handle the duet also.

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

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# BEATS AND OFFBEATS

By ALAN ABEL

Columbus—Whether you idolize Buddy Rich, Jo Jones, Gene Krupa, Dave Tough, Don Lamond, or any of the many top-notch drummers today, his style must not detract from your learning the basic fundamentals that add up to drumming security—that point

### Example I

♩ = 120

R R LL R LL R LL RLRL R LL R LL R LL RLRL

SN. DR.

B. D.

R LL R LL R LL RLRL R LL R LL R LL RLRL

CYM.

at which you can sit down at your set perfectly relaxed and capable of maintaining any tempo, rhythm, or solo passage. Whether one drummer is better than another is a matter of personal taste.

That Buddy Rich displays a more than average amount of ambidexterity, stamina, speed, and clean drumming can be seen by watching him work.

### Can You Do These?

But take an inventory of yourself . . . can you play accents with your

left as easily as with your right? Can you sustain a ten-minute drum solo? Have you the speed to move quickly from snare to tom-tom, cymbal, and back to snare without disrupting the rhythm? And finally do you do all these things cleanly?

If you can't, then you better start working towards your goal: control. Drumming is an involved process that demands good instruction, good teaching materials, practical experience, and plenty of correct practice.

### Control the Ultimate

Ultimate satisfaction lies in controlled drumming, the secret behind name band drumming. Being able to drum as you feel, backed with a warehouse of ambidexterity, stamina, speed, and cleanliness are "musts" in order to get the most out of your drumming.

C. D. says that whenever he plays a parade, the drummers never can agree on a beat that is both "marchable" and contains a little swing.

Example I offers a beat that he may like. Be certain to observe the accents.

O. S. asks how he can develop a fast foot. By practicing daily with bass drum and metronome at various tempos. You need not only a fast foot, but also a steady one. Never let the beater remain on the head. After striking drum, bring it back with your foot. This way, your foot muscles always will be in "train-

## Makes NYC Debut

New York—Gardner Benedict, Cincinnati maestro, makes his Gotham debut when his orchestra opens at the Terrace room of the Hotel New Yorker tomorrow night (2). Benedict succeeds the Ray McKinley ork.

## Costa Trio Opens

New York—The deal to put clarinetist Stan Hasselgard in the Hickory House with his own combo didn't materialize, and the Bill Costa trio went in instead. Novelty pianist Vin Roddie continues as the alternating attraction.

ing" for the control you need for a fast, steady foot. Send questions to Alan Abel, 32 15th avenue, Columbus, Ohio.

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# ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—This column will deal further with our discussion of dissonances. Dissonance is used quite often in modern dance band arranging. However, it is imperative to know how to modify a dissonance—in other words, take some of the harshness out of it and make it sound softer. The best way to do this is to use an open position chord. Its use is best explained by studying the examples below.

Examples 1 and 2 show a harsh dissonance. Examples 3 and 4 illustrate an open chord with resultant modified dissonance.

Ex. 1 Ex. 2

Ex. 3 Ex. 4

Next issue we will take up a discussion of "piled-up chords." Now to the question box: R. G. of Vallejo, Calif., wants to know how to achieve a Dixieland voicing. The best way is to voice the clarinet on top of the melody. Example 5 shows this.

Ex. 5

CLAR. SAX.

TRPT. (Melody)

P. G. of Elkton, Md., wants to know how Dave Rose achieves his string

sound. Dave's big trick is to use the cello on the melody two octaves below the A violins. Example 6 shows how this looks.

Ex. 6

A VIOLINS B VIOLINS C VIOLINS VIOLA CELLO

P. J. of Canton, Ohio, doesn't know what we mean by strict open harmony. Here's the answer. . . . To form strict open harmony, merely take the harmony note which lies under the melody and lower it one octave. Example 7 shows this.

Ex. 7

CLOSE HARMONY OPEN HARMONY

Our parting thought: In writing a four or five-way sax chorus, make certain that all the parts move in parallel voicing. Send your questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York City, 19. Include self-addressed, stamped envelope for personal reply.

## Clinton Holds Band Classes

New York—Having acquired seven potential and ambitious arrangers from Schillinger House, Boston, when rebuilding his band recently, Larry Clinton has devised a system whereby they may continue their writing pursuits.

Himself an accomplished and talented arranger, Larry conducts discussions on arranging problems each morning until 5 a.m.

Personnel of the new Clinton orchestra consists of Sebastian Giaco, alto sax; Jerry Winner, clarinet; Larry Farand, trumpet; Joe Laconi, Mort Goodspeed, and Bill Anderson, trombones; Nat Pierce, piano; Joe McDonald, drums; Frank Vaccaro, bass; Steve Hester, guitar, and Patti Dugan, vocalist.

## Medicos Try Hand At What Ails Music

New York—So many persons have been beefing about what ails music that somebody finally did something about it. Ignace Stravogel, former conductor of the New York Philharmonic symphony, assembled 50 doctors of various specialties and had them take up various musical instruments.

The result was a complete concert at the Metropolitan Opera House before a jammed house of volunteer workers for the United Hospital fund.

Their offerings were pretty much on the long-hair side, but a choir of 250 nurses came through with some pop stuff, such as *Now Is the Hour* and *I I Loved You*.

## Damone At Copa

New York—Vic Damone opens at the Copacabana tomorrow night (2), supporting Joe E. Lewis, who remains as headliner in the floor show there.

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Meridian, Miss.—Roy Milton, leader of the combo known as the Solid Senders, rejoined his touring band here following hospitalization as the result of an automobile crash in Tennessee.

The drummer-leader was shaken up but not seriously injured. The band, which recently played at the Apollo theater, New York City, is en route to the west coast.

## Skiping Cafe Society Switches



New York—Dave Martin's small ork continues to do its remarkable job of backing the show at Cafe Society, following the summer-long date there that brought raves from jazz fans. Dave is at the piano; Mundell Lowe, guitar; George Duvivier, bass, and Bill Clarke, drums.

## Mellow One



San Antonio—Rio Grande valley singer Doris Anne Pierce of Harlingen, Texas, is a perfect example of what Texans keep saying about their women. Doris sang with the Mellow Moods band on a one-niter trek last summer, and was offered a scholarship to the Texas College of Arts and Industries at Kingsville, where she will sing with the school's dance ork. That is, if some "sharp" name leader doesn't grab her first.

## Dixie To Try To Set New Lynn Mark

Lynn, Mass.—Dixieland jazz again has found its way into Lynn. Last season the Club Alibi brought in the Dixieland Jazz band for an engagement, and it made history hereabouts before capacity crowds.

This year the Alibi has brought in George Poor and the Vinal Rhythm Kings for the Sunday afternoon sessions. The band is expected to break last year's record. Different local musicians sit in with the band to make things interesting. The Bobby Allen trio continues to play nightly.

### Snags Private Dates

The Jack Viles orchestra is playing the Saturday night dances at the armory. Unit has 17 pieces, featuring Sieve Harrington, former vocalist with the Glen Gray aggregation. Band is improving and has several private dates this month.

Ork leader Lou Ames now has his studio and teaches trumpet and cornet, besides playing. Other clubs using live talent include Tony's cafe, with Andy DiCarlo's orchestra for dancing and shows. Lynn Tap & Grille has Johnny Lee's band Thursday, Friday, and Saturday.

Michaud's cafe features Velma Currier on the piano and Solovox nightly. Al McCoy's has the Rickey King ork.

Around Salem, ballroom managers and private operators are getting ready for a big holiday business. Ted Cole, Yankee network singing star, is featured Saturdays with his 10-piece band, at the Hawthorne hotel. This is Ted's second season here. He has a fine voice, especially on ballads. Ork has return dates at Sholes Riverview ballroom and the Commodore ballroom, Lowell, due this month.

### Dancery Closes

George Larkin has closed his Charles-hurst ballroom at Salem Willows and has the Now and Then ballroom in Salem, using Joe Mack's old-timers for Fridays, with traveling bands on Saturdays. . . . The Falcon's ballroom also is open Saturdays, using traveling groups specializing in polka and square dancing. . . . DeCofi's restaurant is trying a band for the weekend.

The Emil Cousins band plays Fridays at the Eagles ballroom, Beverly. . . . Lakeside ballroom, Wakefield, has signed the George Cawthorne ork, featuring vocalist Ronny Allen, for the remainder of the winter. . . . Ben Babb has signed the Al Gauthier group for his old-time dances Tuesday nights at his Crystal ballroom, Andover. Uses territorial favorites for the Friday and Saturday dances.

—Henry M. Cole

## Eddie Durham Rehearsing All-Girl Crew

Philadelphia—Eddie Durham, well-known band arranger who led an all-gal orchestra a few years back, is readying a return to the baton whirl. He'll stick to the fem formula, rehearsing an all-girl septia band here.

Jimmie Gorham is back after an October barnstorming tour of North Carolina and Virginia. Also took in some theater stands in Emporia and Clifton Forge, Va.

Concert Jazz  
Jazz spotlight during October was cornered by the concert stage, with Norman Granz presenting Illinois Jacquet and Sarah Vaughan at the Academy October 8. Libby Holman heard in a concert of *American Earth Songs* with Gerald Cook at the piano on October 18 at the suburban Hedgerow theater. And for contrast, Carmen Cavallaro presented a concert and dance at the Arena on October 14.

Hal Singer, who recorded tenor sax with Bull Moose Jackson's band at Emerson's last spring, returned to town October 15 with a band of his own for a prom at the Elate ballroom.  
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Florence Kern, former fiddler with Phil Spitalny, is teamed with squeeze-boxer Eddie Weber at the Hotel Adelphia cocktailerie.  
Bandstand Sints  
Among the bandstand shifts around town, Buddy Williams is back at Wagner's ballroom, Billy Hayes has the New Look niterly call, and Charlie Mochey is at the Swan club. Williams has been selected by the students at La Salle college to play their junior prom January 21.

Over in Camden, N. J., Ed Sliwowski sold his Embassy ballroom for \$10,000 to George Chipps, taproom owner there, who has ideas of putting it on a name band dance basis.  
Anthony Candeloro, former maestro here, now is selling sheet music and such at the Presser music shop.

## TD Novelty Singer

New York—Jack Duffy, one of the new *Sentimentalists*, vocal group Tommy Dorsey imported from Toronto, has taken over the chores formerly handled by novelty singer Gordon Polk.

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