

DUKE SWEEPS '48 BAND POLL

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Garber Gives Shirtsleeved Trio Spot Of Advice



Hollywood—More previews from *Make Believe Ballroom*, Columbia pictures' epic embrace of popular musicians. From the left above are Pee Wee Hunt, trombone; Jimmy Dorsey, clarinet; Charlie Barnet, tenor sax; and band leader Jan Garber, gesturing and apparently anecdoting.

Dave Tough, 41, of Austin High Gang, Dies After Fall

New York—Dave Tough, the little drummer who rose to jazz fame early in life as the drummer with the so-called Chicago Austin high school gang and then went on to be one of the most respected name dance band drummers of the swing era, died early this month in Newark, N. J., of a concussion suffered in a fall. Tough's body was held unidentified in the Newark morgue for three days before it was discovered he was the famed drummer.

He had been in failing health for the last several months. A Chicagoan, Tough, 41, started out playing with such now famous names in jazz as Bud Freeman, Jim Lanigan, Jimmy McPartland, and Frank Teschemacher.

Goes East

He later came east and hooked up with such big bands as Benny Goodman's, Tommy Dorsey's, and Woody Herman's.

He recorded with the above bands and also with an Eddie Condon group in 1939 with Brad Gowans, Condon, Max Kaminsky, Joe Sullivan, PeeWee Russell, and Freeman for Decca. He also cut four sides for Jam label with Joe Thomas, Ted Nash, Bernie Leighton, and Jack Lesberg under his own name.

More recently, he played the opening date at the Blue Note here with Muggsy Spanter and Miff Mole last year. During his big band days, he was a frequent winner of music polls.

During World War II, Tough joined the navy and, until given a medical discharge, played in the service band conducted by Artie Shaw.

Tough had been an out-patient at Lyons, N. J., Veterans hospital for sev-



Dave Tough

eral months before his death.

He is survived by his wife, Marjorie; two brothers, George and James, and a sister, Mrs. Dorland A. Diamond, all of Oak Park, Ill., Tough's home town.

Tough's body was brought back to Chicago and buried without full funeral services at Forest Home cemetery, Oak Park, on December 15.

Prisoner's Saw

Portland, Ore.—From now on, prisoners in Oregon will check their guitars and horns with the jailers as they enter.

Sheriffs of the state made that decision at a convention here. Sheriff C. N. Lilly of Benton county said inmates twice had tried to break out of his jail by sawing cell bars with guitar strings. Other sheriffs told of like experiences.

Marks Music Signs New BMI Contract

New York—The Edward B. Marks Music corporation signed a new contract with BMI under which the performing rights of the former's music will continue to be licensed by the latter through 1959.

This supersedes their previous contract which still had two years to run. The new deal includes television rights

Record Ban Off; Trustee Named

New York—Perry Como stood by at Victor recording company to record *Far Away Places* and *Missouri Waltz*. Fran Warren and Tommy Dorsey also were ready to put on wax the first music and singing that had been recorded since December 31, 1947.

On December 14 the recording companies and the AFM signed an agreement which brought the nearly year-long ban on recording to an end.

Philadelphia attorney and music promoter Samuel R. Rosenbaum was agreed upon as trustee of the fund to be set up from accumulated royalties from recordings.

Royalties will be paid to musicians upon a graduated scale on masters they cut between September 20, 1943, and December 31, 1947, and between October 1, 1948, and December 31, 1953.

Rosenbaum is operator of station WFIL in Philadelphia and was a lieutenant colonel in the last war and was head of Radio Luxembourg.

Norvo Septet Due To Back Holiday

Hollywood—The Red Norvo combo was set at press time to back Billie Holiday when the latter opened at Billy Berg's, December 15.

With vibist Norvo will be Herbie Stewart, alto; Neal Hefti, trumpet; Herbie Harper, trombone; Blinky Gerner, drums; Iggy Shevak, bass, and Jimmy Rowles, piano.

Sixth Ex-Mrs. Shaw

Reno—Kathleen Winsor joined the legion of ex-Mrs. Artie Shaws when the judge awarded her a divorce here after a 3½-minute hearing. She was the sixth wife of the band leader, her predecessors being Lana Turner, Ava Gardner, Betty Kern, Jane Carns, and Margaret Allen.

Winding Fills In

New York—Kai Winding moved back to his old chair with Stan Kenton, but only temporarily, during the Paramount run of the progressive jazz band. Kai filled in for Bart Varsalona who married Ann Christine Esposito in Regal Park, N. Y.

Stan Cops 2nd, Hampton 3rd As Vote Sets Record

Chicago—Final tally of the unprecedented flood of more than 12,000 ballots in the 1948 *Down Beat* band poll showed Duke Ellington had swept the country to cop first place as favorite band for the year with a total of 2,488 votes. Stan Kenton is second with 1,465 and Lionel Hampton third with 1,275, more than twice the 616 tallies which won him the same third place spot last year.

Half again as many readers cast ballots this year as in 1947, when the total was approximately 8,000. Previous high

mark in total votes cast was nearly 10,000 in 1946.

This record landslide resulted in other upsets down the line, notably the snatching of the instrumental combo crown from King Cole by Charlie Ventura, 1,474—1,315, and the selection of a new male singer, Billy Eckstine, in the contest usually fought out by Frank Sinatra and Bing Crosby.

The victorious Duke pulled six of his sidemen across the finish line with him, Lawrence Brown (second place trombone); Johnny Hodges (first place alto sax); Ben Webster (second place tenor sax); Harry Carney (first place baritone sax); Billy Strayhorn (arranger), and Al Hibbler (male vocalist), in addition to leaping into the all-star band himself as favorite soloist, a spot held by Benny Goodman since time immemorial.

In accordance with tradition, *Down Beat* will sponsor the concert previously booked by Ellington at the Civic Opera House in Chicago for January 16 (matinee and evening), and trophies will be presented to Duke and his men at the evening session, probably with a coast-to-coast broadcast over a radio network.

Trophies to other poll winners will be presented after the first of the year at such times as appointments can be made in various key cities.

Following is the completed tabulation of all votes received in the 1948 poll:

Favorite Band

Duke Ellington	2,488
Stan Kenton	1,465
Lionel Hampton	1,275
Woody Herman	1,061
Dizzy Gillespie	609
Count Basie	645
Tommy Dorsey	333
Elliot Lawrence	329
Buddy De Franco	261
Tex Beneke	186
Gene Krupa	156
Tony Pastor	153
Hal McIntyre	150
Harry James	148
Lawrence Welk	147
Les Brown	145
Ray McKinley	145
Claude Thornhill	134
Charlie Barnet	128
Skitch Henderson	123
Vaughn Monroe	73
Buddy Johnson	71
Ray Anthony	69
Johnny Long	53
Bill Foreman	48
Bobby Byrne	45
Louis Prima	44
Boyd Raeburn	44
Paul Weston	44
Dean Hudson	41
Gene Williams	40
Charlie Spivak	37
Guy Lombardo	34
Freddy Martin	30
Sam Donahue	29
Jimmy Zito	28
Eddy Howard	22
Sammy Kaye	22
Jimmy Dorsey	20
Earle Spencer	20
Buddy Rich	17
Wesley Ellington	13
Artie Shaw	13
Frankie Carlo	12
Dick Jurgens	11
Buddy Ryland	10

(None under ten votes listed.)

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Patti Page On The Cover

First photograph of pretty Patti Page and her *alter ego* provides the cover subject for this issue. Ever since the success of her record *Confess*, on which her voice was dubbed in twice, providing her own harmony accompaniment, Patti has enjoyed a split personality, even if she isn't twins.

She opened an engagement last night (28) at Cafe Society, her first New York break, and will introduce her novel club routine of singing a duet and conversing with herself, via a recording on the public address system.

802 Incumbents Win Close Race

New York—In a contest that, as far as metropolitan musicians were concerned, rivaled the recent presidential race, the Blue ticket nosed out the Unity-Coalition party for governing powers of Local 802, AFM.

Richard McCann and Sam Suber were re-elected president and vice president, respectively, the former by a margin of only 80 votes over his opponent, Al Manuti. The Blues also won all nine posts on the trial board A total of 10,704 votes was cast.

Well Worth Going 150 Miles To Hear Benny's New Band

Reviewed at Rhoads-on-the-Pawtuxet ballroom, Providence, R. I.
 Saxo—Mitchell Goldberg, Angelo Cicalosa, alto; Wardell Gray, Eddie Wasserman, tenors, and Larry Molinelli, baritone.
 Trumpets—Nick Travis, Doug Mettome, Howard Reich, and Al Stewart.
 Trombones—Milt Bernhart, Eddie Bert, and George Monte.
 Rhythm—Buddy Greco, piano; Frank Beecher, guitar; Clyde Lombardi, bass, and Sonny Igoe, drums.
 Vocals—Terry Swope, Greco, and Goodman quintet.
 Arrangers—Larry Valentine and Chico O'Farrell.
 Benny Goodman, leader, clarinet.

Providence—With the return of Benny Goodman to the band leading field, the primary concern of most jazz disciples seems to be "just what kind of a band does he have." It was well worth the 150-mile trip to find the answer. Benny has a Benny Goodman-styled band, meaning, of course, the type that brought him his early start and subsequent fame and fortune.

Basically, it is the same, in delivery as well as structure, as the Goodman bands that have backed him up over a period of 15 years, with the exception of an occasional short fling with combos.

Benny hasn't shelved completely his bopistic, cultivated last summer at the Westchester county center. He's incorporated them very neatly into the presentation of his newer up tempo arrangements, as well as in many of the items delivered by the sextet.

Old Format

However, the over-all impression left by the new Goodman band, which is the one in which most customers are interested, is that he has resorted to his own, his old format.

His short tour of one-niters through New England followed his record-breaking run at the Hotel Syracuse in upstate New York and just preceded his Paramount theater stint.

The crowd at Rhoads, one of the more popular and better established ballrooms on the northeastern circuit, was near capacity. For a usually quiet Tuesday night in this sector, that, in itself, is a definite enthusiastic endorsement of the Goodman product.

Another strong indication of the continued interest in Benny was the attention given the band by the patrons. Throughout the evening, at least 300 always were gathered in front of the bandstand, just as in the old days, and, during the performance by the sextet, the entire assemblage gathered front and center.

Sextet Highlight

The sextet was by far the highlight of the evening's presentation, coming on at midnight in answer to consistent requests throughout the evening. Composed of the four rhythm, Wardell Gray on tenor and Benny, it took over for a full hour to the consistent applause of the crowd for each number and practically every solo.

In contrast to the full band, the sextet played with complete relaxation, confidence, and self-enjoyment. There seems little doubt that the players, Benny included, were getting as many, if

not more, kicks out of the session than were the customers.

That's a nice piece of merchandise for the unit to have, particularly Benny who's usually criticized for being so cold in his attitude, regardless of the heat in his playing. The feeling is contagious and is a big factor in keeping the fans happy, as well as sending them home that way.

It worked here, for at the conclusion of the closing theme (the same old *Goodbye*) a couple hundred still were grouped around yelling for more.

Ensemble Little Stiff

Ensemble-wise, the full band was still a little stiff and timid. At least, it so struck us. It will seem more like the Goodman bands of old when the boys are more familiar with the book and can concentrate on their section delivery rather than the notes they're reading.

Only constant playing, in ballrooms such as Rhoads, will bring this about. It's a shame the band must hide behind its production numbers in the Paramount just when it's beginning to work out the kinks.

But a good rubdown in the form of some more one-niters, after the theater date should bring it back into shape.

Gray is the standout instrumental star, Benny excepted of course. This lad, who played with BG in the septet that worked in Westchester last summer, appears destined to become one of the recognized top-notchers on tenor before long.

He's an accomplished bopist with all modern ideas of delivery, but to back up his jazz exploits, he has a background of fine technique to work well in a section and shine on the more legitimate, and conservative, solos.

Travis Mainstay

The mainstay of the brass section is Nick Travis, first trumpeter, who comes through with plenty of drive. A former Ray McKinley standout, he boasts a strong tone that never lets down.

His contemporaries in the back row also do well for themselves. Doug Mettome handles the screamer stuff; Howard Reich takes the muted jazz stuff; and Al Stewart plays the pretty solos.

Milt Bernhart handles his first trombone chair capably, but Eddie Bert, who



BG's Terry

New York—Silvery blonde Terry Swope is Benny Goodman's new singer, and comes by her talents quite naturally, or should we say maternally. Terry's mother was a featured singer with the Chicago Opera Company. Before joining Goodman, Terry, whose real name is Helen Desseau, sang with Buddy Rich, Bob Strong, and filled in for Mary Ann McCall with Woody Herman. She hails from Montreal and was reared in England.

takes most of the jazz choruses, gets more attention.

Benny's rhythm section is fine. Sonny Igoe, last heard with Ina Ray Hutton in New York, not only plays a mess of drums but puts on a good show doing it. In this respect, he's the greatest asset in the Goodman percussion department since Krupa.

He looks like a narrow Mickey Rooney and plays with an enthusiasm that's bound to win him a following.

Lombardi 'Lost'

Clyde Lombardi, whose one crack at the spotlight during the sextet session was lost because of a dead mike, and Frank Beecher, whose solo electric guitar work also is confined to sextet showings, already have established their reputations as rhythm men around Gotham.

Buddy Greco, who formerly had his own instrumental and vocal trio, but in with Benny lock, stock, and barrel, to take over the piano chair, with his two partners, one of whom is Beecher, coming in to round out the vocal group.

Buddy gets ample opportunity to show his wares at the piano, again mainly with the sextet, and handles the solo male vocal chores. Buddy's a fine singer, but his forte is stuff like *Slow Boat to China*, which he does at the piano mike with the small group, rather than heavy stuff like *Jalousie*.

Terry Swope, whose previous band chirping experience includes time with Buddy Rich, Bob Strong, and, for a brief period, Woody Herman, goes over nicely and gets plenty of attention from the boys.

Bopped Up

Arrangers Chico O'Farrell, who also has done some stuff for Noro Morales, and Jerry Valentine deserve a nod for some fine work on the new book. Incidentally, old Goodmanites probably will get a kick out of the presentation of the old numbers, like *Don't Be That Way*, which Benny must play now and then because of the demand. He's given them bop endings.

Goodman, himself, is quite happy with his new band, that in itself being something of an important endorsement. And the boys all seem happy working for him.

What gives Benny one of his biggest boots is the way "people keep asking me who's playing in my band." The customers figure they're getting a preview peak at tomorrow's big names in music, the ones who are following in the footsteps of the Elmans, Krupas, Hamptons, Wilsons, Jameses, etc. —jeg

Fulton Eyes Radio, TV In Manhattan

New York—Jack Fulton, a recent fugitive from the emcee—band leading spot at the Chicago theater, Chicago, hit Manhattan for a look at the local situation with an eye toward possible radio and television assignments.

Fulton, a former Whiteman trombonist and vocalist, complained that the theater stint allowed him no time for home life or outside activities. As yet he has no definite plans on shifting eastward.

Barnet Adds Sprinkling Of Bop To Sprig Of Old Book, Draws Jitterbugs

Reviewed at Carnival Ballroom, New York City

Saxes—Artie Reboy, Vinny De Vito, alto; Dave Matthews, Kurt Bloom, tenors, and Danny Bank, baritone.
 Trumpets—Sonny Rich, Tommy Allison, Doc Severanson, and Lammar Wright.
 Trombones—Dick Kenney, Ken Marllock, and Herb Randel.
 Rhythm—Claude Williamson, piano; Cliff Leeman, drums, and Nelson Boyd, bass.
 Vocals—Frances Lynne and Chuck Clarke.
 Arrangers—Matthews, Paul Villepique, and Andy Gibson.
 Charlie Barnet, leader, tenor, alto, soprano saxes.

New York—Charlie Barnet, who organized another in his long string of orchestras, has the making of a fine outfit in the new group he brought into the Carnival ballroom. Giving a hypo to the old library with a sprinkling of bop, he's been drawing unexpected crowds of unexpected jitterbugs to the new dance hall. Jitterbugs are *passé*.

That's the contention of some observers of the band business, but they came out of hiding for the Mad Mab.

Revival of '40s

A weekend night with the Barnet blasts is a revival of the early '40s, with the maddest steps then imaginable being taken over not merely by one couple but sometimes by four persons together.

Here is a direct contradiction that all dancers prefer slow music these days.

Charlie, who gave up in something akin to disgust a year ago when, after traveling across country, he couldn't get suitable bookings, and decided to call the whole thing off. He did a fast about-face and settled down at his home in the outskirts of Hollywood.

A few months ago, he went into huddles again with the powers that be at MCA. They convinced the Mab that the time was right to go east and form another band. He bought the package, took a handful of persons with him, and pitched camp here, whipping a new outfit into comparatively good shape in one week, then opening at the new ballroom.

In to Stay

This time, Charlie claims, he intends to stay in the band leading field for a long spell. Close friends of the saxist are inclined to confirm these statements, confiding that his approach to and treatment of his present music is different, more serious than that of his last few bands.

The band still had a stiffness in some of its deliveries but was improving and getting the feel of things as the engagement went into its second week.

The Barnet book is not an easy one, and a single week's rehearsing is not enough to give the new men that completely relaxed feeling so necessary to proper musical expression.

The old Barnet book still gets a heavy play but not necessarily because the leader prefers it that way.

"We have no choice," the Mab explains. "The kids keep asking for the old ones that made us on records and around the ballrooms, so we give 'em what they want."

Plenty of the New

But there's plenty of new stuff in the Barnet library, and more coming. Charlie has three men working on arrangements with bop treatment, along with the pop ballads of the day for his vocalists. A notable tasty example is Dave Matthews' fine treatment of *How High the Moon*.

The brass ensemble, when muted, is

a fine blend but sounds forced when open.

The stand out screamer, Lammar Wright, handles his assignments capably, but when the whole section tries to join him, it's a little rough.

The top man of the brass section, by far, is Doc Severanson, who takes most of the jazz choruses with a display of good taste, refreshing ideas, and fine tone.

Pianist Claude Williamson gets plenty of solo turns at the keyboard and inevitably uses these opportunities to display his interpretations of bop.

Rate Attention

They score well and rate plenty of attention. The rhythm section, as a whole, is a fine team, with Nelson Boyd, also featured on plenty of solos, and Cliff Leeman singing off-stand praises of each other's work.

When he came east, Barnet brought with him a comparatively new singing discovery, Frances Lynne. The young songstress, first discovered by *Down Beat* a little more than a year ago, has a fine pair of pipes, a fine appearance, a fine figger.

An Austin, Texas, girl, she made her first mark as a singer in San Francisco at the Geary Cellar, a musicians' haunt. There she was scouted and raved about by some of the better band leaders (Kenton and Rey, for two) until recently when Charlie, in need of a new singer, heard of her and hustled her off east.

A disciple of the Christy school out there, she's dropped many of those characteristics to sing a straight song. She appeared a hit stiff in her delivery but was beginning to relax when last caught and, more sure of herself, now may adopt some of those traits she used at the Geary.

Seek Golden Mean

True, it was a shade overdone out there. A happy medium will serve her in good stead. In any event, Charlie appears to have picked himself a winner.

Chuck Clarke takes over the male vocal chores, specializing in ballads. A good looking guy, quiet in his bandstand manner, pleasant but not exactly forceful of voice, he does nicely in his job. Not having caught him before, we'd say he too was a bit late because of the newness of it all and, like the others, should improve.

Charlie Barnet is an uncanny quantity in the music business. Time after time he has come through with outstanding bands during the last 15 years. He's never let down his fans. It doesn't look like he will now. —jeg

Aim That Water This Way First



Hollywood—A hot platter, they hope, that will brighten things for jocks across the country is *Les Brown's I've Got My Love to Keep Me Warm*, a recent Columbia release. Helping Brown in this brazenly ancient gag, a desperate thought if we ever sensed one, are film starlet Paula Terry and KLAC disc jockey Bob McLaughlin.



"Those Gillespie records . . . that's how it started. I began bopping. Three weeks later I got my notice from the *Hour of Charm* show."

It's Your Fault, Too, Lawrence Tells Leaders

By JACK EGAN

New York—Suffering no delusions of grandeur despite considerable success on his extended tour, including some exceptionally strong, lucrative college dates, Elliot Lawrence inhaled deeply and proceeded to let off some steam about the band business. "It's my honest belief that nobody is more to blame for the current troubles in the band business than the leaders themselves."

He illustrated his argument. "Right now, in hundreds of publicity and booking offices throughout the country, there are hard working men preparing announcements for release that 'Joe Blow and his sensational orchestra, fresh from a record-breaking coast-to-coast tour, will come to Oshkosh next Saturday night for a special engagement at the Hot Foot inn.'"

"At that very moment, about a thousand miles away, Joe Blow is speeding along the road in an air-conditioned bus, basking in the dubious warmth of the December moonlight, and silently cursing his booking agent, his advance man, television, the promoter, the newspapers, and the inhabitants of Zeroville who helped make his stand there the night before a resounding flop."

That sounded reasonable. Why shouldn't the guy be sore? Lost money. How's he lousing up the business? Elliot continued.

Ha!

"Record-breaking tour!" Joe gags every time he reads that line in one of the advertisements and grabs the nearest sideman to listen to his diatribe about all the bumbleheads in the business but never once remembers to include himself in the group!

"That's where Joe Blow makes his biggest mistake.

"There may be a lot of truth in some of his complaints, but I think that nobody is more to blame for the current troubles in the band business than the leaders themselves.

"With a few notable exceptions, they sit on their status quos and contribute nothing to their own betterment—in the way they're best qualified to do it, by playing fresh, exciting music that the public will go out of its way to hear or dance to."

Elliot reflected on the past, the glorious era of swing.

In Poor Shape

"Except for the abnormal war period, the band business hasn't been in a healthy condition for almost a decade. The last lush time was the period that marked the ascendancy of such great names as Goodman, Miller, James, Dorsey, Shaw, and others who came up with or rode in on the coat-tails of something different in music—swing.

"My argument is that few persons today would know any of those names if he had been content merely to copy what others before them had played, instead of contributing something reasonably original and stimulating."

Lawrence continued, "I've been in most of the 48 states during recent months. I think I have a pretty good idea of the 'temper of the people.' You don't have to be a statistical genius to learn their likes and gripes—just talk to them and listen.

"Local music tastes and preferences

may differ in some respects, but they're pretty much agreed about one thing. They don't feel like shelling out their shekels or going out of their way to hear the same tired stuff over and over again.

Here's Reason

"If the public is staying away in droves from some bands, you can be pretty certain that's the reason."

Some have suggested television as a factor in hurting attendance. A lad who was reared in radio studios might have some angles on this.

"All the talk about television keeping folks at home doesn't really account for death at the box office," the 88er assured us. "Remember when radio first came in? That helped the receipts, not hurt them.

"Money spent on entertainment comes under the heading of a luxury. Many don't have the money to throw away on luxuries today that they had a few years back. Naturally, they're choosier about how they spend it, and it goes to the men who have the most to offer.

Blast, Schmaltz No Good

"Just blasting louder with brass or smearing on the schmaltz heavier may bring in diehard followers here and there, but the leader who's looking for an explanation of why his business is weak in some spots and plain rotten in others had better start with himself first.

"Let him look to his musical ideas. Nobody ever moved forward by standing still, and the band business is no exception."

Hazel At Carnegie

New York—Hazel Scott, returning from a concert tour, will make her Carnegie hall debut Sunday (2) at 8:30 p.m. Columbia Artists Management, Inc. formerly known as Columbia Concerts, is sponsoring the date.

Just See Winnie



New York—There are new twists to everything, and Winnie Garrett, who does "exotic" dances in a 52nd Street bistro, is also a band manager. Winnie dictates the policies and snags the bookings for Freddy Miller and his band, currently at Donahue's roadhouse in New Jersey. She is also a stockholder in Famous records, which recently sold some of its masters, including Miller's, to Signature.

Roost, Clique Bopping Mad; Name Battle Royal

New York—Broadway is taking over where 52nd Street left off in the world of jazz. The success of the Royal Roost has paved the way for the opening of a similar spot, the Clique, with one complementing the other in drawing crowds. New Yorkers

Indie Disc Firm Sues Cap, Decca For \$800,000

Hollywood—Supreme records, local independent discery, filed suit in federal court here against Capitol and Decca claiming \$800,000 in damages, charging "intentional appropriation" of the arrangement used by Paula Watson on Supreme's pressing of *A Little Bird Told Me*, a number that has become a hit within the last two months.

The claim is unusual in that it does not charge infringement of copyright, but a "malicious and willful intention to defraud" through the pirating of the score popularized by Miss Watson.

Evelyn Knight's disc for Decca and Blue Lu Barker's etching for Capitol of *Little Bird* are the platters in question. And, the plaintiffs affirm, that in their opinion, the Knight and Barker efforts are an exact carbon of that of Miss Watson, which was released by Supreme early in October.

Miss Knight's came out about a month later and Miss Barker's only a few weeks ago.

Co-plaintiff in the suit is Black & White record distributors, a part of the B & W record firm, which distributes for Supreme.

can expect plenty of pressure in the battle of names between the two. The Clique opened while Ella Fitzgerald and Lester Young's sextet were doing a fortnight at the Roost.

It drew heavily, but the original bop-era house was quick to lay on the steam, bringing in Billy Eckstine, Charlie Ventura, and Charlie Parker.

Eckstine and Ventura played the Roost only a few months ago, at which time they shattered all records. Their return, augmented by one of the king pins of bop, Parker, gave strong indications that they'd do equally well during their current stand, despite the fact it began during one of the year's worst slump seasons.

Opens with Flash

The Clique, on the site of the old Ebony at 52nd Street and Broadway, five blocks north of the Roost, opened with as big a flash as any jazz spot has enjoyed in years.

In the face of bad preholiday conditions and an especially slow final period at their Three Deuces, the owners found little to town about with the reception accorded their new venture.

Sarah Vaughan, draped in blue with an orchid trimming her hairdo, headlined, turning in her usual stop-stopping performance four times during the night. She has a distinct advantage in the intimate spot against working solo in the vastness of concert hall stages.

Buddy Rich had a field day. It probably has been his long cherished dream to play a spot where the management would not shout him down into playing soft music unless it had an ear muff concession.

The band of four trumpets, three trombones, five saxes, and three rhythm, in addition to Buddy, makes conversation an impossibility even when it plays "softly."

If loud blasts of brass don't bother too many customers, Buddy, showman that he is, is a good bet for a setup like this. He's surrounded himself with a clean cut, well-groomed bunch of sidemen.

Shearing Tops

The top musical treat, however, proves to be George Shearing, the English pianist recently returned to the States, who works with Oscar Pettiford on bass, and Kenny Clarke on drums.

Disc jockey Freddie Robbins acts as talent producer and host, as Symphony Sid does at the Roost.

Faith-Froman Switch

New York—With Spike Jones moving his City Slickers radio commercial to Sundays, 6:30-7 p.m. beginning this week, the Percy Faith-Jane Froman show for the same sponsor will move to the Friday 10:30-11 p.m. slot vacated by the Californians.

Where Are All The First Trumpeters?

New York—Mother! Don't have your boy be a hot trumpet player! If you dream of seeing him a rousing success in the brass section, financially and otherwise, make the kid study hard and eventually become a first man. That, at least, is the advice of

the new young maestro, Gene Williams. The former Claude Thornhill vocal star bemoaned the lack of good first trumpeters as he took a breather here during an extended tour of one-itis.

"Every kid who blows a trumpet wants to become a hot star," he complained. "Why? Just because it's the loudest instrument, and he gets more attention.

"Maybe the kids just don't want to study hard enough to become lead men," he mused, reflecting a bit on the statements of Dizzy Gillespie.

"There's a wide open field in the dance band business for first trum-

peters," he concluded. "Kids could make a fortune in that spot."

New Year's Eve Bands Lined Up By Major Nets

New York—As is their regular custom, the major networks will make their annual New Year's eve tour of band locations to pick up some of the bigger names available for airing.

The CBS lineup will have Guy Lombardo, from the Roosevelt hotel, here; Vaughn Monroe, Worcester, Mass.; Blue Barron and Frankie Carle, NYC; Sammy Kaye, Washington, D. C.; Jimmy Dorsey, Chicago; Elliot Lawrence, New Orleans; George Towne, Columbus, Ohio; Buddy Moreno, Atlanta, Ga.; Chuck Foster, St. Louis; Jack Fina, Memphis; Buddy Clarke, Montreal; Leighton Noble, Chicago; Woody Herman, San Francisco, and Tex Beneke, Hollywood.

The American Broadcasting company will air Frankie Carle, Leo Reisman, Frankie Masters, Dick Jurgens, Freddie Martin, Woody Herman, and a Canadian band from Toronto.

WNBC will pick up the bands of Tommy Ryan, Guy Lombardo, Vincent Lopez, Ray McKinley, the Buccaneers, and Sonny Kippe, feeding the last two to the net.

Tex May Add Hanley

Houston—Pete Hanley, vocalist with Sonny Dunham for the last three years, has a tentative offer from Tex Beneke. Deal is being held up while Tex awaits first-of-the-year bookings before adding to the payroll.

Auld Band, Eckstine Next In Empire Room

Hollywood—The new Georgie Auld band goes into the Hollywood Empire room following the opening run of Woody Herman. Billed with Auld is Billy Eckstine.

With Auld will be John Rotella, alto; Bob Lawson, tenor; Bob Roth, baritone; John Anderson, trumpet; Bill Byers, trombone; Al Stohler, drums; Joe Mondragon, bass, and Bob Melms, piano.

Arrangers for the group are George Handy, Jonny Mandel, and Jerry Muligan. Ace Hudkins is handling the management.

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

Swing Trio On Orleans Air



New Orleans—Pianist Ogden Lafaye leads the trio on WTPS here, with Alois Hirt on trumpet and Pat Cooke, bass. Group has a full hour each days on WTPS' AM and FM outlets. Hirt replaces original trio member, clarinetist Irving Fazola, who now is leading his own unit.



"Okay, Harry, okay! So it's the only copy left in the country, so it's worth 75 bucks, so it's . . ."

CHICAGO BAND BRIEFS

Two Spots Reopen With A New Year's Eve Glow

By PAT HARRIS

Chicago—It must have been the anticipated New Year's eve glow that prompted the rosy optimism leading to reopening of at least two clubs here this month. That, or the typical operator's mind works more deviously than we ever suspected. Spots, not really new as they are reopenings under different management, are the loop Music Bowl, on the site of the short-lived China Doll, which in turn was once the Latin Quarter, and the northside Argyle show lounge.

Music Bowl, at press time, was scheduled to open on December 24, even if no "name" singer or jazz band were to be had. Owner Jack Peretz, who is in the venture with Jack Rizzo and Bert Miller, had tried to get either Gene Krupa or Charlie Barnet to open the club, but both were tied up with tours. Only sure thing he had booked, a week before the opening date, was Nellie Lutcher for two weeks in March. Kenton has "promised" to play the Bowl in the future, Peretz said.

No Acrobats

The Music Bowl policy will be no cover, no dancing, no food, but a minimum, and music of the spectacular type. Unlike the current Chicago trend, it will be just music—no assorted acts.

Argyle lounge, which also had a hurried beginning, is definitely in the show groove—as are more and more places in town. Jim Gillette is running the place for the landlord of the building, who ousted former op Rudy Davis two months ago, and Al Dvorin is the house booper.

First show had onetime Chuck Foster singer Tommy Ryan, comedian Larry Ross, dancer Suzanne King, and intermission pianist Joyce Mauer. Band backing was three-piece led by clarinetist Jack (Duff) McConnell, who also plays a hot flute. Floyd Bean was on piano, and Elmer Alexander, drums.

Show plan is being continued, more or less, at the Silhouette, where Dick Davis' combo filled in when Jimmy McPartland left. Herbie Fields was back for three days, ending the 18th, and at press time nothing had been booked from then until yesterday, when Johnny Scot Davis' combo opened, alternating with pianist Sinclair Mills. Davis' two weeks will be followed by the Four Steps of Jive, and probably a Mills holdover.

Sky Club In Air

Westside Sky club's announced use of acts as well as a dance band didn't materialize. George De Carl's group still there, with pianist Ernie Harper holding out at the piano in the bar.

Three Brown Puddies, last at the Sky club, have returned to the Club Moderne, on Chicago avenue. . . . Tailspin, which housed Harper until recently, still has Doc Evans' band. Evans, whose careful attention to requests might better be modified so that the band could do some of the more original things

it planned, had a bit of hard luck when trombonist Don Thompson wrenched his arm, but all should be smoothly sliding again by now.

Harbor Finds Haven

Haven't heard them yet, but according to reliable reports the Nate Harbor unit at the New Haven, 1254 W. Madison street, is not only properly versatile, but lively, something a lot of groups find difficult to sustain or simulate.

With guitarist Harbor are Chester Hickman, piano and solovox, and Skin Willie, drums. They play five nights a week, Wednesdays through Sundays, and all three have worked around the Chicago area for some time.

Another noteworthy trio, though their instrumentation is something we'll have to get accustomed to, is Leon Shash's at the Randolph Square. Shash plays an accordion with undertones of Mooney, an unbounded facility, and so much energy that watching him makes us wish he'd relax and take it easy. But that feeling, like the trepidation on hearing an accordion and a violin together is probably just a whim. Violinist Eddie Vana and Shash have been together five years, around Chicago, and their return date at the loop spot ends about January 6. Bassist Sully Picerno is the third member of the group.

Miff Mole's unit holds at the Bee Hive, where Sunday afternoon sessions may be started soon. Sidney Bechet, not too faithful to that coffee, at Jazz Ltd., while Johnny Lane is at Rupnek's. Louis Armstrong's band, still without much of a group feeling, at the Blue Note until January 10, when Woody Herman takes over. Earl Hines reports that there's no big Hines band in sight—on a permanent basis—until well into spring.

Capitol Signals Switched

Something snarled in the Capitol lounge bookings, so that Mike Riley didn't appear as advertised, and the Tune Toppers have gone. Electronicates, featuring—thank God—the world's only electric trumpet, were renewed for another month.

Alternating with the Eddie Wiggins three at the Riviera were the Trovadores: Otto Nichtenstein, bass; Gus Needlemyer, accordion, and Bert Moore, guitar.

Blues singer Grant Jones at the Ritz lounge on the southside, where Dave Young's band is a permanent fixture. George Dixon's little band is celebrating its third holiday season at the Grove Circle inn; Rozelle Claxton is on piano; Lotus Perkins, bass; Alvin Burroughs,

Darnell Back To Music For Fifth Time



Darnell Howard

Chicago—Darnell Howard, whose Dixieland clarinet went to school with King Oliver's and Louis Armstrong's trumpets, Baby Dodd's drums, and Earl Hines' piano, has returned to music for the fifth time. Over the years, Howard has blown with such other

jazz greats as Kid Ory, Barney Bigard, Art Hodes, Max Kaminsky, Sidney Bechet—you name him, Darnell's played with him.

Yet, except for ardent jazz followers and personal friends, who ever heard of Darnell Howard? He's not necessarily an example of a musician who would rather starve than play music he doesn't like.

However, he is an example of one who has added superb musicianship to an abundance of natural talent, but who, even though he has tried, never has hit it off commercially.

Father Dies

His father, who died when his son was 3, was a legitimate musician, playing violin, piano, and trumpet. His mother, a highly accomplished pianist, saw to it that her son practiced his violin faithfully once he began at the age of 7.

Funny thing about that violin. Its case is gathering dust in its owner's three-room apartment on Chicago's southside. Friends of Darnell's are sure, sooner or later, to ask you, "Have you ever heard him play the violin?" Between the words, they seem to be saying, "You think he's a good clarinet player? You should hear him on that fiddle!"

But now, since the death of his mother who used to accompany him on many recitals, Howard always manages some excuse whenever asked to play the violin.

Plays What Pays

In addition to this factor, he sensibly plays the type of music that pays him a living wage. One may wonder why he no longer plays the kind of music that was his first love when watching his evident enjoyment while listening to a classical composition and his intelligent remarks about classical music.

But what is forgotten is that the world of symphony is woefully behind the world of baseball, for example, which finally has recognized the genius of men like Satchel Paige, Jackie Robinson, and Larry Doby.

Although a native Chicagoan, and a confirmed Windy Cityite by now, Darnell has been around—the country and the world. In 1923-24 he was featured with James P. Johnson's band in the show, *Plantation Days*, which played record engagements in London as well as in this country.

Then, late in 1924, he took off again for England, this time with the New York Singing Syncopators. "Everybody sang but me," reports Darnell. The reaction to the Syncopators' jazz in England was so enthusiastic, the group continued across Europe and around the world.

Several of the records Howard has made (none of them, however, featuring his own band) have become collectors' items. He tells the following story about the recording of *Dead Man Blues* with King Oliver, on which Darnell was featured:

He wanted to do an especially good job on this one, and he took the trouble to write down his solo, note for note. He practiced it every night for a week. Came the recording session and time for his solo. . . . and he played something entirely different from what he had written down.

Mood That Counts

The mood and feeling at the moment, Darnell is responsive to them both, and he reflects them in his playing. There's nothing static, nothing hard and fast to life or his music.

"Have you ever played bop, Darnell?"

"Sure, when I couldn't get a job playing Dixie. If the man pays for it, I'll

drums, and Dixon plays trumpet and sax.

Duke Groner trio at the Music Box. Three Chocolateaters at the DeLisa. Dave Bold, pianist, and Lauretta De Boer, singer, at the westside Vanity Fair.

Former Louis Jordan drummer Jack Cooley at the Hob Nob, with Al Brennan, piano, and Bud Douglas, tenor. Saxist Chick Canode there, too, sporadically.

Propellor Into Act

Red Cody, Barrett Deems, and Eddie Schum left the Crown Propellor for the Dome of the Sherman hotel. Propellor instituted a show policy, thereupon, with the Gonzales trio, the Betty Vaughan quartet, singer Margie Vail, ventriloquist Skeets Ninton, and so on.

Charlie Ventura slated to return to the midwest for a period of one-nights, centering around a tentative date in a very secret place in Milwaukee in mid-February. He will play a dance, of all things, at the Congress hotel here on February 12.

Getting out on the highly tentative limb again, word has it that Lionel Hampton may go into the Silhouette, and that Muggsy Spanier might follow Doc Evans at the Tailspin. Evans' group get their jazz both on and off the stand, since drummer Doc Cenardo brought his projector and collection of movies of jazz musicians down to work. Private screenings, between sets, back among the Coke bottles.

Blackstone hotel has Beatrice Kay, with her own version of old-time music, and the Dick LaSalle ork. . . . Art Kassel into the Blackhawk restaurant, replacing Sherman Hayes next Wednesday. Ted Lewis at the Chez Paree; Orrin Tucker at the Aragon ballroom until New Year's eve, when Eddy Howard takes over. Lawrence Welk at the Trianon terry, which tonight has Frankie Yankovic for the polka crowd.

Stevens Makes It Stiff

Boulevard room of the Stevens has an ice show and Frankie Masters' ork, with Phyllis Myles and Tommy Traynor singing. Tariff on the big night there totals \$15.25 a person, they informed us well ahead of time.

Three Suns instrumental combo and singer Vivian Blaine on the bill at the Oriental theater, while Mel Torme, organist Ethel Smith, and comedian Billy De Wolfe at the Chicago theater for two weeks starting Christmas day.

Dizzy Gillespie's concert here January 2 is a sure thing, at the Civic Opera House, 2:30 p.m., with tickets scaled from \$3.10 to \$1.20. He will follow the same program used at the Carnegie concert, and Chicagoan Johnny Hartman will be featured singer.

Duke, Benson, JATP Due

The almost-traditional Beat-sponsored Ellington concert will be held January 10 at the opera house, both in the afternoon and evening. Negotiations are in progress for a Jazz at the Philharmonic bash there in February, with Ella Fitzgerald on the bill. Al Benson plans a return swing at the Civic some time in March.

Ziggy Czarowski, former Notre Dame footballer and now a pro with the Chicago Rockets, has the Johnny Edwards band weekends at his Gridiron club, 83rd street and Jeffrey avenue. With Edwards are Lee Leonard, trombone; Buddy Klanns, trumpet; Jackie Mitchell, drums, and Jim Henderson, piano.

play it." "Do you like bop?" "No."

At present, Howard is playing clarinet in a quintet with Miff Mole and Baby Dodds in the southside Bee Hive. He has been playing there for a number of months, and it is the fifth time he gladly has given up repairing radios to come back to music.

The clarinet has gathered dust beside the violin case many times while one of the unsung "greats" was "available."

—Norman Kraft

Bop Or Not? Esposito Unit Just Plays It

Chicago—The question of is it bop or is it something else came up again here recently, with the appearance of the Nick Esposito quintet at the Rag Doll.

Esposito's group, organized 1½ years, was exclusively a west coast unit until this fall. With six months at San Francisco's Burma club and ten weeks at Billy Berg's in Hollywood to point to, they came eastward, bringing their peculiar brand of "commercial bop."

"If you don't play bop, they think you're square," Esposito explained. "We want to be commercial, but we're not trying to prove anything."

The relaxed attitude of his musicians, their entirely dinceable adaptations of bop standards such as *How High the Moon*, vocal harmony by guitarist Esposito, bassist Donald Zimmer, and altoist Russ Smith, use of bop-slanted show tunes, all indicate modification and compromise.

Esposito, a quiet man who seems caught in perpetual indecision, admits that he doesn't understand bop "too well," but that "my boys do." That what they play pleases both themselves and the customers is undeniable.

Onetime Henry Busse bandsman Esposito was especially aided by his bass player, Zimmer, perhaps the outstanding man in the unit. Unfortunately, Zimmer, and altoist Smith, left the group after the Rag Doll date, though perhaps not permanently. Esposito, with pianist Buddy Motsinger and drummer Joe Dodge, plus singers Joey Sano and Gracie Scott, are now at the Dome in Minneapolis, wondering if a discussed date at New York's new Clique club will materialize.

Ivy Binds McCoy



Memphis—It's a request for one dozen roses, but this time it'll be flowers, not a tune. Bandsman Clyde McCoy, whose trumpeting of *Sugar Blues* brought fame 26 years ago, has packed the old horn away and is counting oil wells and oleander blossoms. McCoy decided to quit the business while his health was still good and bought a flower shop at Third and Union here in which to start his new career.

Esposito's 'Dynamite' p-Backed



Chicago—"Little Mr. Dynamite"—Joey Sano—can keep up his enthusiastic Pastor-Prima-like singing and his track practice simultaneously all night. Sano is with the Nick Esposito bopset, recently at the Rag Doll here. Saxist Russ Smith, bassist Donald (Skin) Zimmer, pianist Buddy Motsinger, drummer Joe Dodge, and guitarist Esposito complete the unit.

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SWINGIN' THE GOLDEN GATE

Slim, Mary Kaye Bring In Best Biz At Two Places

By RALPH J. GLEASON

San Francisco—Anyway you slice it, the best business being done here right now is in Ciro's and the Say When. The Slim Gaillard trio, with Tiny Brown and Bobby Ross both back, is alternating with pianist Erroll Garner at the Say When, and it is literally impossible to get in the joint on a Saturday night, the effects of the recent shipping strike and holidays notwithstanding.

At Ciro's the Mary Kaye trio ended a tremendously successful run in the middle of December and then cut out for Santa Barbara with the promise that they would be back.



Ralph

The Edgar Hayes band alternated with the trio there, and if things go as planned, the latter group will be switched to the Say When before Christmas and the Slim Gaillard trio moved to Ciro's where it will alternate with Garner and Vernon Alley with a drummer to be added later.

Alley joined Erroll December 8 after a short hitch with Slim.

Steve Sacco, local band leader, has been trying to crack the hotel circuit here with a new sweet, soft, and commercial band but says he's batting his head against a stone wall.

Kinda Silly

It's pretty silly, too, when you stop to think that hotel operators always are squawking that they can't find any local talent and have to pay higher prices for names. Apparently they haven't even had the sense to audition Steve's crew.

Jimmy Lyons, KNBC disc jockey, premiered a new show here December 17. Titled *Discs and Data*, show was broadcast with a studio audience and featured a flock of questions from listeners thrown at a "board of experts" including Lyons, Vernon Alley, and this scribe.

Nellie Lutcher's projected January 19 opening at Ciro's definitely has been canceled. Owner Dutch Neiman went cold on the deal when the price jumped from \$1,200 to \$1,500 to \$2,500.

He figured he'd have to put an admission charge on the door to make it at those figures, and he wasn't sure but that it would hurt more in the long run.

Billie Holiday's January 13 opening at Joe Tenner's Cafe Society Uptown is being awaited eagerly by all hands. Tenner has a wire confirming the deal but hadn't any signed contracts at press time, and Billie was rumored slated for other dates elsewhere.

Joe would have a good case if the thing fell through which fans here hope won't happen.

Gladys Palmer Stars

Tenner had Gladys Palmer headlining his show for four weeks beginning December 2 and was trying to arrange bookings for Sarah Vaughan, Charlie Ventura, and Dizzy Gillespie.

The beige room went the whole way in December. Following Red Callender, whose little band suffered from lack of advertising, owner Naditz put in a trio headed by pianist Don Drenner and then signed Freddie Schnickelfritz Fisher to open December 10, figuring if you can't make it one way, you can another.

This apparently cancels out his Martha Davis booking and also his project-

Xenia Jackpot

Dayton, Ohio—When Joseph Chamberlin, a civilian worker at Wright field, won the jackpot on *Take a Number*, MBS giveaway program, last June, he was at a loss with what to do with one of his prizes.

Recently, he solved the problem by having the prize sent to his home town, Xenia, where he used it to raise money to combat cancer. The prize—Lionel Hampton and his orchestra.

ed plans for Eddie South, Steve Gibson, and others.

December was a rough month for Dixieland here. Bob Scobey's Dixie group closed at the Melody club in Oakland. Despite the fact it drew good weekend crowds, the kids didn't spend enough loot to pay the midweek bills, and so a be-bop combo was set to replace them.

Scobey is toying with several possibilities, including a spot down the peninsula near Palo Alto. Meanwhile, he's subbing several nights a week for the ailing Lu Watters, hospitalized with a hernia, at Hambone Kelly's.

Ory Closes

Kid Ory also closed at the Venus club in another hassle. It's hard to figure out just what did happen, but the Ory-Nathan plans to find a home for New Orleans music up here didn't work out.

Ory worked two weeks for Nathan and then the latter withdrew or was asked to withdraw (it depends on to whom you talk), and Ory worked another week for the owners of the spot. A little trouble over a bouncing check ended that arrangement.

Now everybody is mad at everybody else, and Ory has left for L.A. with a possible concert here at the University of California in January and a nebulous night club deal cooking southward. Frank Bull also has queried the Kid on a Pasadena concert.

Jack Minger, a local youngster, and Scobey alternated in the trumpet chair with Ory after the first weekend when Andy Blakeney cut out for L.A. There's a possibility still that Nathan may re-enter the night club business in a deal with the California Theater club, dark some time now. But it's all vague yet.

Jack Sheedy, Seattle trombonist sitting out his transfer here, made the society column of the *News* recently. Listed among those present at the opening of a swank North Beach bistro was Sheedy, "a jazz fiend playing New Orleans blues on a Spanish guitar." How's that again? Slim Gaillard's big band at Bill Berg's a while back was mostly a hassle, but Lammie Wright got lots of comments for his horn work.

Kona club set to reopen soon under new management. Lloyd Johnson rumored to have dropped more than \$30,000 during his tenancy.

Gets Blues Praise

Marion Abernathy, blues singer at the New Orleans Swing club, is reaping praise from local blues lovers. Pee Wee Crayton, whose hit, *Blues After Hours*, seems to be on every juke box in town, has signed with Tony Valerio and is being readied for a tour of one-nights shortly. The 4 Knights of Rhythm opened December 9 at the Rita Theater club in Vallejo with Ernie Andrews.

Healdsburg Recreational pavilion at Russian river was destroyed by fire. Spot was summer dance hall where lots of names have played.

Boston Ken Club Uses Jazz Again

Boston—The Ken club has made another bid for jazz patrons after suffering from some heavy competition with the Downbeat niter which was located close by.

At present, the Ken is the sole jazz spot which is established close by the theatrical section of the city, and an all-out publicity campaign has been launched for its present attraction—Charlie Bean, locally famous jazz trumpeter.

The Bean combo is featuring pianist Charlie Burdett, who long has been noted here as Boston's Lennie Tristano. Burdett has been a familiar name at many of the sessions which were held at the Downbeat.

Besides working the Ken club, Burdett is featured at sessions at the Hi-Hat club on Sundays.



Glen Gray's latest plans are to reorganize his band in March. . . . By using two ballet dancers, a boy and a girl. Norman Granz hopes to have his JATP classed as a jazz ballet tour next season, instead of his previous classification as a musical comedy unit, which caused AGVA complications. The idea must be cleared by Petrillo, of course. . . . Bill Finnegan, arranger, has gone to France to study.

The 36 newspapermen flown in a plane chartered by Benny Goodman from New York to Syracuse to hear the new band were grounded there and had to be housed overnight. . . . Dick Haymes and Lester Cowan have formed a company to produce western films, in which Dick may warble now and then. . . . Kitty Kallen has signed with Mercury records.



Dale Pierce left Buddy Rich for Woody Herman's trumpet section and was replaced by Johnny Vohs. . . . Mark (piano) and Lana (tenor sax) Hyams expect an heir, and the stork also has been scheduled by Chris Weston, guitarist, and Andy Travis, manager of the Frankie Carle band. . . . Trombonist Joe Calvin will wed Gladice of the Gardner Twins on New Year's day in Hollywood. Both are with Spike Jones, who will be best man.

There may be blizzards just around the corner, but Phil Rindone, Larry Clayton are acting like it's spring. . . . Doris Kavanagh, who sang with Yasgha Monroe, is vocalizing with the Henry Jerome band at the Hotel Edison, N.Y. . . . Carl Gentzel, trombone player, and Rene Stuart, Roxyette, are steadier than a brain surgeon's nerves.

Vocalist Gwen Bell is leaving the Boyd Raeburn fold. . . . Horace Heidt is mulling the idea of building a Broadway musical show around his band. . . . Ray Beller, former sax with Ray McKinley, is operating a liquor store in his native Willimantic, Conn. . . . Jack Searle, ex-BG vocalist, is singing at the Three Caballeros in Poughkeepsie. . . . Stuart Foster and Martha Wright start a weekly radio stint over the Mutual network tomorrow night (30).

Oscar Pettiford is building a six-piece combo to follow Buddy Rich into the Clique in Manhattan. . . . Art Mooney goes back into the New Jersey Meadowbrook on January 7. . . . Ted Weems has purchased the Kitty Davis club in Los Angeles and will become an operator. . . . Dennis Day is the father of Patrick James McNulty, born on December 10.

The Onyx club folded on 52nd



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Two Bands Slated In Memphis Hotel

Memphis—In keeping with its policy to feature two top bands on New Year's eve, Memphis' Hotel Peabody has announced the Ray Robbins ork will open Friday (31), joining Del Courtney and company on the hostelry's bill of fare.

Robbins then will replace Courtney for an indefinite engagement and will be heard, coast to coast, two nights weekly over WREC.

Meanwhile, Bob Berkey and his ork continue at the Hotel Claridge and will play at the New Year's party in the hotel's Balinese room.

A band completely new to all Memphis' music minded will appear in Ellis auditorium New Year's eve when Bob Covert brings his Oklahoma A&M Varisitonians to town in conjunction with the Delta Bowl football game. The Varisitonians will head the bill on the Delta Bowl New Year's eve party.

Matty King and his society music are holding indefinitely at the Town House, while Colie still holds sway at the newly remodeled Casino ballroom.

—Leon Davis

Phoenix Hears Style Contrasts

Phoenix—December brought two one-nights to Phoenix. Al Donahue and his extra sweet band played a charity ball at the Shrine auditorium, and in musical contrast, Louis Jordan and his Tympany Five played a dance at the Riverside ballroom. Both bands were well-received and played to good crowds.

Billy McDonald and his Royal Highlanders are on the stand at the Sundown club. The band is strictly the sweet-dance type but is definitely packing them in. Billy does his own arranging, which is salted with a mixture of Garber, Lombardo, and Kaye. Band has trombone, two trumpets, three saxes, two violins, piano, and drums.

The newly opened Pompei room at the Westward Ho features the Bill Bennett trio. The combo has been together a long time and it is apparent in their performance. Wonderful music both for listening and dancing.

Tiny Dobbs and band at the Silver Spur is another exceptional combo. Their music is keyed to the atmosphere of the club, which is quiet and reserved.

Buddy Brady and band at the La Jolla club is outstanding. A four-piece combo, the boys can play practically any style, including semiclassical, and sound good. Lineup has trumpet, sax, drums, and piano. —Jackie Stewart

Fort Walton, Fla.—Pianist Frankie Schenk, ex-Scat Davis and Herb Miller, brought a new group into the Club Magnolia here for a week's stint. Vocalists are Helen Draper and her husband Sonny Morgan.

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MOVIE MUSIC

Memphis Blue, 'Song' Out; Says Beale St. Bore Jazz

By CHARLES EMGE

Hollywood—While some members of the typewriter tribe were trying to make up your minds as to whether Sam Goldwyn's Danny Kaye starrer, *A Song Is Born* (*Down Beat*, December 1), was a "good jazz picture," a "jazz picture" at all, or even a good picture, the movie censors in Memphis, geographically a part of the United States, turned the controversy into something of real interest by barring the picture from public showings in that city.

All we know about it out here as of this deadline was what we read in a local trade paper.

According to this report, *A Song Is Born* was nixed as unfit for presentation to Memphis audiences because it contained a "rough and rowdy bunch of musicians of both colors." Both colors? Could it be there are only two in the eyes of the Memphis masters—black and white?

However, as we got it out here, the Memphis movie censors were motivated largely by the fact that the picture contained a horrifying inaccuracy.

It showed jazz as having been "born in New Orleans," whereas, stated the censors, jazz originated right down there on Beale street in Memphis.

Pass That Ball

Well, we started quite a little controversy in this department a while back by saying that the word "jazz" was a bad word for the music it was supposed to designate (it also was a "bad" word in another sense in our high school days), but we think the movie censors of Memphis have started a much better one.

And at this point we gladly pass the ball to them. Let 'em run with it. The farther the better.

In answer to several queries that was Eileen Wilson, former Les Brown singer, who supplied the voice for Ava Gardner in *One Touch of Venus*. (Eileen also ghost sang for Ava in *The Hucksters*.)

Concert films (George Muscov and Paul Gordon), which reportedly had Benny Goodman and many other top music names set for a picture deal, tells us the project is not actually signed up as far as BG and the others are concerned but is still "very much on the fire."

Okay on Adler

But we were okay on Larry Adler in our somewhat premature item (*Down Beat*, December 15). Before heading east, Adler sound-tracked 14 numbers for Concert films accompanied by pianist Fritz Spielman. Spielman is well-known for his satire, in which he also does the vocal. *Boogie Woogie on Johann Strauss*, or, as Fritz calls it, "How to louse up Strauss."

Something different in movie music: A four-piece combo headed by pianist Phil Moore backs Frank Sinatra and Jane Russell in a song they prerecorded for *It's Only Money*, now in production at RKO.

With Phil on the date were Bob Bain, guitar; Marshall Royal, clarinet, and Ernie Shepherd, bass. Sinatra and Jane (she does her own vocals) were so pleased with the idea they are asking for more of Moore.

Fortissimo

San Francisco—During one of disc jockey Jimmy Lyon's KNBC night time shots recently, a grey-haired woman walked into the studio and demanded to see him.

After the show was over, she walked up to him and said, "Young man, I'm from Topeka, Kan., and all my friends listen to your show, and I want you to know that you've got to speak up louder, young man, so the folks in Topeka can hear you." Lyons said he'd do as well as KNBC's 50,000 watts would let him.

Prodigious



Gonna Use Shaw Tag Anyhow: Ace

Hollywood—Although Artie Shaw, through his business manager, Andy Weinberger, has demanded that Ace Hudkins stop using the Shaw name and library in exploiting his current band with Bob Keene here, Hudkins told *Down Beat* that he intends to go ahead with the plan.

"I built a great band for Shaw," Hudkins said, "and Artie came out here and heard it—and liked it. He was all set to come in with me on the deal when someone in New York talked him out of it."

"I've done a lot for Shaw—both now and in the past—and I think he owes it to me to let me go ahead with my plan."

Hollywood—Eighteen-year-old Paula Carter can back up that beauty with some formidable musical and scholastic accomplishments, one of which was winning the Hood scholarship at the Philadelphia conservatory at the age of 9 in competition with others whose ages ranged from 17 up. Paula is currently piano soloist on the Wednesday night Meredith Willson show on ABC.

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Names Suddenly Show In San Diego

San Diego, Calif.—Local music enthusiasts here undoubtedly have been surprised in the last few weeks with the sudden program of name attractions.

First, Norman Granz's JATP played a concert. He was followed by the Spike Jones *Musical Depreciation* show. And last week chanteuse Hildegard opened a two-week engagement at the Circus room of the transbay Coronado hotel. Ray Herbeck and his crew have reopened the Paris inn.

Liked Hawk

Granz's group featured Coleman Hawkins, Kenny Hagood, Flip Phillips, Sonny Criss, etc. Only the tooting of the Hawk seemed to please the rather disappointing turnout.

The Jones group played to a large turnout and seemed to make a hit. The Jones date here in San Diego was one of a series of one-niters in the southland.

The management of the Coronado undoubtedly is paying a good sum to Hildegard. The spot in which she is featured, the Circus room, is open to attractions of this caliber on rare occasions.

In her first five days, Hildegard did exceptionally well, and if her second week goes as well, the management might try to book her in again. Salvatore Gioie is accompanying her while the full Eddie Oliver ork also is booked in supposedly as part of her show.

With the exception of one-nite en-

Leeds To Get Behind 'Get Behind President'

Hollywood—Leeds music has purchased *Let's Get Behind the President*, the song popularized in preinaugural affairs by George Jessel, who wrote the lyrics to music by Sam Carlton and Dan Daugherty, and will give it an extensive ride via sheet music and radio plugs.

Jessel has presented the song to President Truman.

agagements by Les Brown, Will Osborne, and Desi Arnaz, Pacific Square, local "home" of name bands, has been giving its patrons a pretty steady diet of western bands. One night recently the Square booked in a western band and then followed this up with a Modernaires—Chuck Cabot ork date.

McLean at Top's

Jack McLean, a favorite in these parts for years, continues at Top's. Bo Bomont has replaced Al Cassel at the Trianon. Eileen Wilson, who with her hubby, Ray Kellogg, shared the vocal chores with the Les Brown ork, sang her last date with the band here in San Diego before replacing Beryl Davis on the *Hit Parade*. Sterling Young, his wife, vocalist Bobbie Ennis, and his small band continue at Sherman's.

Walter Fuller does likewise at the Club Royal. Ted Fio Rito's 11-piece group featuring Joy Lane on vocals will play through the holiday period at Imig Manor and probably pull out of the hotel January 6.

—Jack Bahl

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ON THE SUNSET VINE

Herd Lives Up To What 'Beat' Review Reported

By EDDIE RONAN

Hollywood—Woody Herman's opening at the new Hollywood Empire room was an outstanding success. A few unpreventable incidents marred somewhat the unshuttering, but in general the operation looks like a profitable idea. Policy set by disc jockey

Gene Norman, who is piloting the room, calls for a straight admission price with a special glassed-in room where those not wanting food or drink can escape embarrassment by eager waiters.

This is a brilliant idea as proved by the Royal Roost in New York, but under its present set-up here doesn't seem too comfortable or inviting. There is no dancing. This may keep some patrons away and later may have to be lifted.



Eddie

Opening night, when some 500 persons had to be turned away, the room was too warm and smoky. Effective air conditioning will have to be installed.

Woody and the Herd were as great as boasted in a recent review in the *Beat*, but a faulty mike left some patrons in the corners of the room as well as those in the observers' room out of earshot.

Norman said that before Billy Eckstine and Georgie Auld open January 4, many of these early kinks would be ironed out.

Generally, the trade felt the opera-

tion would be a success.

Andy Russell is due back next week after seven days in Seattle. . . . The Modernaires have been renewed on the *Club 15* show into April. They also have a new two-year pact with Columbia records. . . . Phil Kahl is now west coast rep for Oxford music, replacing Billy Walters.

When loot didn't arrive according to contract, Carlos Gastel jerked Mel Torme from Musicraft. Royalties of \$18,000 were owed the singer at parting. . . . Navier Cugat filed a suit for damages up to \$35,000 in Santa Monica superior court last month against a couple who had sold him a \$90,000 home. Cugie said leaky water pipes have caused extensive damage to the property.

Roy Branker has added the original tune, *That's What I Thought of You*, to his Larry Potter's supper club act. . . . Disc jockey Bill Stewart two weeks ago began a 48-station net show over ABC. . . . Earl Mills is new disc jockey contact for Berle Adams Pic music.

Orrin Tucker comes into the Coconut Grove February 1 to be followed by Carmen Cavallaro, March 1. . . . Clark Dennis has been held over at the Biltmore Bowl. . . . Peer music is set to publish six tunes of the 22 now heard in the legit show *Lend an Ear*.

Kay Starr's popularity at the Mocombo has forced ops to ask her to do

Bad Grosses End Tour For Spike

Hollywood—Bad grosses, but none that put the band in the red, have halted the tour of the Fox west coast theaters by the Spike Jones troupe, his office reported.

Jones, who walked out of Slappy Maxie's when the spot failed to post sufficient bond, had planned to use the theater tour to fill time before taking off on a national tour early in 1949.

His Coca-Cola show here holds the Jones crew in the area until after the first of the year.

Jones dropped the film house circuit idea when he compared financial results with what he had done in the same towns playing auditoriums and ballrooms.

Vancouver Op Picks \$50,000 In Talent

Hollywood—In town before Christmas for a look into the talent bowl was Sandy DeSantis, owner of the Palomar supper club, Vancouver, B. C., who tied up some \$50,000 worth of attractions before trekking back to his northern bailiwick.

Some of the artists and dates set include Louis Jordan, January 17; Louis Armstrong, January 31; Billie Holiday,

February 14; Arthur Lee Simpkins, February 28; Kay Starr, sometime in March, her ABC show permitting; Frankie Laine, April 4, and the Ink Spots, indefinite date.

Vallee Singles

New York—Rudy Vallee opens at the Latin Quarter as headline attraction next week. He'll do a single as emcee and singer and will not have a band.

two shows nightly instead of one. She is currently in a battle with the Casbah, where she is committed for a post-holiday stint. She wants Dave Cavanaugh crew to back her, but club operators are holding out for a quartet, claiming that Cavanaugh added to her bill is too high. Kay reportedly is set to wed night club owner Harold Stanley.

Leases Studios

Capitol records recently signed a five-year lease on the old Don Lee studios on Melrose. . . . Artie Wayne currently is at Eddie DeSantis's Oasis. . . . Doris Drew has been held over there. . . . Dinah Shore January 4 begins a series of Tuesday-Wednesday-Thursday guest shots on the Jack Smith ainer.

Composer Terry Cross has filed a \$253,000 suit against Jimmy Petrillo and Local 47, claiming they had wrecked his business with the disc ban.

The *Supper Club* now is airing locally over KMPC. Show recently was pulled off KFI when station refused to move its frost warning broadcast out of the 9 p.m. slot. . . . Hosea Sapp is rehearsing his own quartet after blowing with the Roy Milton crew for the last four years.

Local ASCAPers, who recently huffed and puffed when the national board nixed their request for a coast liaison group, are prepping a petition for presidential position to be filled by rank-and-file balloting rather than voting of the board.

Frankie Laine is inked to open at the Coconut Grove April 26 for four frames. . . . Grayce music, Frank DeVol's pubby, will publish Sonny Tufts' *Dreamy Day*. . . . Jack Lewis is running a local test poll in an effort to get Victor to re-release many old jazz items. . . . Rozelle Gayle, pianist, is currently at the Red Feather.

Monica to Mocombo

Monica Lewis goes into the Mocombo, January 9. . . . Guitarist Norman Brown with the Mills Brothers suffered a mild heart attack at press time but was set to resume work after a short rest. . . . Dorothy Shay had her usual big opening at the Coconut Grove early this month. . . . The Bobby True trio arrived back in town two weeks ago after getting stranded in Dallas.

Roy Milton's new Specialty disc, *New Year's Resolution* and *Porter's Love Song*, is out. . . . The Bachelors and their girl friend have been held over at the Hilton hotel, Long Beach. . . . Bing Crosby's Philco show now is being aired here over KMPC on Sundays in addition to its regular Wednesday ABC outlet over KECA.

Carle To Give Boyd Buildup For New Band

New York—Don Boyd, onetime Casa Loma trombonist, shelved his own band to join Frankie Carle this week. Deal calls for Carle to give the slip horn a buildup with an eye toward launching another band but on a larger scale than the one just junked.

Boyd has been playing for several months at the Holiday inn, Flushing, Long Island. He was replaced there by Freddy Miller and his orchestra, who came in from Donahue's, New Jersey roadhouse.

Dinah On Smith Show

Hollywood—Dinah Shore has been set to do a series of guest appearances on the Jack Smith show over CBS, three times weekly beginning January 4. Dinah will work Tuesdays, Wednesdays, and Thursdays with Martha Tilton continuing with Smith on Mondays and Fridays.

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New York Staff: JACK EGAN, DOROTHY BROWN, 1270 Sixth Ave., New York 20, N. Y., Circle 7-4131. Chicago Staff: CHUCK SWENINGSEN, PAT HARRIS, 203 N. Wabash, Chicago 1, Ill., ANDover 3-1612. Hollywood Staff: EDDIE ROMAN, CHARLES EMGE, 1222 N. Wilcox Ave., Hollywood 38, Calif., Hillside 0477.

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

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CHORDS AND DISCORDS

Puzzling Pace

To the Editors: Lafayette, Ind. A suggestion that might aid in solving one of your annual contest-problems, the continual re-electing each year of recognized and established leaders for instrumental chairs in the all-star band. It is very difficult for the reader to keep pace with the sudden shifting of a musician to the occupation of a leader for three months, then to a sideman for two months, and back to a leader again. It is, therefore, often impossible to know just who is eligible for a chair. Why not publish with each ballot a list of the musicians eligible for places in the band? ... Ben Pettus

(Ed. Note: A list of all eligible musicians is, of course, impossible. Down Beat from time to time, has clarified the status of specific musicians in stories about the poll, although not much was done on this score this year.)

But They Eat

To the Editors: San Pedro, Calif. Don't you think you've left out one category? I'm referring to orchestra leaders who play strictly on records and on the radio and who do not tour the country to gain recognition. I believe maestros like Weston, DeVol, Case, Bloch, Stordahl, Shaffer, Burke, and others should have a special place in your poll. Allan Stenholm

Mixing Moods

To the Editors: New York In your column 'Eggin' the Discs,' (Down Beat, November 3) Russ Case's waxing of 'The Night Is Young' is reviewed as being "disturbed by a jazz

trombonist who attempts to break it up midway." If you had listened to the record a little more closely, you would have identified unmistakably this jazz trombonist as Jack Teagarden. Personally, I think Big Gate's break made a usually uneventful recording sparkle. Marilyn Stevens

And What Vengeance!

To the Editors: Adak, Alaska Last night I crawled into my rack and picked up my Down Beat and started reading the standings in the poll. I was very glad to see that Kenton and some of his gang were in leading positions (Down Beat, December 15) when I spotted something that just about made me flip my lid. Now being on Adak, with nothing to do but drink brew and go to the movies, is about enough to make a person crack, but when he sees where some—let's call them jokers—vote the "Kenton for Korn" way, look out! They just don't seem to realize that casting a vote like that is tempting the gods. Ray Pizanti

Cleveland Cubes

To the Editors: Cleveland Recently we have been getting some pretty fair music in this square of towns. Four weeks ago Jimmy Dorsey played a one-niter at the Aragon, and was extremely well-received. This letter, though, is mainly about what happened on the following Sunday evening, when Hal McIntyre played his date. Either the crowd was wrong, or else my taste in music is radical. Hal played some of the finest dance music that I've ever heard. His arrangements of September Song and Summertime were wonderful. But when he attempted to play some swing numbers, and some very exciting bop, the crowd actually booed him. When they didn't get Four-Leaf Clover and You Call Everybody Darling, they showed their resentment. I was ashamed to be among the crowd of dancers because of their behavior. Bill Garts

RAGTIME MARCHES ON

NEW NUMBERS

ANDERSON—Daughter (6 lbs., 9 oz.) to Mr. and Mrs. Bob Anderson, December 6 in Minneapolis. Dad is drummer and violinist formerly with Morrey Brennan. CAVALLARO—A daughter to Mr. and Mrs. Carmen Cavallaro, December 5 in Hollywood. Dad is pianist and leader. COLEARD—A daughter, Paula, to Mr. and Mrs. Tom Lockard, November 28 in Rockville Center, Long Island. Dad is member of the Mariners quartet on the CBS Arthur Godfrey show.

TIED NOTES

CLARKE-SORENSEN—Les Clarke, altoist with Marcelino Guerra, and Jean Sorensen, December 18 in New York. BACHE—Richard Bache, 58, organist, and Marianne Dunne, singer, December 1 in Santa Monica. HAWK-SECKER—Marshall Hawk, trombonist formerly with Tommy Dorsey, and Frances E. Becker, November 20 in Allentown, Pa. JURGENS-DAVIDSON—Dick Jurgens, band leader, and Miriam Davidson, model, December 6 in Berkeley, Calif. VARSALONA-ESPOSITA—Bari Varsalona, bass trombonist with Stan Kenton, and Ann Christine Esposito, December 4 in Regal Park, N. Y.

FINAL BAR

AMES—Leon Ames, 61, composer and arranger, recently in Minneapolis. BACHE—Richard Bache, 58, organist, November 7 in Philadelphia. CERVONE—Frank Cervone, 60, orchestra leader, November 21 in Pittsburgh. CRONIN—Francis J. Cronin, 54, staff organist at WNAC, November 15 in Boston. DAVIS—Hugh H. Davis, 38, record collector and recording development engineer, December 8 in Chicago. FLECK—William Fleck, 56, talent agent and former ork leader, December 2 in Hollywood. FLETCHER—Joseph Fletcher, 86, onetime music publisher, November 27 in Ridgely Park, N. J. JOHNSON—Buster Johnson, drummer, November 2 in Kinston, N. C. KAYALOFF—Yasha Kayaloff, 51, first violinist with the Philadelphia orchestra for 23 years, November 24 in Washington, D. C. LOWE—Stanley E. Lowe, 68, orchestra leader, November 7 in Amherst, Nova Scotia. MACLS—Frederick A. (Kerry) Mills, 79, composer, December 5 in Hawthorne, Calif. POZO—Chano Pozo, 28, whose real name was Luciana Gonzales, recently in New York. Pozo was Dizzy Gillespie's conga drummer and bongolai. STABILE—Mrs. Fanny Stabile, 68, mother of singer Dolly Dawn, November 26 in Bloomfield, N. J. YOUGH—Dave Tough, 41, drummer with original Austin high school gang of jazz time, of a concussion, December 6 in Newark, N. J. WESTPHAL—Frank C. Westphal, 69, leader and radio musical director, November 24 in Bridgeport, Conn.

LOST HARMONY

SHAW—Kathleen Winsor Shaw, novelist, and Artie Shaw, band leader, December 3 in Reno.

Gowans Dixie Unit Plays Nassau Dates

New York—A Dixieland combo, organized by Brad Gowans, has been engaged to play a series of Sunday afternoon sessions for the Nassau Jazz society at Jack Fowler's, just outside Trenton, N. J. Group is expected to continue throughout the winter season. In addition to Gowans on trombone, the Sabbath sessions feature Bobby Hackett, trumpet; PeeWee Russell, clarinet; Tony Sbarbaro, drums; Dick Carey, piano, and Bob Casey, bass.

'48 Should Teach A Lesson For '49

The year of 1948 has been an exceedingly rugged one for the music business. Whether the coast-to-coast slump in all phases of the biz, publishing or purveying, was due to unsettled conditions preceding the national elections, the year-long ban on recording, the threat of war or some other factor, is not determinable. As we pointed out in a recent editorial, many dance bands did well in certain territories, a few made big coin in all parts of the country, but in general conditions were not good. The amusement industry, always the first to reflect a depression—or a boom, felt the slump in all branches.

In the movie capital of Hollywood, studios slashed production costs and personnel right and left, and musicians there were in near panic at one period during the year. The exhibitors chopped ticket prices in their theaters and succeeded in bolstering trade a little.

Many name orchestra leaders broke up their big bands and formed combos during the 12 months.

Night clubs and hotel music spots folded right and left, with resulting loss of employment to musicians and in many instances loss of money already due them.

Now we are turning the corner of the year, and the record ban has been lifted. If this were a major factor in the 1948 troubles of the music biz, as many seem to believe, this should reflect itself in immediate relief.

It certainly will give record fans a relief from the rapidly swelling backlog of masters and reissues, and it undoubtedly will give opportunity to many new bands to develop themselves, something the business sorely has missed during the year.

We believe that this otherwise lousy year had at least one bright side. The economic picture forced many band leaders, who were coasting on their laurels, to reach way back into the bag for new tricks and new styles to draw the customers. A slump of this character always stirs up conditions which do not permit a relapse into stagnation.

We cite the instance in the recent interview with Freddy Nagel, who discovered that customers didn't want to dance so much but preferred entertainment. So he pulled the hats, noses, and beards out of the mothballs. We don't recommend this course of action for all bands, since we have been sniping away at the hat routine for years.

But a change of pace always brings results. The days when you could hang up a sign, Dance Tonight, and fill the ballroom are long gone. Other bands have been altering their pace and style, Johnny Long for one, and others are experimenting with new ideas, Benny Goodman as an example.

Operators, too, have been shaken from their lethargy and have discovered they have to do more than just turn on the lights and open the door to fill their clubs. Frank Palumbo, owner of the Click in Philadelphia, was one of the first to find and develop a new formula of operation.

The success of the Royal Roost on Broadway in New York is another case in point, with name bands and performers and the accent on be-bop.

Ernie Byfield dreamed up a plan, reopened his College inn at the Hotel Sherman in Chicago with the Skitch Henderson crew and a carefully produced floor show featuring the music of George Gershwin. It not only boosted trade tremendously, it created national comment.

The coming year of 1949, as we see it, can be a great one for music and musicians, perhaps a general revival, if everyone concerned—buyers, bookers, leaders, sidemen, and managers—will analyze what happened in 1948—then do something about it!

REEDS GILBERT

by Eddie Ronan



EDDIE RONAN 1948-49

Capsule Comments

New York—The George Paxton band, all in all, was comparatively unimpressive with its performance at the Capitol, offering a mediocre *How High the Moon* for an opener but a much better touch of the classics for the middle slot.

The band sounded loose and unrehearsed. For the most part, it was especially built for the engagement. Vocalists Rosemary Calvin and Dick Merrick turned in good accounts for themselves in their single offerings, but Johnny Bond, a trumpeter, takes the cake with a novelty *I'm a Big Boy Now* after injecting the only life into screen star Anna Sten's personal appearance with some Italian dialect.

In a capsule—just fair. —jag

New York—Former Johnny Long and Mitchell Ayres vocalist Marilyn Day is doing well for herself as one of the fem leads in the musical revue, *Small Wonder*.

Displaying a pleasant and quite powerful voice, pretty face, contagious

smile, and a shapely figure, she establishes herself as definite fodder for the Broadway musical comedy stage.

Sharing top vocal honors with the pet of the current season, Mary McCarty, Marilyn gets four vocal numbers to Mary's three.

New York—Terri Stevens, former Marshall Young vocalist, moved into the Copacabana as the new production songbird. Terri makes a good shapely appearance and gives out with more animation than do the stone-faced cuties with the frozen smiles dancing around her.

However, the band leans so heavily into its chores that Terri's voice is buried sadly beneath it. —jag

New York—For the most part, the Ted Straeter aggregation operates as musical accompaniment for another of the Capitol theater's star-laden variety shows, getting only two whacks at the spotlight.

Opening, of course, in the band, with Ted singing his *Most Beautiful Girl in the World*, with glee club background. Other band number is *Twelfth Street Rag Boogie*, featuring the leader at the keyboard. After what Pee Wee Hunt did to that old-timer, it looks as if the

THE HOT BOX

King Louis Elected King Of Zulus For Mardi Gras

By GEORGE HOEFER

Chicago—All Hail the new King of the Zulus—Louis (Satchmo) Armstrong. The 1949 Mardi Gras in New Orleans will see King Louis finally accorded one of the highest honors his hometown can bestow upon its favorite son. The Zulu Aid and Pleasure club, founded as a Mardi Gras organization in 1910, just has advised Louis of his election. Plans are being made to book Louis and his All-Stars, now appearing in Chicago's jazz haven, the Blue Note, for a short run through Mardi Gras time at a New Orleans spot.

It was in June, 1926, that Lillian Hardin Armstrong wrote a tune for Louis entitled *The King of the Zulus*. The Hot Five recorded it for Okeh, with Clarence Babcock of Chicago talking about a "chitlin' rag" in Jamaican dialect on the record.

The interpolation has mystified New Orleans purist collectors for some time. This famous record has not been reissued in recent years, and it would seem that now is the time. George Avakian, note.

The Zulu parade at its inception in 1910 consisted of two jubilee-singing quartets marching afoot with a king between them wearing a lard-can crown and carrying a banana-stalk scepter.

By 1913, progress had reached a point where the king wore a starched white suit, an onion stickpin, and carried a loaf of Italian bread as a scepter. In 1914, the king began to ride in a buggy, and the forms of transportation from then on kept up with the times.

Parade in Limousine
Armstrong will start Carnival day off in a shiny black limousine, rented from an undertaker, with strong-armed guards accompanying him on the ride to the *Royal Barge* at the New Basin Canal. His majesty then will ride in high style aboard the yacht down the canal.

At Hagan avenue, the floats and supply of coconuts will await him. From this point, the parade proper will start with his majesty mounted on his official float in his red velvet and ermine costume.

Alongside the float a jazz band will be beating out numbers dear to Louis' heart such as *When the Saints Come Marching In* and *I'll Be Glad When You're Dead, You Rascal You*.

Louis, with Father Hines, Barney Bigard, Sid Catlett, Jack Teagarden, and Arvell Shaw, currently is helping the Blue Note celebrate its first anniversary as spot featuring jazz music exclusively.

From Bop Back
This house of jazz covers the field from Dixieland to be-bop, and has presented many big names in jazz with more to come. Woody Herman will bring his modern crew in for a January run followed by the King Cole trio and in March by Duke Ellington. Negotiations are under way for *Jazz at the Philharmonic*, Ella Fitzgerald, and Dizzy Gillespie.

A little more than a year ago, the spot was the basement dive known as Lipp's Lower Level with a circular bar and little else. Now the bar has been removed and replaced by tables, a bandstand and a small back bar.



George Avakian, note.

Postwar Terp Craze Dies In Holland

Koninginneweg, Holland—Many of the postwar dance orchestras that sprang up as sort of a reaction to Nazi rule that forbade dancing have disappeared without the noise and fanfare which heralded their arrival.

As a consequence, the ballroom and dance business has fallen off, with many of the still-existent orks regrouping, usually in smaller units that cost less.

First It Boomed
Immediately after the war the dance business boomed and was very profitable to club owners and musicians. Salaries increased, but prices charged were so exorbitant that the bottom fell out sooner than anyone foresaw.

Of course, the first to suffer were musicians. However, there still are a few able to meet the problems. One such is trombonist Pi Scheffer's Skyliners, for the greater part a radio combo well-known to the public. Before the war, Scheffer had gained a good reputation for himself as a leader of top bands.

Another well-known group is Theo Uden Masman's Ramblers, which has been doing several concerts for AFN in Munich with remarkable success. This outfit, together for 15 years, includes Marcel Thielemans, trombone; Wim Poppink, sax; Sem Nijveen, violin, and is well-known for its showmanship as well as its music.

Tours Zones
The Miller's sextet has done many tours in occupied territory, including AFN concerts. Group has two guitars, violin, bass, piano, xylophone, and girl vocalist Sunny Day.

The Van Wood quartet, an amazing and enthusiastic outfit, has played over the air several times and has toured parts of South America. Another of the popular radio combos is that of Jan Corduener which shares air time with the Metropole orchestra under Dolf van der Linden. —Wim van den Berg

Trumpeter Guyer Gives Up Road

Cincinnati—Bobby Guyer, sideman trumpeter of many name bands, has given up the road to settle down in Cincy where he now is playing with Nino Mares band at the Patio. Guyer says he played with all the names he wanted to play with and is now ready to be strictly a family man.

The Step Weigand group is now in its 38th week at the Newport, Ky., Glen. . . . The Gardner Benedict band that did so well in this area for so long is now in the New Yorker hotel in New York. . . . The Barney Rapp office had Claude Thornhill in for a one-niter on December 7 for a special Christmas time party at the Netherland Plaza. The Jimmy Wilbur contract at the hotel will be up on that date but with an option.

Jobbing bands are having all they can handle with leaders Gene Wagner, George Smith, and Christ Christensen leading the way. These three are Cincy's top jobbing leaders, booking as many as 20 jobs a week.

Local leaders are bidding like wild for 17-year-old singer Sylvia Einspanier. Practically unknown three months ago, she has come through with a bang—has one of the finest voices ever to come out of the Queen city. —Bud Ebel

Fans Sore; Bird Fails To Show Up

Vancouver, B. C.—Protests are being voiced by music fans here against the recent *Jazz at the Philharmonic* concert at the Park auditorium.

Main complaint is that altoist Charlie Parker was billed but failed to appear.

One of Vancouver's most popular disc jockeys has retired, temporarily at least. Al Reusch recently completed a three-year stint on the request record show *Name It, Play It* over CKMO.

The airing rates some 2,000 letters a week, with an estimated 15,000 listeners. During the last year, regular listeners formed an International Al Reusch Fan club of more than 1,000 members.

Next year will start off with Hazel Scott due in for a concert on January 12, the Louis Armstrong All-Stars arriving that same month. Tex Beneke and band come for a one-niter about February 6. —Marke Paize

Peck Kelly Returns To Houston Nitery

Houston—Peck Kelly, famed pianist, has returned to play at a local night club, the Dixie bar. Kelly, a native of Houston, has gained much of his fame here and has turned down many offers to play at other spots in the country.

Best known for boogie piano, Kelly 50, has been in ill health for several months. Vocalist Jamie Lee is featured with Peck.

Paris Trio Held

Milwaukee—The Jackie Paris trio, currently appearing at the Showboat here, has been held over another two weeks.

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Diz Starts One-Niter Tour To West Coast

New York—Having wound up his Broadway theatrical debut at the Strand, Dizzy Gillespie sets out on a tour of one-niters to the west coast.

He plays his band at Johnson City, N. Y., December 31; Cleveland, January 1; Civic Opera House, Chicago, 2nd; Salt Lake City, 5th; Sacramento, Calif., 7th; Stockton, Calif., 8th, and San Francisco, 9th.

Vinson Recovers

New York—A recurrence of an old back injury necessitated Eddie Vinson's cancellation of two weeks of dates for his orchestra, while he was confined to his home. The band was set to resume last week in Michigan with a series of one-niters.

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Results Of '48 Band Poll

(Jumped from Page 1)

Combo—Instrumental

Table listing instrumental bands and their scores, including Charlie Ventura (1,474), King Cole (1,315), and Joe Mawney (399).

Combo—Vocal

Table listing vocal bands and their scores, including Fied Pipers (848), Hampton (703), and Milla Brothers (465).

Table listing individual instrumentalists and their scores, including Spade Cooley (69), Duke Ellington (653), and Charlie Ventura (575).

Favorite Soloist

Table listing favorite soloists and their scores, including Duke Ellington (653), Charlie Ventura (575), and Lionel Hampton (504).

Table listing favorite vocalists and their scores, including Fied Pipers (848), Hampton (703), and Milla Brothers (465).

ALL-STAR BAND

Table listing members of the All-Star Band by instrument, including Charlie Shavers (699) for Trumpet and Bill Harris (1,477) for Trombone.

Table listing members of the King of Corn and their scores, including Spike Jones (2,598) and Guy Lombardo (678).

Table listing Alto Sax players and their scores, including Johnny Hodges (2,005) and George Parker (1,233).

Alto Sax

Table listing Tenor Sax players and their scores, including Flip Phillips (937) and Ben Webster (565).

Tenor Sax

Table listing Baritone Sax players and their scores, including Harry Carney (1,796) and Serge Chaloff (1,271).

Baritone Sax

Table listing Clarinet players and their scores, including Buddy De Franco (2,173) and Jimmy Hamilton (996).

Clarinet

Table listing Piano players and their scores, including Mel Powell (834) and Art Tatum (365).

Piano

Table listing Drummers and their scores, including Shelly Manne (1,094) and Sonny Greer (1,007).

Drums

Table listing Bass players and their scores, including Eddie Safranek (1,625) and Chubby Jackson (814).

Bass

Table listing Guitar players and their scores, including Oscar Moore (945) and Billy Bauer (578).

Guitar

Table listing Arrangers and their scores, including Billy Strayhorn (1,674) and Pete Rugolo (1,073).

Arranger

Table listing Male Singers with Bands and their scores, including Al Hibbler (1,161) and Buddy Stewart (763).

Table listing Girl Singers with Bands and their scores, including June Christy (1,735) and Rosalind Patton (867).

Key To Photos

Here is the key to the photographs on the opposite page, all of them winners in the 1948 Down Beat band poll: 1—Duke Ellington, 2—Stan Kenton, 3—Lionel Hampton, 4—Sarah Vaughan, 5—Billy Eckstine, 6—Al Hibbler, 7—June Christy, 8—Fied Pipers, 9—Spike Jones, 10—Charlie Ventura and Jackie Cain, 11—Charlie Shavers, 12—Howard McGhee, 13—Ziggy Elman, 14—Bill Harris, 15—Lawrence Brown, 16—Kai Winding, 17—Johnny Hodges, 18—Charlie Parker, 19—Flip Phillips, 20—Ben Webster, 21—Harry Carney, 22—Buddy DeFranco, 23—Mel Powell, 24—Shelly Manne, 25—Eddie Safranek, 26—Oscar Moore, 27—Billy Strayhorn, 28—Duke Ellington. (Photo credits: June Christy, Charlie Ventura and Jackie Cain; Howard McGhee, and Bill Harris photos by Ted Williams; Charlie Parker and Ben Webster by Bill Gottlieb; Eddie Safranek by Ted Hallock, and Sarah Vaughan by Popsie.)

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Band Department At Morris Folds

Chicago—Dissolution of the William Morris band department became complete December 10, when most of the eight members of the booking agency's band-handling staff received two weeks pay, in lieu of notice, and a number of William Morris bands

shifted to the General Artists corporation aegis. The two staff men here, Jack Archer and Bob O'Connor, were given no explanation and no Christmas bonus.

Stiff competition by the two larger agencies, Music Corporation of America and GAC, as well as the general slump in the band business seemed to be the accepted reason for the action.

Didn't Do It Right

One observer commented that the Morris agency "never went into it right, never had their hearts in it," recalling that the agency, though in business since before the turn of the century, did not really start its band department until ten years ago.

William Morris bands to be handled henceforth by GAC are those of Hal McIntyre, Red Ingle, Del Courtney, and Buddy Rich. GAC was negotiating at press time with the Morris bands of Charlie Spivak, Duke Ellington, Henry Busse, Count Basie, and Jan Garber, as well as Johnny Moore's Three Blazers.

Claude Thornhill's band was the only definite major holdout. Still in the Morris fold were the bands of Bobby Byrne, Carlton Hayes, Dean Hudson, Al Johns, Raymond Scott, and Paul Whiteman. Scott will stay until the termination of his present radio show.

Wait End of Suits

Completion of the switch to GAC, it was understood, for the Johns band at the Dragon grill in Corpus Christi, Texas, and Dick LaSalle, at the Blackstone hotel here, will come only after they have completed their almost-permanent engagements at these spots.

How the move will affect Billy Eckstine, who continued as a property of the band department when he became a single, was undetermined.

Band department members given notice included Pat Robbins and Archie Loveland in Hollywood and Barry Winston in New York. Cress Courtney will stay on in New York to handle the remaining bands. Pat Lombard will remain with the New York office handling acts.

German Air Gets First Bop Taste

Hamburg, Germany—Much to the surprise of the public, the Hamburg hot club left its records and books recently and came up with a live jam session, the first of its kind locally, over the Nord West Deutsche Rundfunk.

Participating in the session were star musicians out of three of Germany's best bands, Joe Wick's, Helmut Zacharias', and Kurt Wege's. For the first time, bebop was introduced to the broad German air audience. Jazz fans of the older generation, letters indicated, didn't like it but couldn't help admiring the evident spirit of the musicians.

Another Set

A similar program is arranged for the Cologne station of NWDR network where combos of the Cologne and Dusseldorf hot clubs will do the job.

The Zacharias sextet, regarded by many as the best combo in Germany, now is under contract to NWDR.

All hot clubs in the British zone recently joined in a zonal organization, Hot Club West. Head of the organization is Dr. Dietrich Schulz-Kohn, director of the Dusseldorf club and member of the Hot Club of France.

In the American zone, too, the hot clubs are making a name for themselves. The American-sponsored magazine *Hot* recently gave a two-page spread to a battle of the bands involving those of Fred Brocksieper, Heinz Schachter, Franz Strobl, Max Sulanke, Hermann Koennecke, and Lutz Tempin in the Deutsches theater in Munich.

Quintet No. 1

The 2,000 fans who attended decided Brocksieper's quintet was the No. 1 outfit. His recent recordings are among the best produced by German swing combinations.

—Franz Schevardo

Red Ingle At Bgrn

New York—Red Ingle makes his Gotham debut when he brings his novelty crew into the Greenwich Village Barm next Thursday.

Canada Packs In For Laine, Niosi

Hamilton, Ont.—Before a crowd of 5,000 which jammed the Hamilton Armories, Frankie Laine again proved there can be little doubt in these parts as to his ability as a showman and an expert crowd handler.

Laine made a not inconsiderable number of enemies in this district several months ago through displays of temperament during his Brant inn stay. But he charmed 'em all at the Armories.

Completing the tour of the five cities, Laine wound up with a total take of \$16,244.65.

Crowds Large

According to Dick Gabbe, the singer's manager, the crowds had been large in Montreal, Ottawa, and London, Canada. In London, the crowd didn't quite reach 5,000, while Montreal was the low spot, with 3,300 turning out. At Toronto, some 6,500 bought tickets.

Laine took the Bert Niosi band, out of Toronto, with him for accompaniment. And herein lies one of the more interesting phases of the tour.

When Niosi played the Brant in October, the band sounded little better than mediocre. But after only four days with Laine, the crew had a life and spark to it, conspicuously lacking at the Brant, which raised it to being something of real musical interest.

Wally Ewanski, its Szafranski-like bass man, as usual produced a strong pulsing beat. Ewanski is the man known hereabouts as "the guy who knocked Szafranski out." And Phil Antonacci played fine tenor. Other of the band's soloists were playing considerably better, too.

Pianist Wax

Notable was Albie Shawl, piano, whose inspiration seems to wax and wane with the band's Shawl showed real improvement over the Brant date, both in ideas and execution.

Ensemble work, too, had improved from a point one-above-Russ Morgan to something of tremendous drive and body.

"I don't really know what it is," commented Frank Egan, the band's regular vocalist. "Maybe it's Laine, but I'm inclined to think it's the crowds—all those enthusiastic kids crowding around the bandstand. They really make a difference."

Meanwhile Laine and his manager were quite happy with the backgrounds Niosi was providing. Said Gabbe, "The band did a great job for us when we played Toronto before. Frank insisted on having them again for this tour."

—Gene Lees

Stuyvesant Gets New Dixie Bash

New York—Jack Crystal, producer of the weekly Sunday evening jam sessions at Jimmy Ryan's, has inaugurated a series of Friday night Dixieland concerts at the Stuyvesant Casino.

The first two were held early this month, with a two-week holiday being declared for Christmas and New Year's. The sessions are slated to be resumed with jazz artists January 7.

Crystal took over the hall when Bob Maltz moved his regular Fishnet sessions from Stuyvesant to the Central Plaza on Second avenue at Sixth street.

Down Beat covers the music news from coast to coast.

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Fabulous Wingy And Friend Hyp



Chicago—Wingy Manone sent this photo, taken at Sloppy Joe's in New Orleans, from Hollywood, and here's his story about Hyp Guinle, shown with Wingy above: "This fellow built up the French quarter with the jazz bands and has organized the clubs to use strictly Dixieland bands for the past 10 years. He himself booked me at Sloppy Joe's, one block from the French quarter which he owns, the Sloppy Joe's wanted to book a micky mouse band but he told them to open with Wingy Manone and still the Dixieland bands around the French quarter, Sloppy Joe's followed me with Irving Fozzole (Fazola?) and his band, this French quarter cafe has been changed to the Famous Door, your boy Wingy Manone."

Omaha Area Laughing At Funny Hats

Omaha—If anyone wants to know about *Funny Hats May Be Savior* (*Down Beat*, December 1), he should ask maestro Morton Wells. He and his boys have been using funny hats in their *Sioux City Sue* takeoff for more than a year.

Funny hats are used by a number of territorial bands around Omaha, and patrons eat it up. But they want to dance in between times. Music Box ballroom hyps attendance with *Stunt Nights*. Revived *Lil Abner* night, barn dances, square dances, and all the old gimmicks. Added to good bands, it's clicking, says operator Harry Taylor.

Singer Franmie Bovick has switched from KBON to KFAB. She still is waiting for verdicts on the records four name maestros asked her to send them.

Disc jockey Lee Barron moved from KOWH back into the band business. He will be associated with the former Howard White agency as an executive.

Two of the better piano singles are current in town—Meade Lux Lewis at Dundee Dell and Forrest Sykes at Ron D'Voo room of the Hotel Hill. Latin American singer Louise Magnamelly has a card with AGVA and is working dates in Omaha and nearby territory.

Pianist Walter Scott is one of the major reasons why Cottonwood room of the Blackstone hotel always is well-filled. Walt also does several radio programs weekly over two stations.

—Art Olson

Thomas Starts Own Band On One-Niter Tour

New York—A brief tour with Dinah Washington concluded, Joe Thomas and his new band set out "on their own" on one-niters that will take them into January.

Thomas, former tenor man with the original Jimmie Lunceford band, broke off from the one that carried on following the leader's death after a financial dispute in which Mrs. Lunceford, the widow, sought to bring action against the band, led by Eddie Wilcox, and its managers.

Takes 4 Sidemen

Thomas took four sidemen with him from the Wilcox outfit, drummer Joe Marshall, trumpets Bob Mitchell and Johnny Grimes, and trombonist Dickie Harris. In addition to these, Joe's new combo has Grachan (Brother) Moncur on bass and Lester Fauntleroy on piano. Thomas is using some arrangements based on the old Lunceford style, but, for the most part, is building a new library especially for his instrumentation.

Writing the new tunes are Lonnie Wilfong, George Duvioler, Joe Benjamin, Ruben Phillips, and Al Mockler.

Mitchell on Ballads

Mitchell does the ballad vocals, Thomas, the up tempo and novelty numbers, and the two, joined by Grimes and Harris, form a quartet for incidental vocals.

The band has signed with and is booked by Universal Attractions.

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COMBO JAZZ

B & W All-Stars

♪♪♪ *Oodis Coo Bop (1 and 2)*
 The "B & W All-Stars" is about as good a tag to hang on this bunch as any we could think of. Actually the group is untitled, this session having been recorded at an unidentified jazz concert by such bop luminaries as Howard McGhee, trumpet; Lucky Thompson and Jack McVea, tenors; Irv Ashby, guitar; Red Callender, bass, and no drums.

Oodis is the very utilitarian *How High the Moon* with the unison bop riff coinciding with the way it's done at Minton's and has been for such a long time by so many bop groups. After the opener, Lucky Thompson finishes out the side on tenor and though his effort is somewhat short of the wonderful choruses he played on the same tune with Dodo Marmarosa in a quartet side a couple of years ago, it's still a fine try.

On the flipover, Jimmy Bunn 88s it capably followed by a McGhee that is about half good and half not so good. All together this is a satisfactory disc even though the recording job is only average. (Black and White 150.)

Frank Culley

♪♪ *Ready for Action*
 ♪♪ *The Pig Is Diggin'*
 Culley is of the Illinois Jacquet school of showy, frenetic jazz with all the

blats, glisses, squeals, and what not that make that acrobatic one such a caution at jazz concerts. And like Jacquet he has the ability to play with pleasing inventiveness when the spirit moves as is attested by some of the saner notes that peek through between flights to the stratosphere.

Both these originals come on at a fast clip, and both are 100 per cent tenor with rhythm and riffing in the background. (Lenox L-513.)

Brad Gowans' New York Nine

♪♪♪ *Singin' the Blues*
 ♪♪♪ *Jazz Me Blues*

It's difficult to conceive of nine any more compatible musicians who might have made this much publicized Dixieland date with valve trombonist Gowans. Now read this: Billy Butterfield, Art Rollini, Johnny Dixon, and a Bushkin-Tough-Lesberg-Collucci rhythm section.

It may be argued that this highly distilled version of the Original Dixieland Jazz band which is so greatly revered by Brad and his eight is something other than pure since the beat is more four-ish than two-ish, and the smooth, musicianly solos are far removed from early 1900 New Orleans. Gowans, however, makes the point in his rather voluminous, three-page RCA handout that although the pattern is the ODJB, the version is, and is intended to be, strictly 1948.

These are both excellent sides. Butterfield, who sheds the cloak of Louis for that of a four-beater without abrupt

transition, plays a fine, relaxed lead. And it's no secret to readers of this that Gowans can play fill-in trombone in our little band seven days a week.

Rollini hasn't had much publicity since he swore off road work after his BG days some time ago, and although he has no solo spots, he's fine for this sort of thing as is the Dixon clarinet. *Blues* has good ensemble, a split chorus with Bushkin's piano and the leader's trombone and 16 of clarinet to boot.

Jazz Me has a tasty trombone lead ensemble after the conventional opening one plus fine Butterfield horn, clarinet, and more trombone. And excuse it, please, Mr. Ricci. Your Rushton-like bass sax work is also appreciated. (Victor 20-3230.)

Pee Wee Hunt

♪♪ *Muskrat Rambles*
 ♪ *Basin Street Blues*

This sounds suspiciously like either a reissue or a couple of old unreleased sides that got rushed into the waxworks as the success of Pee Wee's *Twelfth Street Rag* for Capitol got under way.

However, for commercial purposes the doo-wahs are missing and for serious jazz listening the heads-down Dixie feeling is likewise. Pee Wee sings most of *Basin* and takes a straight good tram chorus. (Regent 133.)

Jack McVea All-Stars

♪♪ *B & B Boogie*
 ♪♪ *H.P. Boogie*

Both are moderate tempo romp boogies. *B & B* has alternate piano choruses between the tenor and Harmon muted trumpet solos. *H.P.'s* only solo efforts are by the 88 with the other all-stars contributing only rhythm figures and an ensemble at the end. (Comet T-100.)

Miles Davis All-Stars

♪♪♪ *Sipping at Bell's*
 ♪♪♪ *Milestones*

Trumpeter Davis is among those it Savoy who have taken turns as label-leader. In this instance he's supported by the Bird, drummer Max Roach, pianist John Lewis, and bassman Nelson Boyd. *Sipping* is a moderately fast bopper with better than good solos by Davis and sax—the "sax" being officially listed as Charlie Parker's alto on the label but is a tenor to us.

Milestones is a trifle slower but equally entertaining riffer, bop style with a very fine Davis trumpet solo. His playing on both these sides is about the tastiest we've heard from him.

It's all middle and low register stuff with not a single reach into the higher stratas, and both solos have a richness of ideas and smooth flow that he must have felt very good about in listening to the play-back. Good piano on both sides, too. (Savoy 934.)

Kenny Clarke's All-Stars

♪♪♪ *Out of Nowhere*
 ♪♪ *Confirmation*

This is another of those bop sides cut in Europe last year by Diz's former drummer and a miscellaneous group consisting of passing-through States musicians and several from the Continent. On the *Nowhere* side Jacques Dieval and Al McKibbin indulge in a first chorus bit of you-take-it-then-I-take-it piano and bass leads.

Howard McGhee, who seems to find European sessions more conducive to

relaxation, plays a well-organized non-high note chorus, and the whole thing is very becoming. *Confirmation* with a lightly different personnel is less effective but fair bop withal. (Emanon 9601.)

Jim Wynn

♪ *Blow, Wynn, Blow*
 ♪♪ *J.W. Bop*

Blow is mostly a showcase for the leader's strident baritone which produces only a trite collection of Capitol lounge-style riffs, a succession of answering half notes (to trumpet) and some ineffectual soloing to the band's "Blow, Wynn, Blow" shouting. *J.W.* has trumpet and alto solos of moderate consequence but some meaty block chorded piano fill-ins as its chief claim to fame. (Supreme 1509.)

Erskine Hawkins

♪♪ *I'm So Doggone Melancholy*
 ♪♪ *Needle Points*

Needle is more nearly like the instrumental material that the Hawkins repertoire should include although current releases have done nothing to indicate that the band has such a book.

It's Ellingtonia with a bop fringe, and Hawkins himself plays a good bop trumpet chorus following the first chorus. There's also a spot of tram and good tenor. *Melancholy* sung in the pleasing Al Hibbler style of Jimmy Mitchell also only 16 of trumpet between the vocals. (Victor 20-3231.)

Artie Shaw

The Donkey Serenade
My Heart Stood Still
Lover, Come Back to Me
Rosalie
The Man I Love
Vilia
Zigeuner
Carioca

We won't attempt to rate Shaw's old show-tune album, but if this columnist had been doing the reviews at the particular time it was released some eight or so years ago, it would have received four-plus notes, for, in our opinion, it was, for the time, a really wonderful collection of Shawiana.

Artie had the newly acquired Buddy Rich on drums, Les Robinson playing lead alto, Georgie Auld and Tony Pastor on tenor, and a cohesive brass section with John Best and a number of other hornmen who may not have had any octave C's in their makeup but did have the feel for playing with each other that was so characteristic of the whole band.

Jerry Gray was doing most of the scoring. Artie was really interested in the band, and they were still in that stage where playing was a real kick. Certainly, they bent notes and alongside the power of a Herman brass section, the sides sound tame now, but it was a great band and this was, and still is, a fine album. (Victor album P-230.)

Pee Wee Hunt

♪ *Wahab Blues*
 ♪♪ *High Society*

Leave it to Capitol to have another one on deck in case the first clicks. It's terrible to contemplate, but *Wahab* with its wab-wab tromboning by Pee Wee and Lombardoish ending could get to be another *Twelfth Street Rag*. *Society*, which can swing almost by itself, is treated in orthodox Dixie fashion sans the intentional corn. (Capitol 15299.)

DANCE

Buzz Adlam

♪♪ *Carry Me Back to the Lone Prairie*
 ♪♪ *I'm a Sentimental Mood*

Adlam used to play and arrange for Phil Harris, Ozzie Nelson, and Horace Heidt and since has moved up to the status of a musical director for ABC and a conductor-arranger for MGM records.

These are acceptable if not startling

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- ♪ Tedious

orchestra dance sides, and it must be admitted readily that Buzz does know how to make a relatively small studio orchestra (22 in this case) sound like many more men. (MGM 10323.)

Louis Prima

♪ *Mean to Me*
 ♪ *California Is Wonderful*

Louis sings most of both sides in his pseudo-Armstrong style and plays a few bars on trumpet in his pseudo-style of the same name. Particularly objectionable is the infantile and wretchedly unfunny band shout vocalizing behind the second vocal in *Mean*. (Victor 20-3229.)

Frankie Carle

♪ *Little Jack Frost, Get Lost*
 ♪ *I Couldn't Stay Away from You*

Carle's bright little dance band ambles fluidly through the cute *Frost* with a Marjorie Hughes vocal, and *Couldn't* which is sung by Gregg Lawrence. Frankie tinkles for a half chorus or eight bars at a crack, and it's all very pleasant. (Columbia 38354.)

Jimmy Dorsey

♪ *Angela Mia*
 ♪ *As Sundown*

Bob Carroll vocals the old Romany tear-jerker, *Angela*, with those classical overtones of his that sound much more appropriate on a tune of this nature than they sometimes do in front of one of JD's more popular ballad arrangements.

Dee Parker sings the rhythmic *Sundown* after an opening muted brass chorus that isn't bad. Jimmy plays a spot of alto here and there, but Jimmy isn't hungry anymore. This side, like the way, is poorly recorded. (MGM 10316.)

Tony Pastor

♪ *It's Like Taking Candy from a Baby*
 ♪ *The Chowder Social*

Rosemary of the Clooney Sisters sings the opener on *Baby* in her *sotto* style followed by Tony's tenor and his not-so-*sotto*-style vocaling. Practically everybody sings *Chowder*, the story of Local 903 of the National Brotherhood of Progressive Pops, Pans, and Boiler-makers' big ball. And it's just jazzy enough to attract the nickel-dropping tavern trade. (Columbia 38355.)

Ralph Font

♪ *My Confession*
 ♪ *Nightly Night*

Font plays a deft but society style of Latin Americana and either calls his rhythm section plus himself an "orchestra" or else the rest of the boys went for a short beer while this was waxed. It's all piano and rhythm. (MGM 10322.)

Jan Garber

♪ *Soft Shoe Shuffle*
 ♪ *My Dear*

Shuffle is a light, harmless original something on the order of the stuff that Larry Clinton used to play back in the late '30s. *Dear* is Garber's theme, and the saxes really lay it on with a trowel. (Capitol 15305.)

VOCAL

Sarah Vaughan

♪ *Interlude*
 ♪ *East of the Sun*

It's hard to tell just what is wrong with these sides at least in proportion to what you would expect from a Dizzy-Sarah session, but mostly it's the bad recording. On smooth and accurate surfaces, the ratings probably would be higher.

Sarah's voice sounds lifeless and devoid of the rich harmonics that are so much in evidence in her chest tones. The best thing on either side is Dizzy's (Modulate to Page 16)

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DIGGIN' DISCS

(Jumped from Page 15)

wonderful 16 bars on *Interlude* which, incidentally, is from his *Night in Tunisia* instrumental—or vice versa. (Lenox L-512.)

The Little Church Around the Corner

Bridal Chorus
Wedding March
O, Saviour Sweet
Chorale—The Will I Cherish
Paras Angelicus
The Palm
Agnus Dei
The King of Love My Shepherd Is
All Hail the Power of Jesus' Name
Ten Thousand Times Ten Thousand
Now the Day Is Over

Album rating—

The Little Church where actors and actresses traditionally are wed has a fine chorus, and Franklin Coates, the organist and choirmaster, is good at both, but it would be hard to prove either point from these sides. They apparently were cut inside the church, and the reproduction is shallow, flat, and generally unsatisfactory. Some of these are choir sides, some organ, and some solo. (Columbia album C-169.)

Peggy Lee

Hold Me
Then I'll Be Happy
The Alec Wilder-like woodwind backing in Peggy's *Hold* enhances her slow, moody interpretation of the old ballad which never deserved treatment as good as this. The Barbour band gets a good beat going for the rhythmic *Happy* which has some typical Ray Linn trumpet between singing even though the guitar-sax followup figures get a little jumbled and repetitious. (Capitol 15298.)

Kathryn Grayson

Love Is Where You Find It
Why Didn't He Kiss Me?
Miss Grayson's musically soprano is well adapted to these showy tunes from the *Kissing Bandit* pix. Her obligation on *Love* is lovely. (MGM 30133.)

Page Cavanaugh Trio

I Want a Little Girl
Gee, But It's Good to Be
The trio's beardless vocal takes up most of *Girl* though there is a little of Page's piano and some brief guitar. The leader sings *Gee* all by himself with the same whisper style the trio uses. Commercial sides but nothing you'd add to the collection. (Victor 20-3016.)

Connie Haines

Stormy Weather
My Man
The pert Miss Haines throws the full weight of her push-pash style into both *Weather* and *Man*, and the selection of the tunes was as apt as the Ray Bloch backing. (Signature 15235.)

Lesly Grey

I've Got a Right to Sing the Blues
My Ideal
Miss Grey, who is a sort of female Russ Columbo, sings *Blues* in her throaty style to the accompaniment of an echo-chambered small band that is more effective on this than the flip, *Ideal* is slower and more of a lament than it was intended to be. (Bullet 1052.)

Butch Stone

My Feet's Too Big
Esquette
I love that Butch. He was even funnier to the guys in Les Brown's band than he was to Joe Public, which is saying a lot. *Big* is the old comedy routine, and *Esquette* is Butch explaining in Brooklynesse the fine points of social behavior. Neither is a gasser, but it ain't Butch's fault. (Capitol 15301.)

Dinah Shore

Say It Every Day
Far Away Places
Day is a steal from *Wrap Your Troubles in Dreams*, and *Places* is a schmaltz-laden tune. Dinah sings prettily, but both tunes are further schmaltzed up by the piano duo accompaniment. (Columbia 38356.)

Dorothy Shay

Coming 'Round the Mountain
Joan of Arkansas
Pure as the Driven Snow
Why Don't Someone Marry Mary Anne?
No Ring on Her Finger
Since Mother Was a Girl
Love Isn't Born
Grandpa's Gettin' Younger Every Day
The Old Apple Tree

Album rating—

With this, her third Columbia album, Miss Shay is getting to be as prolific a property as Crosby—or maybe even Frankie Carle. These eight sides are no different in motif from her second album which, in turn, was about the same as the first.

So if Miss Shay and her deadpan delivery knocks you out, here is more of the same. She does get in some funny lines in originals like *Driven Snow*. *Joan* is a yak just from the title, but you have to love Park Avenue Hillbillie pretty avidly to add these to your collection. (Columbia album C-171.)

Derry Falligant

I'll Remember April
As You Desire Me
Falligant can be a very good singer as in his self-accompanied (on guitar) troubadouring on *April* where he sings it ad lib to start, *atempo* later on. When he starts hamming it up with breathless passion in *Desire*, his style suffers along with his voice. (MGM 10308.)

Billy Eckstine

Blue Moon
Fools Rush In
Billy sings *Moon* beautifully with a fine studio band (Hugo Winterhalter's) score behind him which sets his ballad style off in a manner that small band jazzmen never have approached. *Fools* is almost as effective. You don't realize what a really great ballad style he has until you hear those woodwinds and horns behind him. (MGM 10311.)

Johnnie Johnston

It's Whatcha Do with Whatcha Got
When You and I Were Seventeen
If Johnnie had any kind of beat at all, *Whatcha* would have been a better than average side. The Sonny Burke band gets real cozy behind him with a rhythmic score, but he sings in the cracks anyhow. *Seventeen*—Stalin should have to listen to such a tune. (MGM 10313.)

Buddy Clark

Brush Those Tears from Your Eyes
One Sunday Afternoon
Buddy and a couple of hundred Modernaires and Skylarks try to cover up for no musicians, but all the singers in the Columbia studios can't make up for the absence of Petrillo's boys. A *cappella* pop records are nowhere. Unquote. (Columbia 38364.)

Frank Sinatra

If I Steal a Kiss
Senorita
We don't get with this *Kiss* tune which is getting the double whammy buildup. It has awkward intervals that don't appear to jell with Sinatra any better than the others who have recorded it. *Senorita* is slightly better, but none of these Heyman-Brown tunes rings any bells in this corner so far. (Columbia 38334.)

Gordon MacRae

Ramona
Do You Ever Think of Me?
MacRae sings both sides capably, particularly *Think* which opens in half meter, then doubles it to the correct time as a rhythm chorus. *Ramona* retains its three-four identity, and both scores, the former by Carlyle Hall, are well done. (Capitol 15304.)

Joe Turner

So Many Women Blues
Messin' Around
Blues shouter Turner wrote the first of these two blues tunes, but his awkward placement of words, out of phase with the meter, stand out like sore spots. *Messin'* is at a slower tempo, and both sides have a spot of tenor. (MGM 10321.)

King Cole Trio

For Sentimental Reasons
I Can't See for Lookin'
Capitol continues its policy of coupling former big money makers with a couple of Cole's that made them particularly prosperous. *Reasons* is one of the King's especially noteworthy ballad sides while *Lookin'*, of course, is in the novelty vein. (Capitol 15311.)

Shore's Shootin'



Hollywood—This isn't standard attire for Dinah Shore's at-homes at her Encino, Calif., ranch, but the photog thought it would be a good plug for Dinah's current hit record, *Buttons and Bows*. Cactus, which bothered *Bows* gal's toes, might do lots more damage to Dinah. Vamoosing back to the "linen that shows" stage gets our vote, too.

Four Chicks and Chuck

My Little Grass Shack
My Best Girl
Almost anyone is likely to turn up as house band leader on an MGM vocal side. This time it's the perennial string bass division winner of some seasons ago, Bobby Haggart, who has been doing very well in the studios, thank you, though he's seldom heard about in the trade press any more.
The Chicks are a five-way vocal group formerly with the Kate Smith show, and they give both the oldies, *Shack* and *Girl*, a sprightly presentation in front of Haggart's big band. (MGM 10319.)

Clark Dennis

Tenderly
I'm So Lonesome
Tenor Dennis, who has been kicking around for more years than most of us, sings *Tenderly* in his legit musically style and just to show that that famed range of his still exists, winds it up on a high Bb. *Lonesome* is a mushy tune, and Dennis is not the type for cozy, intimate rendition.
The Walter Gross trio accompanies, and there is just enough of his precise, diamond-bright pianoing in *Tenderly* to whet the appetite. (Capitol 15307.)

The Ravens

Silent Night
White Christmas
Two Christmas time traditionals, with *Silent* getting fairly straight barber shop treatment after Jimmy Ricks' basso profundo partial recitation of *The Night Before Christmas*. The boys cut too many diodes on *White*, however, with everything up to and including a shuffle rhythm chorus, and the whole thing winds up being too cute. Fidelity, balance, and general recording: poor. (National 9062.)

Bob Atcher

Barbary Allen (1 and 2)
De Ladies' Man
Methodist Pie
Devilish Mary
Young Rogers the Miller
Old Smoky
The Hunters of Kentucky
Album rating—
Folk song interpreter Bob Atcher got his style straight from Grandpa Atcher, sang it as a cowboy in North Dakota, and finally as it comes to all men, on staff at a radio studio—WBMM in Chicago. Atcher accompanies himself on guitar and manages those five-beat measures as if it were the simplest thing in the world. (Columbia album H-6.)

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

D. C. Opens New Ellington Nitery

Washington, D. C.—The capital has a new night club now, named after a home town boy who made good—Duke Ellington. The club was formerly a dance hall known as the Music hall which folded quietly a few months ago. Reports are that MCA has a large chunk of money in the place, as does the Duke himself.

Manager is Herb Sacks, who used to run the veldy swank Delmonico's. Club Duke Ellington opened October 22, with Ellington and his band in for 10 days. Opening night brought out a host of celebrities in the trade and on local newspapers and radio stations.

Gets Most Names

Club Kavakos seems to be gathering in most of the name attractions here this season, with successful dates by Dean Hudson, the Three Suns, Woody Herman, Tommy Reynolds, and Herbie Fields, among others, so far this fall and winter.

The King Cole trio took over the stand for three days December 27. Johnny Long will follow on January 3 for one week. George Hipp's band is the current attraction, with Bob Eberly headlining the show.

Lionel Hampton left the Howard theater on the 9th, and nothing of musical interest happens there until the 26th when Dinah Washington and the Ravens come in, backed by the George Hudson band. . . . Dolly Dawn was at the Cross Roads at last report. . . . Jody Miller, Miss Washington of 1948, now doing a disc jockey show called *Romance with Jody* over WWDC at 10 p.m. every weekday. . . . Kirby Walker at the Blue Mirror.

Good Wallerish Piano

Marion Black now has the piano spot at the Neptune room. . . . Don't miss the piano work of sometimes Wallerish-style Les Williams at the Old New Orleans. . . . Bob Callahan's piano and his excellent orchestra now holding forth in the Pall Mall room of the Raleigh hotel behind Nan Garcia's pert vocalizing. . . . Sparty Donato leading the house band at the Club Cairo.
At press time, the management of the well-situated Casablanca was dickering for a local Dixieland band. Could be that's the only way to get rid of the guys who populate the joint now and make life miserable for the current leader. Clint Hobbs.

—Thomas E. Lodge Jr.

Krupa's Classical Score Film Short Still In Works

Evanston, Ill.—Part of a recent Columbia film studios short made by the Gene Krupa orchestra will be incorporated into a full-length production, while the deal for another short—featuring the band's new classical scores—still is on the fire, Krupa said here.

Disk Jockey Jump, which appears in an all-Krupa short, *Thrills in Music*, is scheduled for transfer to *Make Believe Ballroom*, a movie now being filmed by Columbia.

Discuss Screening

Meanwhile, the band and Harry Foster, Columbia short subjects exec, still are discussing screening of three of George Williams' special classical arrangements.

Reportedly, Foster would like to make an educational film of them—using the Williams scores of *Firebird Suite*, *Pastelique*, and *Scheherazade*. Long one of Krupa's biggest boosters, Foster wants to do the filming next time the hand hits the coast. So far, though, nothing's signed.

During January, Krupa will do an eastern theater swing before moving in a New York hotel location.

Winds Up One-Niters

The band wound up an extended series of midwestern one-niters in early December with a sock date at Northwestern university's *Navy and Rose Bowl* ball. It drew nearly 2,000 students and followers.

Trumpeter Al Porcino, altoist Charlie Kennedy, and Emil (Tailgate) Mazanec, the band's new trombonist, scored heavily with solos despite the fact that a "mostly ballads" clause was attached to the booking.

—Bill Bennett

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HOLLYWOOD TELE-SCOPE

Bing Makes Video Debut On 'Playhouse' Program

By HAL HOLLY

Hollywood—The video show that rates the lead in this column will have been seen by many of you by the time this gets into print, but plenty of our readers will be interested to know that Bing Crosby was scheduled to make his television debut on NBC's TV Playhouse program of December 19.

The show, similar to the usual radio dramatization of *A Christmas Carol*, except for an interlude consisting of Bing singing *Silent Night* accompanied by the Robert Mitchell Boychoir with Buddy Cole (unseen) at the organ, was to reach the Hollywood video audience via KFI-TV a week following the New York telecast December 19.

Appearance of Interest

Crosby's first appearance on this entertainment medium was of more than passing interest for several reasons.

Until this occasion, Bing had been quite stand-offish to video; there even had been rumors that he definitely had decided never to appear on a television show.

It's interesting to note that he made his video debut almost simultaneously with his signing of a new, long-term contract with Paramount, where he drew his first major movie assignment in *The Big Broadcast of 1932*.

There is a lot of controversy over whether Bing's voice is as good as it once was, but few deny that he is the No. 1 figure in the amusement business.

Just Like Movies

As far as Bing and his assistants were concerned, the *Playhouse* stint was the same as making a movie sequence. The vocal portion was recorded here following one of Bing's regular radio sessions, with Buddy using the organ in an adjacent studio and Bing and the 12 lads in the choir listening via earphones.

A few days later they assembled at Paramount and did the visual portion to a playback. The whole job was done on standard 35 mm. film, wrapped up and flown east for interpolation in the *Playhouse* broadcast. This was kinescoped, and we were told, for the rebroadcast here and elsewhere.

Vine Street Teletopics

KTLA added interesting new musical show to its regular weekly schedule. Program features trio comprised of Al Hendrickson, guitar; Artie Shapiro, bass, and Paul Nero, violin—all top men on their instruments, and a different guest vocalist on each show. Leadoff singer was Jeri Sullivan, ghost singer for Virginia Mayo in *A Song Is Born*.

Betsy Mills, publicized as a "sweet and hot harpist," and a natural for video, is building quite a following via her weekly telecasts on KFI-TV.

Roc Hillman, who will be remembered by many as the guitarist with the "original" Jimmy Dorsey band, heads a four-piece combo which supplies the music for the new Don Otis show on KLAC-TV. Latest of the local platter chatters to break into video, Don sticks to live music on his tele stint, featur-

ing well-known guest singers, such as Martha Tilton, backed by the Hillman unit.

Alley Trio Feature On Coast TV Test

San Francisco—KPIX, television station of KSFO here, went on the air in December with a test pattern for the first public television broadcasts in this area. Station expects to be programming regularly some time in January.

In a preview before an RCA-Victor dealer meeting in November, KPIX broadcast the first televised music ever in San Francisco. Vernon Alley's trio was featured.

At press time, although KPIX's programming structure was not set, there was a possibility that Bili Baldwin would do a deejay show; Jack Ross, now appearing at the Fairmont, would have a slot, and possibly other music would be used.

Other TV stations, including KGO-TV, are rushing plans, but it is unlikely that any others will be on the air before March or April.

Two ET Complaints Against AFM Killed

New York—The national relations board has refused to issue complaints against the AFM on proceedings brought by two transcription firms which alleged the union's record ban was in violation of the Taft-Hartley act.

Formal notification was given AFM chief Petrillo and AFM counsel Milton Diamond by Charles T. Douds, director of the New York second district labor relations board which had been investigating complaints lodged by Standard and Lang-Worth transcription companies last May.

Weeks Comes Up With Twist On Giveaways

Boston—Ranny Weeks, former band leader turned disc jockey, has come up with a giveaway program over WCOP, probably one of the few involving platters and their spinners.

While a disc is being played, Weeks pops a question at a listener who must answer it before the end of the record in order to qualify for a cash prize.

TV, ASCAP To Try For New Pact

New York—Beginning this weekend, the television industry will operate sans ASCAP contract but, through March 1, may continue to play the society's compositions.

In the meantime, negotiations will be made between ASCAP and the industry for a new deal, with new rates, to take effect in March. Should one be reached and agreed upon, ASCAP will make the terms retroactive to January 1.

May Make No Charge

If no such agreement is reached by March 1, the society will make no charge for the music used in the interim.

Should no agreement be reached, although there is no present indication that such a situation actually will arise, the stations probably will have to resort to BMI music exclusively.

Possibly with this thought partially in mind, Murray Arnold, program director of WIP, Philadelphia, wrote an article in *Broadcasting*, radio trade magazine, in which he urged radio stations throughout the country to favor BMI music.

Arnold proposed a plan whereby, in the popular field, BMI tunes would be featured 30 per cent against ASCAP's 70 per cent for the next three months; then, for the following half year, 40 per cent ASCAP and 30 per cent BMI, and, after that, 50-50.

Can't Go On Like This

"I hold no special brief for BMI," writes the Philadelphian, "except that we ourselves own it, and we're not getting full value for our dollar."

He goes on to conclude that "all of this should have been done years ago. . . . Take up the plan. Follow it through, day by day, week in and week out. . . . Then, comes time for ASCAP confabs on new contracts, there'll be no 'Jeannie with the Light Brown Hair'ache."

Campus Gives Iowa City Music

Iowa City—Outside of Iowa City, with its several campus bands and outstanding musicians, it is a little difficult to find any music that is good and stays in one spot all the time, too.

The Danceland ballroom in Cedar Rapids goes strong three or four nights a week. The bands are mostly territorial and local outfits, with a few name attractions added now and then.

Out near Marion, the Armar ballroom seems to play the big names. It features the money bands almost entirely and just a sprinkling of local orks.

The only radio show in the area that has a pure jazz program is *Off the Record*, WMT, Cedar Rapids. It is a nightly feature, with Dean Landfear spinning platters from the collection of Les Zaches every Monday night.

It's possible to catch pretty fair jazz in a few of Ottumwa's scattered clubs—at least after hours.

—Drake Mabry

TELEVISION NEWS

Mellowed Jack Leonard Comes Into Own Over TV

New York—Enriched in his performing ability after being schooled for two years by Columbia pictures in Hollywood and showing a marked improvement in his vocal efforts as a result of several months on the eastern night club circuits, Jack Leonard came into his own when he made his television debut with Stan Shaw on WABD.

So well did the prewar rage of the bobby-soxers click that the producers immediately signed him to a regular deal to work on the Shaw show with promises of even better opportunities to display his talents over video soon.

TD Joins In

As a sendoff, his old boss, Tommy Dorsey, trombone and all, joined Jack on one of his early appearances with Stan, again endorsing the lad who helped put over so many hits like *Marie, Once in Awhile, Who?, All the Things You Are*, etc.

Jack works with Stan on some ad lib continuity and sings to the accompaniment of a trio.

Sarah Vaughan also clicked solidly with her first appearance on the Eddie Condon jazz series over WPIX. She previously had made her video debut on the Ed Sullivan program a few months ago.

Coming onto the Condon Monday night session she clicked so well both in appearance and her delivery of two songs, *I've Got a Crush on You* and *Don't Blame Me* (most guests on this

show only rate one number) that she was signed immediately to appear as a regular feature every week she's in town, which means at least six.

Ted Steele, another figure of long standing in the music world, snagged himself as pretty a television deal as one could ask.

Gets 10-Year Deal

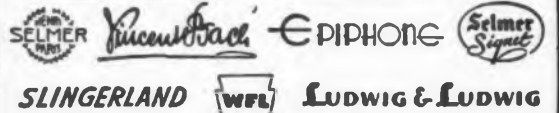
It probably will mean giving up any ideas he had for reorganizing his dance band, but since he's concerned with a ten-year deal with General Mills involving some \$1,500,000 for his one-man TV show, it just might be worth his while to put away his baton.

The series, which started a few weeks ago, runs Mondays over the Du Mont outlet five times a week in the late afternoon, with Ted at the organ and piano. Of course, as in all radio and video contracts, this is broken down into 13-week segments.

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Hollywood—Their press agent says the Dick Peterson band is the most televised in the country, and that's one plug you can believe. Band, noted for its "music of audible illusion," recently completed a series of 18 16 mm. video films for Martin Murray, and is now at work on more of same. Gathered in front of drums and vibes of Spike Jones alumnus Peterson are, left to right, Eddie Robertson, Peterson, Jack Olsen, Ralph Lorraine, Hall Daniels, and Charles MacIlrath. Group is currently at the Malibar in Westwood, Calif.

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LONDON LARGO

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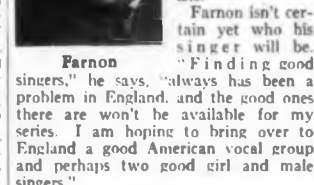
By DEREK BOULTON

London—Not since the days when Glenn Miller and his army air corps band were in this country have British radio audiences had a chance of hearing a first-class orchestra of more than 30 performers playing dance music. Starting April 3, 1949, the BBC has contracted Bob Farnon and his orchestra for a 45-minute weekly series.

Bob, who comes from the United States, was once arranger for the orchestras of Paul Whiteman and Andre Kostelanetz.

He will use a combination of 16 violins, four violas, two cellos, two basses, harp, guitar, drums, piano, three flutes, oboe, five saxes, French horn, four trumpets, four trombones, plus a vocal group and male and female vocalists.

Farnon isn't certain yet who his singer will be. "Finding good singers," he says, "always has been a problem in England, and the good ones there aren't available for my series. I am hoping to bring over to England a good American vocal group and perhaps two good girl and male singers."



To Aid Arrangements

Besides receiving a fairly good salary for the services of his musicians, BBC also will pay part of the cost of his arrangements. Farnon's recent work is known to American audiences by release of his recordings on the London label.

Further good news from BBC is that Vic Lewis and his orchestra will appear in a series to be beamed over the Third Programme wave length. This wave length, supposed to feature broadcasts only for the educated type of listener, never has aired dance music in the past, and Lewis, who is rated as Britain's Stan Kenton, says he will continue with his "progressive jazz" policy for his airings.

The series will be titled Third Division—Some Vulgar Fractions and is to be produced by Pat Dixon, who incidentally was responsible for the radio breaks that came the way of Ted Heath and the Squadronaires.

Allen in Hollywood

Stuart S. Allen, who penned this column previously, left London December 2 bound for Hollywood. Allen, who has been associated with 20th Century-Fox, is to become personal manager and publicity representative to film star Dana Andrews.

After a long absence from London's west end, Ambrose opened at the Nightingale in Berkeley square on December 15. The lineup of the new band had trumpets—Kenny Baker, Freddy Clayton, Ronnie Priest; trombones—Harry Roche, Jimmy Wilson; saxes—Harry Hayes, Johnny Dankworth, Ronnie Scott, Ken Graham, Al Boem; piano—Norman Stenfalt; bass—Joe Muddell; guitar—Pete Chilvers, and drums—Norman Burns.

Baker, Roche, Stenfalt, Scott, and Chilvers are all recent departures from the Ted Heath orchestra. Felix King, who had been resident maestro for two years at the Nightingale, moved over to the Orchard room, replacing Billy Munn's orchestra.

George Shearing, who came home November 1, left London on November 30 bound for New York where he now is appearing at the Clique club.

Gets Two Offers

Geraldo's Canadian-born vocalist-arranger-pianist Denny Vaughan recently

to leave out the note that appears in the bass fiddle part.

H.F. of Paterson, N. J., is interested in finding out if it is possible to obtain a copyright on a song if the same title has been copyrighted before. By all means, as long as the melody and lyrics are different.

Remember that in sustained chords, it is always best to keep the root or fifth of the chord on the bottom. (Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York City, 19. Enclose self-addressed envelope for personal reply.)

Anita, New Combo Open At Sudsville

Milwaukee—Jazz followers in Milwaukee will get plenty of what they like over the holidays. Following the King Cole trio at the Showboat is Anita O'Day with an entirely new group of boppers to back her up. Names of the group were unknown at press time.

Local bop quintet, featuring drummer Jerry King, still has the intermission stint at the Showboat.

Frankie Laine has come into the Stage Door lounge for 17 days. And at the Towne room, Page Cavanaugh's trio has come in for two weeks.

The Scat Johnson trio, with Frankie Rice, bass, and Buddy Rogers (ex-Hampton), piano, has returned to the Elbow room for an indefinite stay.

The Riverside theater will return to a live entertainment policy when it brings in Mel Torme for a week beginning January 20.

Shebblou Sides Due?

The remaining Shebblou trio sides soon may be released after much delay. Bob Carter, bass; Shelly Manne, drums, and Lou Stein, piano, cut an *Embraceable You* and *Stompin at the Savoy* for the Chord Recording Co two years ago in Milwaukee.

Al Stark, Wisconsin disc jockey, purchased the masters from Chord recently and has announced his plans for issuing recordings as soon as pressing facilities are obtained. Also included in the sale were some originals waxed by the Eddie Getz quintet.

—Shirley Klarner

New Booking Office Opened In Gotham

New York—The Madison Artist bureau, a new booking firm headed by Leo Gray, has started, with offices at 3 W. 29th street.

The new office concentrates on college dates. Madison clients include Ennc Madrigrera, Enoch Light, Les Elgart, Reggie Childs, and Jerry Jerome.

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By SY OLIVER and DICK JACOBS

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Ex. 1



We'll keep up our study of ear training each issue.

Now to answer questions. G.Y. of Honolulu, Hawaii, wants to know how to score ensemble for six brass and five saxes. There are many good ways, but here are a couple of the best.

Ex. 2



E.H. of Brooklyn wants to know how to voice two trumpets and three saxes. Here are some examples of suitable voicings for that combo.

Ex. 3



M.B. of Joliet, Ill., wants to know what note to leave out when voicing a diminished seventh chord for three instruments. We've found that it's best

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