

Kenton Quits Music Business

Los Angeles—Stan Kenton, the pianist who created "progressive jazz," wired all members of his band, at press time, that he had quit the music business. Rumors in trade circles and reports over the radio and in daily newspapers claimed that Kenton would begin the study of medicine at some school, located probably on the west coast.

Last month he disbanded his band in New York City, saying he would stump the country, after a short vacation, in an effort to establish "halls of jazz" for such bands as his, Herman's, Gillespie's, Ellington's, etc.

Virginia Wicks, Kenton's press agent in NYC, said Stan definitely had quit the music business to study medicine.

Reports from New York also said there was the possibility that the Kenton group would remain intact under the leadership of someone like Pete Rugolo, Kenton's arranger before the band recently was disbanded.

Hot Lips Page Forms New 6-Piece Combo

New York—Hot Lips Page has formed a new group consisting of himself, trumpet, mellophone, and French horn; Vinnie B. Bey, alto; Buddie Tate, tenor; Big Chief, trombone; Walter Page, bass, and Mike Silva, drums.

Page reported he has dates to record with Columbia records plus a television show pending this year, to be called *Hot Lips' Barber Shop*.

Europe Violently Fer Or Agin Stan's Music

Hochst, Germany—Stan Kenton probably doesn't know it, but he is the cause and center of what is probably the most impassioned controversy over popular music to hit Europe. All disc jocks with shows on the American Forces Network—some 15 of them—have been playing Kenton platters in amounts ranging from a little to a lot.

In direct proportion to these amounts, occupation personnel and Europeans have been mailing in opinions of Kenton's product—invariably either violently pro or con and divided about equally.

One of the most surprising things about the Kenton fan mail is that among the writers there are no moderates. And no one seems to think it possible that Kenton-music might be a fad. They all consider themselves either slated for lifetimes of atonal bliss, or doomed to eternal dissonant hell.

The Kenton fans are all fanatic in their praise and seem to consider him the most important musical development since the diatonic scale.

Comments from the Kenton-haters, equally rabid, vary from simple statements that his music "stinks" (in red capitals) to long dissertations outlining exactly why his music, er . . . er, stinks.

One letter, from an English listener, is an excellent example of this latter category: "To label the din produced by Stan Kenton 'progressive jazz' is to misuse egregiously the word progressive and to take the name of jazz in vain.

"If playing flat simultaneously in five different keys, if holding a tempo resembling that produced by a monkey operating a typewriter, if presenting the amplified cries of an oyster in childbirth as vocal offerings, if producing ear-bursting blats at the least expected times, if collecting a large group of presumably accomplished musicians only to set them to work doing sound effects for a paranoiac's nightmare, if all these things add up to anything even remotely deserving the title 'progressive jazz,' then I'm a Carpathian mountain goat—which I can prove I'm not."

All-Star Pettiford Group Replaces Rich

New York—As a replacement for Buddy Rich and his orchestra, who moved to the Adams theater, Newark, the Clique club built an all-star band around Oscar Pettiford.

With the former Ellingtonian on bass, the band has Miles Davis, who left *Jazz at the Philharmonic* to join the new combo, and Fats Navarro, trumpets; Kai Winding, trombone; Lucky Thompson, tenor; Milt Jackson, vibes; Bud Powell, piano; Buddy DeFranco, clarinet, and Kenny Clarke drums.

Well, All Reed!

New York—All three made big reputations as great clarinetists, but in the Local 802 union book Benny Goodman, Woody Herman, and Artie Shaw are listed as saxophonists. So is Barney Bigard. But Jimmy Hamilton, Hank D'Amico, Abe Most, and Johnny Minco all rate listings as clarinetists.

Mrs. Gershwin Dies

New York—Mrs. Rose Gershwin, 71, mother of Ira and the late George Gershwin, died in her Central Park West home December 16. Mrs. Gershwin was active in philanthropies and sponsored the annual George Gershwin scholarship for musical composition.

None Shows

When the bus shoved off, none of Rich's band showed, only the leader being on hand. Anticipating such action, he'd recruited Count Basie and Oscar Pettiford to work with him as a trio.

It was then he made the statement that he'd not rehire any of the band.

Rich's dissatisfaction grew out of the bop influence of the "element," which, he said, predominated over anything else the leader wanted to play.

"It's not that I dislike bop," Rich



DOWNBEAT

VOL. 16—NO. 1

CHICAGO, JANUARY 14, 1949
(Copyright, 1949, Down Beat Publishing Co.)

Leaders Meet For Once-A-Week Frolic In N.O. Jazz



New Orleans—A Sunday treat for the Crescent City is the all-star Dixieland band which livens the Sabbath at the Parisian room. All of the musicians lead their own bands elsewhere during the week. In the foreground is bugler Sam DeKemel. Backing him up are,

left to right, Roy Zimmerman, piano; Chink Martin, bass; Frank Frederico, guitar; Monk Hazel, drums and mellophone; Irving Fazola, clarinet; Sharkey Bonano, trumpet, and Julian Laine, trombone. Story of CBS turning down national broadcast is on page 3.

Buddy Gives Boot To His Boppers

New York—Paving the way with a series of minor flareups, Buddy Rich finally cleaned house and put his entire band on notice for the last two weeks of its stand at the Clique club. Explaining that a certain element was taking the style of the Rich music into

its own hands, he gave all personnel notice, with the intention of rehiring those "not of the element," to open at the Adams theater, Newark, his next date.

However, he changed his mind on this and at last reports, had no intentions of rehiring any of the men. His change of heart came about when, during the two-week notice period, the band was slated to entertain the patients at the Marine hospital on Staten island.

was quick to explain. "I like it as well as does any other musician, but there are lots of other things I want to play. These fellows want to play bop and nothing else. In fact, I doubt if they can play anything else.

"Let's make it clear that I'm not going commercial, however," he continued. "Everything that isn't bop isn't necessarily corny, despite what some of these guys would have you believe.

"There's plenty of good music in other forms of jazz and in ballads, too, if treated right. I don't want one known as a commercial band but an all-around good one that can play anything."

Buddy first tried to steer his band clear of exclusive bop, a tendency during its recent run at the Avalon ballroom. Benny Goodman dropped in to hear the revised Rich crew one night and is said to have had a heart-to-heart talk with Buddy.

It is understood Benny gave Buddy

a verbal spanking with something like, "What's the matter with you, Buddy? You're letting those fellows run your band. Instead of their playing for you, you're playing for them."

Buddy laid down the law, and it worked for a while. Opening night at the Clique club the band played very little bop. A few nights later, however, it was back with bop more prevalent and following that, went completely bop. That's when Buddy flipped.

'Can't Get Bookings'

Milt Ebbins, Rich's personal manager, basically interested in the financial status of the orchestra, explained the situation with, "Buddy was forced to make this move due to pressure by the booking agency, which had informed him that it's impossible to get consecutive bookings if the music didn't have some commercial dance appeal.

"When informed of this," Milt continued, "the musicians confronted Buddy with, 'we won't play that junk,' so Buddy cleaned house and is getting himself some fellows who will."

Buddy added, "Bop's okay. I play a lot of bop numbers myself when I'm up there on the stand, but not exclusively. If we want to stay in the business, we need bookings, and we want to stay in the business."

Before the shakeup occurred, several of the men in the Rich band had filed charges with Local 802 AFM, claiming that they were being paid under scale. A union checkup revealed that the band was working six instead of the five hours filed with it and so ordered the Rich management to pay up the difference.

Rich's dissatisfaction with the performance of the "element," however, predated this incident by several weeks.

Village Grove To Be Converted For Bop

New York—Elaine Sherwood, who doubles as a publicist in the Virginia Wicks office, has taken over management of the Village Grove and plans immediately to convert it to a bop spot.

She'll open the new policy Friday night (14) probably changing the name of the club, which is on the site of the old Cellar, Sheridan square landmark. Her first musical feature will be Jack McGarvey, a bop violinist, with a trio. New show also will feature the Rainbeaux, a vocal quintet.

Musicians To Get Stage Show Break

New York—As the Circle theater resumed stage shows in Indianapolis, talk in booking circles here became enthusiastic about the general trend of houses in that direction.

Move is attributed to lack of heavy production in Hollywood and the need for more entertainment, coupled with the AFM's relenting in its tough price policy for use of bands.

The Shine circuit and houses in Boston and Elizabeth, N. J., have resumed stage shows with bands figuring in the lineup of coming talent, and the Philadelphia Earle and Pittsburgh Stanley are expected to return to a name band stage policy now that the union has eased its demands.

Krupa Takes Rest; Will Re-Form Band

New York—Gene Krupa returned to his Westchester home here for a vacation of approximately one month following an extended tour of one-niters.

He had no future plans, other than reorganizing when he felt completely rested. He told his sidemen, he'll reorganize and recall as many of the 1948 band as are available.

New Osborne Bagg

New York—Don Ludwig replaced Bob Carter on bass with the Mary Osborne trio.

Charlie Ventura On The Cover

Charlie Ventura, whose smooth combo captured the crown in the 1948 *Down Beat* band poll that had been held for three straight years by Nat (King) Cole, is the cover subject for this issue. Following their engagement at the Royal Roost on Broadway, the Ventura group begins a theater tour on January 19, after which it will return to the Blue Note in Chicago. (Photo by Shorrock Leonard.)

More Bows; Line Forms To Right



New York—Always wondered why those floppy bop ties, but with a girl like Peggy Maley around to adjust them, who looks for reasons? Very adequate blonde, at work on friend Buddy Rich's neckpiece, is impatiently watched by disc jockey Freddie Robbins. Rich and Robbins were working at the new Clique club.

Herd, With Burns' Arrangements, Builds Empire



Hollywood—Photos taken when the Woody Herman band was at the new Empire room here recently, show personal manager Carlos Gastel and his boy Woodrow. Panoramic



wall decoration is probably what Gastel wraps up in red ribbon, figuratively speaking, for his clients. Second picture has altoist Stan Getz, arranger-pianist Ralph Burns, and Woody



again, with an expression of quizzical authority helping the problem. The almost Crosby-casual Herman again, in last picture, with band singer Mary Ann McCall.

BETWEEN JAZZ, FORMAL TRADITION

Burns' Work Seems Nearing A Fusion

-By MICHAEL LEVIN

New York—By and large, being a music critic is a rotten racket. Through years of association, you find most of your idols have feet of clay and because of constant listening, much music that formerly excited you, becomes merely pleasant humdrum. Many readers have written following the original series of pieces on the Joe Mooney quartet to ask if we've changed our mind. No. The fact that the Mooney quartet has not been a dazzling commercial success can be laid at the door, we feel, of bad management and poor recording policy by Decca, rather than any lack of the Mooney-ness.

This quartet, coming as it did right after the war's horrible displays of out-of-tune, sloppy musicianship was a gem of chamber music craftsmanship. We still like it.

Why Lambast Stan?

Others have asked why the constant pasting of Stan Kenton for being verbose, too ornate, pretentious, and lacking in the subtleties of dynamic control. Those questions Stan himself replied to by and large last winter when he gave the *Beat* a question and answer interview that for fairness and honesty yet has to be equaled by any leader.

Belle Gale Opens

New York—Belle Gale, pianist formerly at the Weylin bar, opened at the New York Vanderbilt hotel.

'Malvin Did It,' Mac Maintains



New York—Just to clear up the record (wotta pun!) Ray McKinley points a clarifying finger at Artie Malvin, who did the vocal on Mac's platter of *All the Way from San Jose*. Many of the first releases of the disc credited Ray with the singing. Artie, now a single with three shots a week over Mutual, and Ray were overseas together with the Glenn Miller AAF band.

permanent and artistically worthy has to be sought by a seriously creative musician.

It seems to us that jazz when it came north some years ago and collided with formalized European classical music, staggered a little, wandered into wild tangents of symphonic jazz, ballad dance music, overarranged big band swing, and many other variations.

However, neither Ellington nor a later Kenton concerned himself with a system of simplicity that it seems to us is basic to any enduring art. They made strides, they made contributions, but the end result still was not well-enough founded to be called a synthesis between modern classical formalism and the jazz tradition.

Must Have Synthesis

It seems important that this synthesis take place, and it also seems that bop is a step in this direction. Jazz as a mere improvisatory vehicle seems to have outlived the culture-time which made it possible as a raw entity. The time and circumstances no longer permit such a form of jazz to exist.

The hope of American music and the hope of jazz is that all the emotional drives, rhythmic subtleties, section conception, and solo utilizations which have high lighted the really good jazz be turned into the common stream of formalized music to augment rather than to be swallowed, to enhance rather than merely to enrich American composition as a whole.

To repeat again, bands such as Ellington's and Kenton's have made steps in this direction with their recreation of the sounds of modern formal music, but they still lack its discipline and structure.

In other words, what we want to hear is a Hindemith *Kammermusik* played by crack jazzmen with a feeling for the structure and yet the ability to interpose their own ad lib ideas in the same spirit as the music. That would be a music of a glory the world has not seen for some time—certainly hasn't been attempting since the days of a Mozart idly improvising in a drawing room.

Good Example

Examples? We offer with the fullest enthusiasm and the greatest sincerity Columbia records' issue of Woody Herman's *Summer Sequence* and *Lady McGowan's Dream*, both originals by Ralph Burns, in an album and coupled on LP with *Everywhere* and *Back Talk*.

In our opinion, this album is the first concrete move in American music toward a fusion of the jazz and formal traditions. It is very fine writing, of which Burns justly can take great pride. The music isn't perfect; there are clichés, breaks, awkwardnesses, but by and large it stands head and shoulders over anything attempted in this vein.

Certainly it is vastly superior to the puerilities such persons as Roy Harris, Howard Hanson, and Morton Gould

turn out in the name of "American music."

There is no sense in my going through the complete score. Listen carefully to Burns' percussive use of brass, his ability to make simple melodic lines build to logical climaxes, his sensitive conception of the use of particular solo tones at the proper time, and his complete taste and restraint at all times.

Notice that unlike the Kenton records, there is a sense of lineal development at all times and a complete dynamic control expressed in the music. *Riffs* are used to give power and impact to the piece and contrast with the delicacy which often follows. Harris, Phillips, Rubinwich, Woody himself, and the marvelous brass section of the Herman Herd all contribute toward a sense of musical compactness and integration.

This is not the final word in this stream, or is it the best thing Ralph Burns ever will write. But in its use of Afro-Cuban, bop, swing, even older Dixieland feelings, it covers fully the body of tradition which is jazz.

A Hope

By using formalism with dignity and yet preserving emotional warmth and permitting a continuous jazz feeling to run throughout the work, Burns has accomplished something for great hope in this country's music.

We intend to do some stumping for brother Burns and his *Sequence*. For whether it endures or not, it seems to be in the right direction.

Or would you prefer to listen to John Alden Carpenter's *Skyscrapers* or Leroy Anderson's *Fiddle Fiddle*?

Ban Ends As ETs Sign Up

New York—The books on the recording ban were closed as an agreement between the leading transcription companies and the AFM was signed here.

The terms of the new contract are virtually the same as the recording pact, with a few minor changes to fit the requirements of the transcription industry.

Payments to the union fund, over which Samuel R. Rosenbaum serves as trustee, are 3 per cent of gross revenues from electrical transcriptions and spot announcements utilizing the services of instrumental musicians. This is the same rate charged in the contracts with the federation that expired a year ago.

Rosenbaum signed along with representatives of Capitol records, Empire broadcasting, Lang-Worth Feature Programs, Muzak, National Broadcasting company, WOR Program Service, World Features of America, and Towers of London.

Long Back On Road With Revamped Band

New York—Following a brief Christmas vacation, Johnny Long returned to the road with a revamped band.

The new lineup has saxes—Tino Barzic, Ray Brandhoff, Chick Rana, Jimmy James, and Angelo Trevato; trombones—Gilbert Stancourt, and Joseph Belk; trumpets—Anthony Cantalupo, James Scoler, and Richard Perry; drums—Eugene Callahan; bass—Clyde Newcomb; piano—Junie Mays, and vocals—Janet Brace and the Beachcombers.

Fontane Sisters Run The Gamut



New York—Fontane Sisters reportedly tailor both their looks and vocals to every taste, which may explain why Geri, left, is a redhead; Margie, center, a blonde, and Bea, to the right a brunette. Three are on the Perry Como Monday, Wednesday, and Friday NBC airshow.

Chicago, January 14, 1949
BO
In
New
moan
anyth
somet
somet
at the
time
Benny
produc
and al
musica
Disca
we'd li
like to
a pair
on his
of the
Open
arrange
duced
first ca
ago, ov
Don't
present
It we
contin
Greco,
and ter
in with
and ap
ny, fro
St. Lou
There
to pick
becke."
coming
top row
Ment
Ory, M
Teddy
ter, Da
was ma
ments p
plause
familiar
As Co
flavor
such al
and Ha
ture of
drop.
The t
featur
introduc
spot, at
of And
exit after
spot hit
As the
Sing, Si
was pick
remaini
the num
to date
There's
W

BG Takes Stage Shows In Hand; Pulls A Switch

New York—A couple of months ago Benny Goodman was bemoaning the fact that the presentation houses had never done anything worthwhile in presenting bands. "Somebody oughta do something about it," mumbled the old king, and, lo and behold, somebody did. Benny did. Opening at the Paramount theater for the first time since reorganizing a big band, Benny brought in a show that had production, script, lighting effects, and all that goes with well-rounded musical entertainment.

Discarding the standard, "And now we'd like you to meet," or "We'd next like to present," Benny's show has but a pair of act introductions and brings on his soloists and numbers all as part of the regular continuity.

Opens with 'Bugle'

Opening with the old standard BG arrangement of *Bugle Call Rag*, introduced by a few words about how he first came in with a big band ten years ago, over a faint piano mood music of *Don't Be That Way*, the Goodman presentation got under way.

It went along from there, with novel continuity by Benny, pianist Buddy Greco, who worked at a piano mike, and tenor man Wardell Gray, during and in between numbers. It traced jazz, with appropriate commentary by Benny, from New Orleans to Memphis to St. Louis to Chicago to New York.

There was "a stopover in Davenport to pick up a kid named Bix Beiderbecke," with a silhouetted trumpeter coming on for a few bars up in the top row.

Mention of jazz greats, such as Kid Ory, Muggsy Spanier, Bunny Berigan, Teddy Wilson, Count Basie, Fats Waller, Dave Tough, Gene Krupa, etc., was made with the respective instruments playing background breaks. Applause greeted the mention of each familiar name.

'30s Come On

As Goodman jazz marched along, the flavor of the mid-'30s was revived with such alumni as Wilson, Krupa, James, and Hampton mentioned as a huge picture of each was flashed on the backdrop.

The trio was revived and the sextet featured. Terry Swope received no introduction but came on, hit by a pin spot, at the appropriate time for a vocal of *And the Angels Sing*, making her exit after the vocal, in the dark, as the spot hit the brass.

As the band built up a climax in *Sing, Sing, Sing*, a proficient jitterbug team was picked up center stage by the spot, remaining on almost until the finish of the number. Buddy brought Benny up to date with some amusing patter to *There's Been Some Changes Made*, to

introduce the king to bop.

Greco's having the same initials as Benny gave the writers a chance for some good by-play on the drum head display.

Adds Vibes

For the stage show Benny adds vibes to his band to preserve the Hampton spirit.

Benny had Sherman Marks whip up the entire production after spending some time at the Sherman hotel in Chicago catching the Skitch Henderson routine on Gershwin.

It required plenty of rehearsal but pays off in applause and satisfaction when presented and inevitably will result in better theater bookings and patronage for Benny. It should result in many other name bands adopting the same formula.

Injured In Crash

New York—Dinah Washington, her husband Bobby Grayson, and band leader Joe Thomas were injured, but none seriously, in an auto accident near Meridian, Miss.

DJs, Diz' Humor (?), Plus Other Mess Mar Concert

New York—The following interesting events took place at Dizzy Gillespie's 105-minute Christmas night concert in Carnegie hall:

• Sabu Martinez, billed as a conga drummer, walked on stage with a set of bongos, had to borrow a chair from a spectator seated on stage, and promptly broke one of the drums in his first 30 seconds of playing.

• Disc jockey Symphony Sid, co-sponsor of the event with fellow wax horseman Leonard Feather, got in three separate plugs for one of his sponsors, Music Hall Credit Jewelers.

• Dizzy introduced a friend, creator of "those mad bop ties the band is wearing," announced free ties would be given away. They were at the program's end, making a slight shambles out of the formal conclusion.

• During guest Sarah Vaughan's spot, a small emissary brought in the music for tenor man Budd Johnson's part.

• A group of Brooklyn bopists, seated in a box, were just as drunkenly loud as their 1938 forebearers, managed to clap the wrong beats just as effusively.

• Local platter pilotician Feather made 28 hurried journeys on and off-stage, dead-heated Gillespie several times at the mike, went through a most splendid introduction of Symphony Sid (who was to introduce a group of

poll winners) only to have winner Tadd Dameron walk on instead of Sid.

• Some agent should have received 10 per cent for the behatted and coat-carrying crew which constantly circulated back of the band on stage. The entire scene looked a little like Forty Thieves in Search of Ali Baba.

The above items are not presented merely facetiously. Both Feather and Sid Torin have complained vigorously about the slap-dash manner in which some jazz concerts here have been staged. It seems they should have applied some of their own critical experience to what was too often a rhythmic clambake.

More Extraneous Matter

Outside of such other frivolities as the last part of the Ventura group's numbers being spent with Feather and the Carnegie hall representative pointing to wrist watches and apparently arguing vociferously, the major presentation defect was the band's seating.

The Ellington concert here proved conclusively that a jazz band to be heard satisfactorily in Carnegie hall must be tiered. Nobody bothered to do this with Gillespie, the result was once more the old familiar hash. Reeds were lost in brass clamor, rhythm sounded tubby and colorless.

Musically the highlights of the 21 numbers were Charlie Parker's short

stint with the poll-winning all-star combo, *Manteca* with Martinez and Joe Harris added on timbales for a rocking Latin rhythm section, John Lewis' well-conceived *Period Suite*, Tadd Dameron's serious wrestle with changing emotional patterns in *Souphony*, Sarah Vaughan's *Lover Man* and the well-balanced sound maintained by the Ventura combo.

Altman Ernie Henry and tenorist Johnson were the standout soloists of the Gillespie crew, with baritone Cecil Payne's bad tone negating many of the things he did get off.

Eckstine Imitator

Vocalist Johnny Hartman is proof again of the fact that Billy Eckstine should be the biggest male singer in the country commercially. Heaven knows enough singers try to sound like him.

Drummer Teddy Stewart, like Ellington's Sonny Greer, should stand as ample warnings to all followers: you must muffle a bass drum in Carnegie, lest it sound like an unleashed tuba section.

Comedy touches were supplied by Joe Carroll's clever vobopping on *Oopapada* including some fine takeoffs on Bing, *Holidays for Springs*, *The Whistler*, Illinois Jacquet's squallings, and Ella Fitzgerald. The bop format, by the way, of a necessary formal coda return to the original phrase often can be a dramatic letdown, certainly was here.

Dizzy continued his attempts to be the only clown who actually plays an instrument. Sometimes the touches were successful: in *Spoon*, the trams upped and downed without playing to a laugh from the crowd, while the interpolation of *Sabre Dance* in the frenetic *Manteca* was aptly funny and a satirical commentary at the same time.

Too often, however, Diz's hip shufflings, leg tremors, and hand gestures merely transgress and are vulgar rather than amusing. He has much to learn about timing and taste if he wishes to be a comic.

His playing was better than it often has been at these concerts with fuller tone and less pressing for ideas. Parker, however, with his genuine musical ebullience of ideas and apparent effortlessness in getting them out, set him off with ease.

Good Blend

The band itself blended better and sounded more organized than it has in the past. It still, however, would be nice to have the reeds completely in tune and the brass reading together, as well as a little more attention to playing softly once in a while.

This could have been a much better concert with a little more attention to detail by Gillespie and producers Feather and Torin. The virtual sellout crowd on a brutally cold night proves once again that despite the bopists' failings, they are offering a feeling of something different and vital which attracts the younger crowd. Knowing this, they should take care to make something out of the opportunity given them.

CBS Turns Down N.O. Jazz Concerts

New Orleans—CBS officials in New York turned thumbs down on the plans of affiliate station WWL to produce a coast-to-coast jazz show in conjunction with the weekly Dixieland jamboree put on by Joe Gemelli and Tony Almerico at their French Quarter spot, the Parisian room.

Failure of the nationwide broadcast to materialize might prove to be as great a disappointment to the nation's jazz lovers as it did to the boys in the band, for local and transient critics who have heard the Parisian room's All-Star Dixieland Jazz band claim that they are laying down the greatest Dixieland music in the country today.

Shark, Faz Inspired

The one-two punch behind these raves is the inspired playing of trumpeter Sharkey Bonano and clarinetist Irving Fazola. The Shark, a short, balding left-hander, really has found himself after spending the last several years in relative obscurity jobbing

around town.

Although a boyhood friend of Louis Armstrong in the old Storyville days, he seems to follow more faithfully the trumpet style of Bunk Johnson, who often defined his style of playing by saying "when Louis goes up on his horn, I come down."

Faz, of course, needs no introduction and to say that these last couple years he has spent at home away from the big time has added something to his playing is quite an understatement. Rounding out the big three is trombonist Julian Laine, who, along with George Brunis and Santo Pecora, ranks as one of the greatest white trombonists to come out of New Orleans.

Rhythm Drives

The rhythm section takes a back seat to none in laying down a solid, driving beat. Chink Martin alternates between tuba and string bass, Monk Hazel beats the drums, Frank Frederico plunks the guitar. Roy Zimmerman is on piano. Monk joins the three hornmen with an occasional mellophone solo.

Something unique is injected by the inimitable "Buglin Sam" DeKemel, who joins the boys in some numbers on a battered old army bugle. Sam partially makes up for his horn's lack of valves with some powerful lipwork. He sings, too, in a strict Armstrong vein.

Toots in Waffle Wagon

Sam learned bugling in the army during World War I, and he perfected his technique on his waffle wagon in the streets of New Orleans. He spent 11 years with a vaudeville troupe and passed up an offer from Bing Crosby to join his Kraft *Music Hall* show back around 1936.

It's too bad CBS turned a cold shoulder because they have the only two-way wire from here to New York. Considering the success of Mutual's *This Is Jazz* show out of New York some time ago before clashing personalities caused it to fold, this one would have been a natural.

—Nick Gagliano

Ex-Leader Mayhew Joins Weldon Ork

New York—Former band leader Nye Mayhew, who had his own crew around here in the middle and late '30s and played the entire summer season of 1937 at the Glen Island casino, has joined the orchestra of Sonny Weldon at the Stork club.

For the last few years, Mayhew has been operating his own piano store and playing occasional club jobs. Others in the Weldon band are Charlie McCarty, trumpet; Danny Prine, drums; Ralph Dunham, bass; with Mayhew, tenor, and Weldon, piano.

Shaw Scheduled For Classical Concert

Rochester, N. Y.—Artie Shaw was scheduled at press time to play a concert of classical music as soloist with the Civic orchestra under the direction of Guy Fraser Harrison here January 9.

Shaw will play the "pop" concert in Eastman theater in the spot usually held for Benny Goodman, who previously also brought in a small swing group.

Thornhill Changes

New York—Jerry Mulligan, arranger and bop composer, replaced Bill Bushey on baritone sax with Claude Thornhill. Clarinetist Danny Polo has been doubling as road manager since the departure of Jimmy Lamare.

Mingus Opens

Oakland, Calif.—Charlie Mingus, ex-Hampton bassist recently in a two-bass band with Red Callender, opened here just before Christmas at the Knotty Pine. Mingus has Buzz Wheeler, piano; Kenny McDonald, drums, and Herb Caro, tenor, with him.

Weems Romance Hits Wedlock



Santa Monica, Calif.—Ted Weems takes over where the deacon left off, following the wedding of trumpeter Bill Conrad and singer Marianne Dunne. Both are with the Weems band, which has been playing at the nearby Aragon ballroom in Ocean Park.

Tying It Up With A Flourish



New York—Can hardly blame Benny Goodman for that speechless look as he gives the o.o. to the costume assembled by Kay Coulter to win the *Buttons and Bows* contest at the Paramount theater. Gimmick had nothing to do with Benny's appearance there but was a promotional stunt for the movie *The Paleface*, in which the song is featured.

CHICAGO BAND BRIEFS

Must Have Name, Novelty In Loop, But Elsewhere—?

By PAT HARRIS

Chicago—You can read anything you like in Chicago's fog-bound crystal, as to the future of big bands, Dixie, shows, bop, and so forth. Portents are all over the place, but only two things seem clear: first, that only names and novelty draw anything in the loop; second, that business is desperately bad in most of the outlying areas.

The Blue Note has almost come to the conclusion that Dixieland is not worth the trouble, as far as it's concerned. Only "traditional" jazz they've had has been Muggsy Spanier's outfit, and the Louis Armstrong all-stars, both circumstances when the Note's "name" addiction was its nemesis. So the chief loop jazz spot's plans, with a corner on all the "names" available to Chicago, are veering toward the singers and groups it has found most successful. Return visits are slated for Sarah Vaughan, starting February 14 for four weeks, and Charlie Ventura and Billy Eckstine sometime 'round June.

Lester Young's band will be with Sarah, who follows King Cole, who follows the current Woody Herman date at the Note. Max Miller is playing intermission piano opposite the Herman band. Duke Ellington's band has two weeks after the Vaughan-Young engagement, with Dizzy Gillespie expected late in the spring.

Which, in a way, brings up the problem faced by Jack Peretz with his new Music Bowl. Peretz, who did not sell the northside Rag Doll, as has been reported around Chicago, is trying to pattern the upstairs Bowl after the basement Note. Going up must be a lot harder than stumbling down, for the Bowl's first—and very well-balanced, musically—bill fell flat on its face.

Bowl Empty

At press time the place was empty. Since it has a 500-person capacity, the dozens of empty tables spanning out to its three bars can look very bare and white indeed. First show, put together a week before the Christmas opening date, included Art Van Damme's quintet, the Bob Perkins trio, singer Mildred Bailey, and pianist Dorothy Donegan. A wonderful collection, one of the best in town, except for the discouraging view from the bandstand.

If the Peretz boys can hold out, financially, until Lionel Hampton comes, then things may get going on a business basis. Hampton opens January 25 for two weeks, with the Perkins trio held over for intermission. Accordionist Van Damme closed last week, and with new guitarist Red Roberts, opens at the Stage Door in Milwaukee next Monday for two weeks. Bailey and Donegan closed with Van Damme.

Everyone Peretz tries to book—and there are few enough bands left of the type the place probably ought to house—either is tied up with tours in other areas, signed for the Blue Note, or just unwilling. Nothing like trying to run an amphitheater like the Bowl without food, dancing, or music.

More Northside Dixie

A new Dixie spot is Isbell's restaurant, on Bryn Mawr just east of Broadway, and in the same neighborhood as current Dixie hangouts, the Tailspin and Rupneck's. Band, billed simply as "The Dixielanders," includes Jack Ivett, cornet; Jimmy James, trombone; Charlie Morrell, clarinet; Floyd Bean, piano, and Danny Alvin, drums. All have played with enough "Chicago style" jazz greats to complete a directory of same. Isbell's, which hasn't had a band in over a year, ought to be really rocking by this time.

Bud Freeman is definitely staying in Chicago, he says, and finds "clubbing" dates the most satisfying work he plays in some time. He likes to play for dancing, and the jobbing around gives him more of an opportunity to play what he likes.

Freeman's band, with Bill Dohler, sax; Charlie Spero, clarinet; Sheldon Robbin, piano; Jim Barnes, drums, and Floyd O'Brien, trombone, played the New Year's eve dance at the Sherman hotel, with Art Van Damme's quintet and the Harmonicats. Bud didn't have a trumpet at press time—"Chicago's kind of short of good trumpet players,"

he explained. The Sherman date reminded us of the period around 1942 when Freeman had the "house" band at the hotel, and Dohler and Paul Jordan were with him then.

Overtime Artie Shaw arranges (*Evening, Two in One Blues*), Jordan is currently playing piano with one of the two trios at the Silver Palm, a strip house at Wilson and Broadway. His cohorts are drummer Russ Morrison and tenorist Charlie Clark. Other trio is composed of Gene Russell, piano; Jimmy Powers, drums, and Bill Schulze, tenor.

Unit at the New Haven, on W. Madison street, happens to be Chester Hickman's group, not Nate Harbor's, as we said in the last issue. And it is now a quartet, having added John Gardner on alto and tenor, to Hickman's piano, Harbor's guitar, and Skin Willie's drums. Sylvester Hickman, Chester's brother, is still at the southside Club Algiers, with Adam Lambert and Jimmy Bowman.

Ammons, Archia Again

Hear that Tom Archia, bop saxist, at the Mocombo, and Gene Ammons, suffering similarly, at the Congo lounge.

Boe Hive started its Sunday concerts, from 4 to 7 p.m., January 9. Both Art Gronwall and George Zack seem to be "on call" for the piano spot in Miff Mole's band there, which is probably a logical, though slightly unusual, arrangement. Band is really good, and Fred Greenleaf, a comparatively unknown trumpeter from Detroit, more than holds his own with the polished trombone Mole has been displaying. Darnell Howard's easy clarinet, and Baby Dodds' fascinating machinations at the drums.

Baby's Tale

Dodds, whose cymbal setup consists—suppose this is an old story to everyone else—of his 30-year-old 18-inch Zildjian, and a 12-inch mate, provides a welcome relief from the smothering chub-chub of the hi-hat pair every other drummer seems to consider indispensable. Personally, we find Dodds' snare drum roll, which supplies a similar base, much more pleasing. That's Dodds' reason, too, of course, plus the fact that his left foot has a heel-and-toe beat which, apparently, either messes up the hi-hat or blocks the right foot's work on the bass drum unless allowed its independence.

Carl Williams, drummer with Let Collins at the Victory club on N. Clark street, performs, on occasion, an eight or ten-minute drum solo which is guaranteed to make listeners who abhor such things admit an exception. Suggest d.s. addicts Barrett Deems, Claude Humphreys, and Jimmy Kilcran take note.

Shash Three Shift

Leon Shash's sensitive trio moved from the Randolph Square to Jud Knight's theater lounge, at 63rd and Stony Island. Violinist Eddie Vana and accordionist Shash are able to sing there, which they couldn't do in the loop spot. This, too, they do well. Catch their hilarious burlesque of *You Can't Be True, Dear*, and the neatly un-sticky job on *Slow Boat to China*.

Chet Roble, with Boyce Brown and Sammy Aron, at Mickey's on the west side. Roble, who was on the Ernie Simon WBKB television show, may get his own tele show soon.

Lane Limited

Johnny Lane's band, from which Jimmy James has departed, will play only Fridays and Saturdays at Rupneck's during January. Lane hoped to get either Floyd O'Brien or Bud Wilson, who was with Pete Daily on the west coast, to replace James' trombone... a difficult job.

Doc Evans' combo, still tops in our book, held over at the Tailspin, and still may be there. Sidney Bechet con-

Feud Ends



New York—And so, to the strains of *Cerokee*, band leader Charlie Barnet and booking agent Billy Shaw bury the hatchet. Only this time they didn't bury it in each other's skull, as they've been doing for the last six years. Feud started when Shaw, then the Mab's personal manager, tried to sue for some back commissions. Two didn't speak until night they met at Sarah Vaughan's opening at the Clique, when our photog made this historic shot.

tinues to hold the Jazz Ltd. spotlight. Hotel Sherry on the southside had Ramon Manchito's band following that of Emilio Reyes into their Supper club room. Eddy Duchin may come to the Chicago theater late this month. The Marion Hutton—Jack Carson team there currently.

Florence Desmond into the Mayfair room of the Blackstone hotel January 21 for four weeks, with the Dick LaSalle band still there. Danny Casella continues in the Blackstone's Balinese room.

Brookes Randall filled Nancy Reed's spot in the *Salute to Gershwin* show at the Sherman. Ghost singer for Joan Caulfield in the movie *Blue Skies*, and for Virginia Mayo in *The Kid from Brooklyn*, she works opposite baritone Robert Deu in the show, currently played by Jack Fina's band.

Dardanelle Celebrates

Mississippi miss Dardanelle, whose boys—Johnny Gray, guitar, and Paul Edenfield, bass—tell her to "wear your lace and you can jump all you want," celebrated six months at the Sherman hotel's Celtic grill on January 3.

The room never had any but strolling units before, and the long engagement is probably a reflection of the trio's excellence. *Sunday Kind of Love*, *Night and Day*, *How High the Moon*, were all unobtrusively included in one set, with Dardanelle at the piano on *Day and Moon*, vibes on *Sunday*. Guitarist Gray, who spent a year with the Ray McKinley band, joined Dardanelle for the Chicago job, but both he and Edenfield were with her for several years.

Fields' Three Trombones

Four Shades of Rhythm at the Howard street Bar of Music. Herbie Fields, brought in for three days at the Silhouette, stayed ten, and proved again that he's got the right band for that sometimes difficult spot. Fields returns to the Silhouette February 1, following Johnny Scat Davis' band and the Big Three trio.

Fields, who has a new trombonist, Bobby Burgess, formerly with Sam Donahue, planned to add Walter Robertson, trumpet and trombone, from the Gene Krupa band, and Krupa tramist Frank Rosolino. He expects to play the baritone sax, with the three-trombone choir, and standbys Fred Radcliffe, drums; Rudy Cafaro, guitar; Danny Martucci, bass, and Joe Gatto, piano, will ride right along. Silhouette will have a nightly WGN remote when Fields returns.

Bill Forman To Take Rest; Disbands Ork

New York—Following a road tour, Bill Forman has disbanded his orchestra for a few months' rest.

Ork had an unusual setup of three trombones, one trumpet, tenor and clarinet double, baritone and clarinet double, and four rhythm. Forman is an ex-arranger for George Paxton, Johnny Long, and Jimmy Dorsey.

'49 Not Helping Philly Any

Philadelphia—The new year holds little promise for the music fans here. Bad business at the jazz concerts staged at the Academy of Music this season has found the jazz promoters running to cover, with the many name band dance promotions being just as disastrous for the one-nite dance promoters. Another major spot lost is Ciro's, which was sold by the Frank Palumbo interests to a local syndicate which is calling the room the Roost.

Under Palumbo aegis, the room this season offered Billie Holiday and Sarah Vaughan among other top music names.

Names Pared Off

Still carrying on, but with the name diet not as steady, is the Click, name band spot. For the first time, Palumbo has been bringing in the Negro names and in recent weeks played Count Basie and Duke Ellington, with Pearl Bailey and Nellie Lutcher among the singing names who alternate with bands in top billing.

Mayfair room of the Mayfair House clipped the music making to Saturday nights only, with Abe Neff and Kay Carroll's chanting getting the nod. Philly fast is returning to its one-nite-

a-week status, Joe Barker promoting proms for the swells at the Barclay hotel's Mirage room with Sylvan Herman's music. In Harlem quarters, Jimmie Gorham plays for Tuesday night dances at Elate ballroom.

Back to Dancery

Joe Frassetto, after a one-nite swing, returned to Wagner's ballroom with Selma Gale, new vocalist, on the stand. Dennis Sandole, instructor of modern harmony at the 20th Century Institute of Music, arranging Stan Kenton's new and unpublished *Threnody*. The Buddy Williams band has added a bongo player.

Maestro Williams, who is doing some scoring for Claude Thornhill's new band, is set for a stretch next summer with his own aggregation at Steel Pier in Atlantic City, N. J. Jack Almeida, former guitarist-singer with Dean Hudson, is doing a solo stint at local cocktail-eries.

PERFECTION

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

Gibson INC.
KALAMAZOO MICHIGAN

Disceries A Little Slow In Waxing

Hollywood—With the end of the recording ban last month, action within the local platter firms was varied—if anything, a little slower than had been anticipated. Victor and Capitol were first at the etching tables, with the former cutting the Masked

Spooner and Cap doing Jo Stafford and Gordon MacRae backed by Paul Weston.

Decca, Columbia, and MGM were busy setting dates, but early in the postban period had done nothing.

Independent companies located here were halted before signing new licenses to record by an order from Petrillo that they apply directly to him in New York for their okays.

Jim Seeks Stability

Formerly, local officials were authorized to pact the companies, but, it is reported, this time Petrillo wants to assure stability on the part of the indie firms before offering them the franchise to press.

Subsequent action had Capitol readying sessions with Peggy Lee and Dave Barbour and other top names of the stable.

Decca's first waxings were set for the Andrews Sisters and the Mills Brothers, MGM had Art Lund up, and Victor added Freddy Martin, Rose Murphy, Dennis Day, and Ike Carpenter to its early lineup. Yet, from here, it didn't look as though any company was out to flood the market.

Dorothy Shay will wait until she arrives in New York next week before cutting for Columbia. She will have some 20 tunes ready by that time. Buddy Clark was paired with the Ray Noble crew for four sides at press time for Columbia. Ditto Doris Day.

Modern records was prepping a session for Hadda Brooks. And Capitol is blueprinting work for Frank DeVol, Margaret Whiting, and Jack Smith.

The tune which may get the first big push since the abolition of the ban is

You Was, penned by Sonny Burke and Paul Francis Webster. Published by Les Brown's Crystal music, it has been skedded for early waxing by a number of key vocalists.

Patti Andrews and Bob Crosby will team up to record it for Decca, Doris Day and Buddy Clark for Columbia, Peggy Lee and Dean Martin for Capitol. Latter coupling brings Miss Lee out of the solo bracket for the first time.

Martin had been signed by Cap to record with his comic partner Jerry Lewis, but firm thought it would try him in romantic singing role opposite Miss Lee.

Decca recently signed Louis Jordan to a new three-year contract, and the Andrews to a five-year pact. Along with news of the ban lift came word that Morty Palitz quit Decca and moved over to Columbia, where he will work with Ben Selvin. He formerly was coat head of Decca and preferred the switch to Columbia to a transfer to Decca's New York office.

Also, it looks as if Columbia will get the services of Herb Jeffries, who walks out on Exclusive when his contract expires the end of this month.

Mel's First for Cap

Mel Torme will be in town this week to cut his first sides for Capitol. He recently signed with the firm after terminating his ticket with Musicraft.

Miami Club Books Colored Artists

Miami—Something new in entertainment has been added to the Miami scene as Tony Lopez, six years a band leader at the Clover club, opened his 600-seat Monte Carlo club on the Tamiami trail with a show headlining the Ink Spots.

This marks the first time in almost a decade that colored entertainers have been featured in a white cafe in this area. Lopez had the Ink Spots booked for one week with option and says that Bill Robinson and Ella Fitzgerald will be his next headliners. White supporting acts will be used. Lopez also heads his own nine-man outfit to supply the music.

Miami Beach returned to the name band fold with the new Copa Cabana night club presenting Xavier Cugat and his troupe for a five-week stint. Sammy Kaye is slated to follow.

—Paul Wimbiash

Al Jolson beat the ban end by cutting a pair of sides for Decca early last month with vocal backing by the Mills Brothers.

NBC has announced that it will begin transcribing its Thesaurus recorded service after stating that it was first net to pact with the AFM since the ban.



Kay Starr is launching a search for feminine talent for her ABC network show from Hollywood. Girl singers and instrumentalists will be featured as guest artists and selection will be made solely from audition recordings, which should be sent to Ted Toll, former *Beat* staffer, at the ABC studios in Hollywood. . . . Billie Holiday and her press agent, Jerome Lee, have had a falling out, with legal action threatened.

The Four Top Hatters, Carmen, Chet, Beanie, and Pat, have been in the Mermaid room at the Park Central in Manhattan for seven months and still are going strong. . . . Coonae Boswell, with GAC for years, has signed with MCA. . . . Mrs. Jimmie Lancelord lost her court suit to enjoin Eddie Wilcox from using the late leader's name in billing for his orchestra. . . . The Johnny Desmonds are awaiting an heir.



Elliott Wexler from Philadelphia, who has interest in a record distributing firm, will act as personal manager for Benny Goodman. . . . K. K. Hansen, former band publicist, has been promoted to lieutenant colonel in the army. He is stationed in Washington, D. C. . . . Claude Thornhill gave Buddy Stewart leave of absence to remain in New York when the band left and build a vocal group for the ork.

The unity coalition party filed a protest with Local 802, AFM, over results of their recent election, which held the blue tickets over and returned President McCann to office with a margin of only 80 votes. . . . Vince Markez, one of the better advance men on the road, is back with Lionel Hampton after a separation of several months. . . . Coe Davidson, ork leader, has been given an indefinite holdover at the Chez Paree in Chicago by operators Joey Jacobson and Mike Fritzel.

S. Brunson Campbell this month is releasing a record of *Maple Leaf Rag* dubbed from a piano roll made by Scott Joplin, the composer, in 1902. . . . Connie Haines and Bob Clarke, Broadway actor, have found each other. . . . Judith Blair, former Del Courtney vocalist and wife of Bobby Mayo, the dancer, is expecting the stark.

Chick Kardale, one of the hippest song pluggers in the trade, now in Chicago rep for a hillbilly publishing outfit, Hill and Rain Songs, with *Bouquet of Roses* as his first plug. . . . Anita O'Day axed her offer from Victor and will stick with Signature. . . . Gotham's Royal Root plans to import King Cole in March and Nellie Lutcher in April.

The Sheraton corporation bought the Park Central in New York and will call the hotel the Park Sheraton. . . . Frankie Carle was playing the Cafe Rouge at the Pennsylvania for the fifth time when its name switched to the Statler on January 2. . . . Within one month Jimmy Savage, word wizard, quit Balaban & Katz ad department after two decades, married May Concannon, his nurse during a recent sojourn at Michael Reese hospital, and started a daily column in the *Chicago Tribune*.

U Of Minnesota Gives Opera Book Award

Minneapolis—Dr. Herbert Graf, stage director of the Metropolitan Opera House since 1936, has been awarded a University of Minnesota fellowship to write a book about opera. The fellowship was made possible in part by assigning funds derived from presentation of the Metropolitan Opera on the Minnesota campus in recent years.

Tentative title of the volume, to be published by the University of Minnesota Press, is *Opera for the People*. Numerous illustrations will be included.

OF SAMMY KAYE'S ORCHESTRA

Bill Suyker

AND HIS GIBSON CONSOLE GRANDE

Bill Suyker admires the fine showmanship of his Gibson Console Grande and he's pleased, too, with the outstanding performance of this beautiful instrument. The detachable concert stand is just one of the many exclusive Gibson features incorporated in the Console Grande. For more information about the Gibson Console Grande and for the name of your nearest Gibson dealer, write Dept. 149

Gibson INC. Kalamazoo, Michigan

Masters' Men Play Subdued Stuff Into Sound Absorbents



Chicago—Frankie Masters' recently organized band sports a vocal group, the Swing Masters, who are shown in the first photo. From left to right they are band vocalists Tommy Traynor and Phyllis Myles, trumpeter Irv Trisko, and altoist

Bill Caulkins. Paula and Betty of the Merriell Abbott-produced ice show in the Stevens hotel's Boulevard room get an assist from the masterful Masters, in the center picture. Last shot shows Masters sidemen Max Wayne, bass; Morty Nathan,

drums; Laure Gautraux, Chick Coleman, and Trisko, trumpets, and Mal Stephan, trombone. The band is reviewed in this issue.

Maybe Masters Not So Mickey After All

Reviewed at the Boulevard room, Stevens hotel, Chicago.
 Trumpets—Chick Coleman, Laura Gautraux, and Irv Trisko.
 Trombone—Mal Stephan.
 Saxs—George Albroct, Norman Maxwell, tenors; James Putman, Bill Caulkins, altos, and Jack Wald, baritone.
 Rhythm—Ray Browne, piano; Max Wayne, bass, and Morty Nathan, drums.
 Vocals—Phyllis Myles and Tommy Traynor.
 Arrangers—Stu Charles and Eddie Baxter.
 Frankie Masters, leader, vocals.

Chicago—Sometimes one is tempted to dismiss the bands playing in spots like the Stevens' wish Boulevard room, the Drake, the Palmer House, or the big Karzas ballrooms as "mickey," with no identifiable standards other than supplying a good dance beat to the latest tunes.

How far the Frankie Masters band would deviate from this pattern, if it had a chance, is problematical, but it is certain that the blue-fringed damper of the room makes sound, not to speak of more than a minimum of music, something both band and listeners have to strain to catch.

Masters' musicians, however, though their individual experience records seem to echo the name Wayne King (they are all Chicago men) are often worth struggling to hear.

In Six Months

Masters opened at the Stevens November 19, for a six-month stay, after disbanding the group he had on the west coast, which had played at the Aragon ballroom in Ocean Park, Calif., and at the Palace hotel in San Francisco.

Current group was put together here in Chicago, and rehearsed for ten days before the Stevens opening. Five of the men, Wald, Nathan, Putman, Gautraux, and Stephan, were with Masters' bands before. Singers Phyllis Myles, who is Masters' wife, and Tommy Traynor are holdovers.

Having caught the band both in re-

hearsal and doing its stint behind the Boulevard room's ice show and dancers, as well as a recent *Treasury Bandstand* broadcast, we regret the difference between the rehearsal performance and the others.

Difference resulted from someone's idea of necessity, and Masters' gently persistent reminders to "keep it low, boys."

With three trumpets and one trombone, instead of the six brass Masters had before the Stevens' date, limiting the volume shouldn't be such a problem. But the guys really can blow, so playing into the thick carpets must get tiresome after a while.

Jazz Treatment

Most pleasant thing we heard them do was a restrictionless wide open jazz treatment of *Jingle Bells*, of all things, arranged by Stu Charles. Their *Lillette* has a boppish bit following Masters' vocal but so carefully controlled it probably never will be noticed.

Slightly more sincere attempts were made by trombonist Stephan, in one very brief chorus, and pianist Browne, who was just doodling at the time. Bassist Max Wayne, who was with Stan Kenton in '44 and '45, and on Kenton's record of *Southern Scandal*, hasn't forgotten that early training.

Laure Gautraux was with Charlie Agnew when he was 14, and since has played in Henry Busse's and Del Courtney's bands. He's 21 now, and plays a strong, lyrical, Jamesish horn, in brief solos scattered through tunes like *Little Jack Frost*, *Get Lost*.

Most of the time, however, one section or the other holds its horns while the other plays obligato to the ever-dominating beat.

Toys with Song

As for vocals, Traynor does an outstanding job on such things as *You Go to My Head*, when he rather toys with the song, neither wading right in nor floundering on the surface. *Head* segued into a Myles *Make Believe*. Masters' vocals were almost always inaudible.

Band backs the show capably, the dancers seem happy, no one is disturbed by loud noises while chatting over their dinner, and, as we said, the drapes are fringed and the carpet deep.

Kitty's Brother Leads

Philadelphia—Lenny Kallen, brother of singer Kitty Kallen, is set for a musical career of his own, breaking in a small band of his own at the Schubert Musical bar.

Rename Local Heads

Burlington, Vt.—Robert Mario and Don Hayden were re-elected president and vice president respectively of Local 351, AFM. Hal Bessett also was re-named secretary.

Milwaukee Ops Mutter About Biz

Milwaukee—"Aw, the guy's a jerk! He don't draw nuthin'!" Many complaints like this have been muttered by dissatisfied operators hereabouts.

Well-known artists such as Herb Jeffries, Buddy Stewart, Butch Stone, George Auld, and recently Jackie Paris have laid eggs here at one time or another. And the artists are not too much to blame because they are excellent musicians and showmen. The fault may be with the promotion or generally bad business conditions.

Cab Boosts

However, Nick Genfelli, Showboat owner, should have nothing to beef about with Cab Calloway scheduled at

press time to open January 8 for 16 days. He undoubtedly should improve business. Following him is Count Basie for one week and then Woody Herman also for one week.

Herbie Fields, a Milwaukee favorite, is booked into the Stage Door for two weeks with seven pieces, Art Van Damme takes over January 17 for two weeks with options.

Fields at Dancery

George Devine's Eagles ballroom had Fields in for a one-ner on January 2. Due in later on are Orrin Tucker, Claude Thornhill (10th), and Lawrence Welk (23rd).

Alfred Gallodoro, famed Milwaukee classical clarinetist and saxist, appeared here in a recent concert.

The interesting Bartok *Six Roumanian Dances and Concerto for Doubles*, written and arranged by Milwaukee-born Ralph Herman, were included on the program with such varied items as Chopin's *Fantasia Impromptu, Summertime, Oodles of Noodles, and Holiday* for Strings.

—Shirley Klarner

Capsule Comments

New York—Ex-band chirp Betty George (Sam Donahue, Glen Gray) does well for herself in her first worthwhile Broadway legit show. Though she received billing in the ill-fated *Heaven on Earth* (as Joe E. Lewis put it, "I was in Chicago when it opened, took a jet plane to New York, and still missed it), the buxom beauty gets much more spotlight in *As the Girls Go* opus.

Other than the lead, the gorgeous George gets the major slice of song material and really deserves program credit. The gal does right well for herself and, as mentioned in the *Beat's* review of her performance at the St. Moritz last spring, can do well without microphone assistance. And so another ex-band chirp graduates.

—jeg

New York—Skitch Henderson's hopes of presenting the much discussed College inn Gershwin show at the Capitol theater were shattered because of lack of available time and facilities, mainly the former. Show is loaded with talent so Skitch settles for a Gershwin medley of *I've Got Rhythm, Love Walked In* and *Fascinating Rhythm*, displaying his personal talents at the piano on *Love*, with good lighting helping the whole deal.

Opener of show also features the leader at the keyboard. His two vocalists, Nancy Reed and Andy Roberts, score heavily with a pair of tunes each, both showing fine stage presence and personalities.

Julie Wilson, new singing rage of the smart spots, is featured with Burt Lancaster's company but does only two tunes, *A Little Bird Told Me* and a duet with the killer of *Pretty Baby*. The applause warranted her doing more singing.

—jeg

GRETSCH BROADCASTERS...

"Finest Drums I Ever Owned"

... MAX ROACH

"Max Roach, who is climbing the ladder in the nation's popularity polls, started out with the small group of Charlie Parker, Dizzy Gillespie and Miles Davis. When you call for 'Beb,' Max can put his Broadcasters through the paces with the best of them."



For years the top-flight drummers have chosen Gretsch Broadcasters. Here are just a few features: • Striking Gretsch-Pearl Finishes • Separate Tensioning Throughout • That Unmistakable Broadcaster Tone • Guaranteed Perfect Round Shell. See them at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories).

Charter Member of International Association of Modern Drummers

The FRED. GRETSCH MFG. CO.

40 Broadway, Brooklyn 11, N. Y. • 718 So. Wabash Ave., Chicago 4, Ill.

Hearsal

St. Joseph, Mo.—Dick Haughton's ork in Wichita has lost its reputation of being the first to travel to jobs in a hearsal.

Jean Ake's band, according to leader Ake, predates Haughton in this category by six years. In May, 1943, Ake says, he bought a hearsal from a local mortician. But rather than being of service to the band, it's been nothing but a jinx and headache.

After paying \$400 for it, Ake left on a two-week tour with 14 men only to have five tires blow out, causing the band to miss opening night and make the manager sore enough to cancel the four-week option. This in turn caused them to lose the contract with their booker.

They came home, started jobbing, and the hearsal burned up and exploded at a New Year's eve affair. Lost \$4,000 worth of equipment and instruments. Then the dance hall burned down, and his wife left him.

"All I got out of it," says Ake, was a slogan—"Everything's Dead But Our Music."

FREDDY NAGEL



his
 Sophisticated
 Saxophone
 and his
 ORCHESTRA

GOING STRONGER THAN
 EVER ON THAT NEW KICK
 NOVELTY — LAUGHS
 ENTERTAINMENT
 Currently Booking All Records
 O'HENRY BALLROOM
 CHICAGO

Thank you... Thank you... Thank you...

Thank you -

Down Beat Readers for voting us tops in the Instrumental Combo division of the 1948 Down Beat Poll and for selecting me 2nd to Duke as your Favorite Soloist

Thank you -

Readers of Metronome for voting us to first place in the Small Band division of the Metronome All Star Poll and for voting me tops on Tenor sax.



Thank you -

Ralph Watkins and Bill Faden of "The Royal Roost", Frank Holztein of "The Blue Note", Ernie Byfield of "The Hotel Sherman", Frank Palumbo of "The Click", and George Devine of "The Million Dollar Ballroom". We realize that a great part of our success may be attributed to your wonderful cooperation in providing us with ideal conditions for presenting our "New Sounds in Music".

Thank you -

Disc Jockeys for your efforts in whirling our records into the "Best-Seller" class. We are sincerely grateful and hope that you'll like our first RCA Victor release which will be forthcoming very soon.

Charlie

VENTURA

AND HIS ORCHESTRA

Featuring "NEW SOUNDS IN MUSIC"

Personal Management - DON PALMER

RCA-VICTOR RECORDS

Publicity - VIRGINIA WICKS

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

745 FIFTH AVENUE, NEW YORK 22, N. Y. • PL 9-4600

The

Dow
top:
divis
Poll
Duke

The

Reac
us to
divis
Poll
Teno

Thank you... Thank you... Thank you...

Thank you -

Down Beat Readers for voting us tops in the Instrumental Combo division of the 1948 Down Beat Poll and for selecting me 2nd to Duke as your Favorite Soloist.

Thank you -

Readers of Metronome for voting us to first place in the Small Band division of the Metronome All Star Poll and for voting me tops on Tenor sax.



Thank you -

Ralph Watkins and Bill Faden of "The Royal Roost", Frank Holzfeind of "The Blue Note", Ernie Byfield of "The Hotel Sherman", Frank Palumbo of "The Click", and George Devine of "The Million Dollar Ballroom". We realize that a great part of our success may be attributed to your wonderful cooperation in providing us with ideal conditions for presenting our "New Sounds in Music".

Thank you -

Disc Jockeys for your efforts in whirling our records into the "Best-Seller" class. We are sincerely grateful and hope that you'll like our first RCA Victor release which will be forthcoming very soon.

Charlie

VENTURA

AND HIS ORCHESTRA

Featuring "NEW SOUNDS IN MUSIC"

Publicity - VIRGINIA WICKS

Personal Management - DON PALMER

RCA-VICTOR RECORDS

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

745 FIFTH AVENUE, NEW YORK 22, N. Y. • PL 9-4600

MOVIE MUSIC

Murder, Music Mix Well In 'Unfaithfully Yours'

By CHARLES EMGE

Hollywood—Movie makers, who like to go highbrow from time to time, have made several attempts to build pictures around the psychological and entertainment value in symphony music. Darryl F. Zanuck, production boss at 20th Century-Fox, is one of the few Hollywood bigwigs who is not afraid to depart from this rather beaten-path formula.

He has turned out, in *Unfaithfully Yours*, the first picture in which this type of music, and the musicians who play it, are presented without enveloping them in that air of stuffiness that drives so many away from concert halls.

And for those of us who believe that music in movies should be used mainly as a functional element to create and sustain dramatic values, *Unfaithfully Yours* is one of the best since the advent of sound pictures.



Charlie

About Sympho Stick Waver

The story deals with a prominent English conductor (Rex Harrison), a character faintly reminiscent of Sir Thomas Beecham in that he sports a title and inherited a large family fortune.

Harrison is madly in love with his American wife (Linda Darnell). He is also very talented, highly temperamental, and, like many ace sympho stick men, slightly screwy.

Returning to U.S. from a tour, he is confronted with evidence that Linda has been "unfaithful" to him with his secretary.

He tries to discard the idea as too fantastic to believe, but during his next concert, as he conducts an extraordinary performance of what might be the N.Y. Philharmonic symphony, he is carried away by jealousy, evolves a plot to murder his wife (slashing her throat with a razor), place the blame on the secretary, and send him screaming to the electric chair.

Music Interwoven in Story

To explain to those of you who have not seen this picture how the orchestral numbers (Rossini's *Semiramide* overture, Wagner's *Venusberg* music from *Tannhauser*, Tchaikovsky's *Francesca da Rimini* overture) are woven ingeniously into the "plot" would detract from your enjoyment of the freshest screen story (an original by producer Preston Sturges) we have seen in a long time.

Be sure to see it from the start—and don't let the "classical" (that word, like "jazz," should be outlawed where music is concerned) music angle scare you. This picture is sheer entertainment, adult variety, of a higher order.

Rex Rates Raves

For musicians, one of the most interesting features of *Unfaithfully* is the outstanding performance of Harrison, always a fine actor and, in this role, a really fine conductor.

Though he is one of the movie colony's most enthusiastic collectors of hot jazz or swing (pick your preferred term) records, Harrison cannot read a note of music and readily admits only the most casual interest in symphony music.

To perform his role in this film, he spent his evenings for several weeks under the coaching of Robin Sanders-Clark, a young and capable English conductor, who somewhat resembles

Harrison. This coincidence accounts for the rumor that the musician doubled for the actor in the concert scenes.

Members of the orchestra assembled to do the visual work under Harrison's baton have assured us he received no assistance from Sanders-Clark during the filming except "cues" which the musician signaled to him from beyond camera range.

Ork Scenes Fine

The rehearsal and concert scenes deserve special mention. As most of readers know, the musicians seen in movies rarely record the music they appear to play. Before the camera they perform as silently as possible (the violinists usually soap their bows) to a playback, or a guide track to which the final recording can be fitted.

Here, as usual, the music was recorded (and wonderfully) by the studio staff orchestra, augmented to symphony size, under music director Alfred Newman.

"Sideline" musicians, as they are called, may vary in background from former symphony and theater conductors to musicians who couldn't have held jobs on the late Federal Music Project's beer joint division.

But they have to look and act like musicians, and that they do in this picture.

Neither Snow Nor Rain . . .

Sioux City, Iowa—After battling the season's worst blizzard and cold wave (thus far for nine hours with no rest or food, the new Jimmy Dorsey band walked into the Tomba ballroom and put on a wonderful performance.

The crowd wasn't anything terrific, but considering that all roads leading into the city practically were impassable, the box office did all right.

Dorsey and the band had the customers milling around the bandstand from start to finish. Not only were his dance arrangements well-received but the sidemen, old and new, provided a good show.

Charlie Teagarden and Maynard Ferguson, a youngster from Canada, in the trumpet section were outstanding, with the latter blowing the roof off. In the reeds, altist Eugene Bockey stood out, and Ray Bauduc was tops on drums.

The band still had some one-biters left in the midwest before settling down at the Deshler-Wallick hotel in Columbus, Ohio.

—Bob Hatch

Duchin Plans Tour

New York—Eddy Duchin wound up a successful engagement at the Waldorf-Astoria for a Christmas vacation which ran through January 8, after which he was to reassemble his band for a theater tour. The Duchin band will return to the Waldorf in March.

FINDER
HI-SPEED ADJUSTING BALL BEARING NEVER SLIP NEVER KINK
MADE IN THE U.S.A.
RED - BLACK WHITE - BLUE TRANSPARENT
SAX-SLING
AT ALL GOOD DEALERS OR ORDER DIRECT
100
VIN-DEES 1249 4th AVENUE SAN DIEGO 1, CALIFORNIA

Rex Plays 'Slightly Screwed' Role



Hollywood—Producer Preston Sturges, down front, watches Robin Sanders-Clark, left, and Rex Harrison work out a scene from the movie *Unfaithfully Yours*, an original screenplay written by Sturges. Harrison's role is that of a symphony conductor who plots a murder.



(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1028 W. 65th Street, Los Angeles, 44.)

Hollywood—For something different and interesting in underscoring of a straight dramatic picture, keep at least one ear on the soundtrack of MGM's *Act of Violence* (Van Heflin, Robert Ryan, Janet Leigh).

Note how Bronislaw Kaper has functionalized his music (we contend that no one goes to a movie to hear a "symphonic tone poem") by subordinating the music in favor of sound effects where the latter were more effective.

New 'Chase' Music

And for an entirely new approach to what is generally called "chase music" and so frequently comes out as just another version of that too well-known excerpt from someone's light cavalry overture, pay special note to the scenes in which Heflin is in flight from his conscience. Kaper used only two pianos, some woodwinds, strings, and two drummers with no brass.

By the way, one of the pianos was played by Mel Powell, whom most of you know from his work in other fields of music. At the other piano was Jakob Gimpel, who soundtracked those memorable piano recordings for Katherine Hepburn and others in *Song of Love*.

The recording orchestra was conducted by Andre Previn, who finished the job with the stick in his left hand, because his right wrist had been taped up due to a ligament injury.

Columbia is figuring on using the voice of Bing Crosby in a brief portion of *Jolson Sings Again*, dubbing in his original recording of *When the Blue*

of the Night, with the old "boo-boo-boo" stuff, so that Jolson can get in a line like "I might as well quit if that's what the public is going for nowadays."

Clearance has been granted by Bing and the platter company, but no one knows for sure what's going to be in a movie until after the final cutting.

Contrary to rumor, the George Pal production *Tom Thumb*, which will feature Woody Herman's ork and the voice of Peggy Lee, is definitely on schedule, though production has been delayed.

MGM records will release an album containing those great old Rodgers and Hart songs featured in their recently released biographical, *Words and Music*. The material was taken right out of the sound track of the film and has the original vocals done in the picture by Judy Garland, Lena Horne, June Allyson, et al.

Separate Sides

A separate record (two sides) will be devoted to Dick Rodgers ballet music for *Slaughter on 10th Avenue*.

Toni Harper, who made her film debut in Columbia's *Manhattan Angel* singing *Candy Store Blues*, will do the same number in *Make Believe Ballroom*. Contrary to a Hollywood trade paper item, Columbia did not simply transplant the sound track (strictly against AFM regulations).

The song was rerecorded and a new arrangement written by Spud Murphy, according to Eddie Beal, Toni's coach and accompanist who was at the piano

USO To Be Reorganized

New York—Reorganization of the USO, for entertainment of servicemen in camps and hospitals, has been announced.

Included in the enlarged project will be many musicians and singers, solo instrumentalists, and combos taking part in the units which are being formed at present. Toward this end, a public campaign to raise funds for the support of the USO will be launched February 1.

The music industry was represented at the meeting when the decision was made by executives of the leading recording companies, representatives of the band booking agencies, writers for leading music magazines, and veteran band leader Noble Sissle, who is serving on the general campaign committee.

Announcement has been made that Claude Hopkins and his quartet have been signed to join the touring variety USO unit, *Harlem on Parade*, currently playing hospitals throughout the country.

Isham Jones-Like Ork Plans Shelved

New York—Plans to build a band along the lines and style of the old Isham Jones organization were shelved by Van Smith when La Martinique, where he was slated to open, was shuttered for a week and his date canceled.

Smith has been leading his own rumba crew at the Pierre hotel for the last two seasons, ending that run last week.

Tours New England

Salem, Mass.—Drummer Rickey King's new band will go on tour in New England January 15. Personnel has trumpets—Kenneth Scholnick, George Rigby; trombone—Roger Gagnon; saxes—Harvey Litman, Dick Scott, Bern Crasty; piano—Kenny Miller; bass—Jimmie Oliver, and guitar—Louis Goutas.

on both sessions.

Allied Artists' music director Lud Gluskin introduced something new to film scoring for AA's *When a Man's a Man* by building portions of his underscore around authentic Indian chants, recorded by bona fide braves during the company's stay on location in Arizona.

GRETSCH BROADCASTERS...

"Finest Drums I Ever Owned"

... LOUIE BELLSON



"Louie Bellson, now with the Tommy Dorsey Band is one of the greatest technicians, soloists and all round drummers in some-band ranks. Louie's Broadcasters in *Midnight Blue Pearl* are of his own design."

Here are just a few of the features which have made Gretsch Broadcasters the choice of the nation's top-flight drummers. • That Unmistakable Broadcaster Tone • Guaranteed Perfect Round Shell • Superlative Hardware and Plating • Striking Gretsch-Pearl Finishes. See them at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories).

*Member of International Association of Modern Drummers

The FRED. GRETSCH MFG. CO.

48 Broadway, Brooklyn 11, N.Y.

718 So. Wabash Ave., Chicago 4, Ill.

want to develop a modern new style?



Ask for new free

booklet, "Trumpet Styles"

published by the Martin Band

Instrument Company. It's a

record review and commentary

on progressive jazz, bebop

and other modern

styles for trumpet

and cornet players.

Get your free

copy, today!

FREE "TRUMPET STYLES"

booklet — for trumpet players

See your Martin dealer, or write —

MARTIN

BAND INSTRUMENT CO., ELKHART, IND.

ON THE SUNSET VINE

Union Trying To Erase Leader's Tax Liability

By EDDIE RONAN

Hollywood—Now that the headaches of holiday celebrations have been taken care of, musicians can return to the more mundane pains of the business. Latest wrinkle here to lighten the ache is the effort of Local 47 to erase the leaders' responsibility for retroactive unemployment insurance taxes. Union is requesting that operators sign a rider with each contract whereby their payments to the treasury will be credited to the leader should the department insist the leader is the employer.

Previously, as carried in this column,

the union got the state department of employment to set July 1, 1948, as the date prior to which the department would not assess leaders as employers.



Eddie

CBS two weeks ago broke a policy rule when it transcribed the two Spike Jones shows to be heard January 16 and 20. Spike left on tour January 10 and had to record the shows before leaving town.

At press time he was ironing out his troubles with Slapsy Maxie's so the club could open its doors for the holiday business. . . . Monica Lewis currently is at the Mocombo. . . . Kay Starr is lining up better talent for her ABC show. And producer Ted Toll has changed somewhat the format—an improvement. She spanned the holidays with her new hubby in Memphis. Kay will entertain at the inaugural ball in

Beneke Backs 'Em Up, To Camera



Hollywood—If all other methods fail, you always can whistle. Tex Beneke, at the Palladium here, shows two members of his band the technique, and provides an interesting study for the camera.

Washington, D. C., January 18, 19, and 20.

Billie Well-Deported

Billie Holiday, before coming into Berg's on Vine street, drew only fair on her two Gene Norman concerts. Observers say she is doing great at Berg's—her deportment as well as her singing. Frankie Laine is pricing night clubs in which to plant some of his heavy 1948 earnings. Laine has signed for three weeks at the Oriental, Chicago, to open June 30 for \$19,000 for the three frames. . . . Carmen Cavallaro and the Modernaires go into the Cocoonut

Grove March 1. . . . Art Lund, after cutting a series of sides for MGM, is mapping a tour to begin some time next month.

Clark Dennis recently signed a personal management contract with Tom Shiels. . . . Looks like the romance between Axel Stordahl and June Hutton of the Pied Pipers is off key. . . . Rudy Vallee and Del Courtney, who recently signed with GAC, debut at the Cocoonut Grove of the Ambassador March 29. . . . Tex Beneke's pre-Christmas opening at the Palladium here was the biggest in a long time. . . . Kings re-

Incumbent Slate Of Local 47 Wins In Heaviest Vote

Hollywood—With all but a scattered few votes tabulated at press time, the incumbent ticket of officers of AFM Local 47, headed by J. K. (Spike) Wallace, was assured of re-election. More than 4,000 votes were cast, the most heavily balloted Local 47 election ever held.

A second and third ticket, headed by Ray Menhennick and Charlie Green respectively, followed in that order. Wallace has been president since 1940.

Elected with Wallace were John te Groen, vice president; Frank Pendleton, recording secretary; Al Meyer, financial secretary; John Boyd, Dick Dickinson, Van Gatewood, trustees, and Warren Baker, John Becker, Art Ginder, Don Morris, Maury Paul, directors.

Phil Fischer and Frank Pendleton were voted in as delegates to the AFM convention.

Term of office is two years.

restaurant says it will book live music into its new cocktail lounge.

Gagelites Paired

Carlos Gagel has paired two of his stablemates—Woody Herman band and the King Cole trio—for a series of concerts across the country, starting February 14 in Ames, Iowa. Other cities will include Chicago, Boston, Pittsburgh, and New York.

Duke Ellington is inked for the Million Dollar theater for one week starting February 22. . . . Gene Autry is trying to buy radio station KTSB, San Antonio, Texas, for about \$500,000. . . . The Ocean House, previously a private operation, was set late last month to open its doors to the public with a new live music policy.

Mercury records tossed a New Year's eve tribute bash at the Palladium honoring Frankie Laine. Carl Fischer and Ike Carpenter hand played the show-concert. The Carpenter crew works the Pasadena civic, January 14 and 15.

Eddie Orta will hit the road as pianist-conductor for Dorothy Shay when the Wilshire Boulevard hillbillie begins her tour this week. . . . Beryl Davis' mother from England spent the holidays with daughter and new son-in-law, disc jockey Peter Potter. . . . Dave Rose and Betty Bigelow may wed this month.

Melcher Signs Writers

Marty Melcher has signed song writers Sonny Burke and Paul Francis Webster to a personal management pact. . . . Song penner Ned Washington is hospitalized. . . . Vicki Zimmer is now at the Zambaonga. . . . Opie Cates is currently disc jockeying over KFVB. . . . Illness forced disbanding of Norm Malkin's Melo-men. His wife, vocalist Marie Rae, is working as a single at the Gaylord Gay room.

Million Dollar theater is having a tough time continuing 50-50 policy. Most big artists demand guarantees. Nellie Lutcher currently is at the spot but with a guarantee. Horace Henderson has combo behind her. Billy Eckstine opens February 1.

Connee Heads New Deal At Club In Minneapolis

Minneapolis—Sick of looking at rows of empty tables, management of the plush Club Carnival has shuffled its policy and come up with a new deal.

Instead of bringing in new acts and band every two weeks, bookings now are for singles, who will be backed by a crack house band. Now in is Connee Boswell, to be followed by Chico Marx, Andy Russell, Joan Edwards, and others.

Emcee Harry Cool fronts the band which is made up of top local men like Bob Bass, Frankie Roberts, and the Bastian brothers—Biddy, ex-Krupa; Tony, ex-tenor with Dunham and Monroe, and Vince. WCCO staff arranger.

More in the jazz vein and, incidentally, drawing about the biggest crowds in town, is the Dome. Anita O'Day and her buddies now are spotted, replacing the Nick Esposito boptet. Pee Wee Hunt is scheduled to follow.

A four-alarm fire Christmas morning put the Music Box out of running order. Blaze destroyed the interior and gave the Metronomes, an Arthur Godfrey talent unit, a chance to collect insurance on their burned instruments. No one was in the building.

—Jack Tracy

Cincy Hotel Closes Room, Drops Band

Cincinnati—The management of the Netherland Plaza hotel closed its Continental room. The closing of this room automatically let out the Jimmy Wilbur band.

Also doing without music the same date is the Patio in the Netherland Plaza building. This leaves two of Cincy's best downtown spots without music. Both are landmarks and have played some leading name bands.

—Bud Ebel

"The Cradle of Celebrated Drummers"

Announces

THE ADDITION OF NEW COURSES

PIANO
VOICE
HARMONY
SCHILLINGER SYSTEM
ALL OTHER MUSICAL INSTRUMENTS

ROY C. KNAPP SCHOOL OF PERCUSSION
NEW SEMESTER BEGINNING JAN. 29, 1949

New classes in all departments now being formed.



THE HONEY DREAMERS

NEW FACULTY MEMBERS

Piano

DICK MARX
L. A., Northwestern University
B.M., DePaul University
Arranger for country's most famous dance bands. Pianist and arranger for radio and national networks.

Voice

MYRON EARNHART
Teacher of
The Famous Honey Dreamers
Olinia Powell
Boyd Rayburn
Tommy Ryan
Christine Rendall

Harmony & Arranging

MAC GERRARD
Formerly with CBS
Vocal & Dance Arranging
for Anson Weeks
Jimmy Hilliard
Ford Canfield
The Honey Dreamers
Jan Arnold
Christine Rendall
and many others

SCHILLINGER SYSTEM

WARREN KNOBLE
Staff Arranger Radio
Station WWJ, Detroit
Played tenor & arranged for
Dick Barrie Orchestra

Effective with the opening of the new semester, January 29th, 1949, the ROY C. KNAPP SCHOOL OF PERCUSSION offers new departments of training in voice, harmony, the new Schillinger System and all musical instruments.

The same high teaching standards that have made the Knapp School famous for drummers will be maintained in every department of training. The new additions to the faculty are all of outstanding reputation and of national note.

ENROLL NOW

A new course of private or class instruction especially designed for grade, high school, college students and G.I.'s. The Knapp School, the only complete percussion school in America, offers these special courses of instruction to both students and professionals.

Modern methods of instruction for school, symphony and concert band playing on all percussion, instruments. Drums, tympani, vibraharp, marimba, xylophone, bell and chimes.

Modern harmony, arranging, ear training, improvising and all branches of theory.

Modern dance drumming, Latin American drumming, bongos, etc.

ONLY PERCUSSION-DRUM SCHOOL APPROVED FOR ACCEPTANCE OF VETERANS UNDER G.I. BILL OF RIGHTS.

The Knapp School offers America's finest faculty—every member nationally famous—study with teachers who have helped many top percussionists to fame and fortune.

G.I.'s who enroll in the new semester will avail themselves of complete training before the expiration of the education offered under the G.I. Bill of Rights.

Apply NOW for enrollment in the only complete percussion school of its kind in the country.



ROY C. KNAPP

Pres. and Director
Teacher of America's Finest Drummers

MAIL THIS COUPON TODAY FOR INFORMATION



SCHOOL OF PERCUSSION

"The Cradle of Celebrated Drummers"

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

I am interested in:

- Veterans Training under G.I. Bill of Rights
- Private Lessons for School Students
- Training for Teachers

- Piano
- Voice Training
- Harmony
- Schillinger System
- Other musical instrument
- State instrument

Name _____

Address _____

State _____

Phone _____

ACT NOW! DON'T DELAY

We Urge All Out of Town Students to Register Now to Be Sure of a Place on Our Schedule for the New Semester Starting January 29th, 1949.

Special Students May Register at Any Time.

Attention Veterans!

In order to allow time for the clearance and approval of your application by the Veterans' Administration, it is urgent that you mail in the coupon immediately, for entrance in the new semester starting January 29th.

DOWN BEAT

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

GLENN BURRS, Publisher NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ED W. PARO, Advertising Manager MARY LOSSIN, Auditor
ROY F. SCHUBERT, Circulation Manager

EDITORIAL DEPARTMENT

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 RONAN CHARLES EMGE 1222 N. Wilcox Ave. Hollywood 30, Calif. Hilside 0477
---	--	--

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

Subscription Rates: \$5 a year in advance. Same price to all parts of the world. Special Library and School Rates, \$4 a year.

MEMBER OF AUDIT BUREAU OF CIRCULATIONS

Seems We've Heard That Song Before

History is repeating itself. Bop is undergoing the same treatment as did swing when it made its widely acclaimed crash upon an unsuspecting world about 13 years ago.

The bopists may be all excited about the commotion centering around the introduction of their product, but it is no greater than and no different from the hubbub that was under way in January, 1936, over that puzzling, unknown quantity of music—swing.

Customers frequenting the bistros that featured that type music at that time, the Onyx club for instance, complained bitterly about the noise.

There was no dancing, just sitting and listening, and the uninitiated would complain about the noise of this swing stuff, just as does the Joe Public portion of the crowds hearing bop at the Roost and Clique.

And, as today, all were good for return trips to shock their cloistered fellowmen with introductions to the latest trends in music.

Big bands featuring swing sometimes were condemned because the public couldn't dance to them. You'll find the same complaint around today about bands featuring bop, yet both swing and bop have definite rhythms.

In those days no two experts gave out with the same definition of swing. Each band leader had a different explanation, whether accidentally, or purposely for the resultant publicity.

Bop is getting the same treatment today and, just as the public prints were haunting leaders and publicists then for explanations of swing, so are they today asking what bop is all about.

Radio programs would bring on "these new swing musicians" daringly to introduce the style to bewildered home folks, who'd only complain or turn their dials.

Today the leading television shows have dared to show their homeviewers what the disciples of bop look like and how they play, getting lots of attention and about the same complaints as did their AM predecessors of 13 years ago.

Swing musicians were frowned upon as wild youngsters, interested only in playing jazz and learning nothing else on their horns with "no possible futures in music." And today? Same story, different characters.

Jazz Book Good Survey

Chicago—Next time someone asks you what jazz is, we suggest you toss the just published *Jazz: a People's Music* at him. It was written by Sidney Finkelstein, onetime book reviewer for the *Brooklyn Eagle* and music critic for the *New York Herald Tribune*, who wrote a book called *Art and Society* last year. At his rate of production, of course, we can't expect *Jazz: a People's Music* to be any more than it is, a survey.

However, not every author who has surveyed the field of jazz has Finkelstein's laudable attributes: a background of classical music, catholicity of taste, and a general musical tolerance.

Friends Get Credit

With these virtues, the aid of all the books on the subject, and the record collections of a number of friends to whom he gives credit for letting him listen, Finkelstein has managed to put together a book unique in a number of respects.

First, his ideas are bound to no thesis other than that jazz is a social music, "a product of many musicians and minds." From that point, his observations are the result of what seems to

be clear, logical, unprejudiced thinking. These theories about the what and why of jazz are the main value of his book. He has no mawkish sentimentality blighting his vision, but he does have a real affection for jazz music and a sympathy for jazz musicians.

As an example of Finkelstein's thinking: "If the great qualities of New Orleans music are to be revived, they must get a new life on the basis of new social conditions, which will enable the music again to become living, experimental and changing. This means that the music itself will be different."

Being written so recently, the book is able to devote attention to bop, too, with a rather more down-to-earth approach than some of the writing about bop now current.

There are some things wrong with the book, naturally. It is poorly edited. There are numerous misspellings, and

Double Take



Hollywood—No, it's not Johnny Long, though KGFJ disc jockey Dick Whittinghill is almost the band leader's double, and Long's always getting involved in things like this, too. Whittinghill, shown here in a meditative mood, is a former member of the Pied Pipers vocal group.

Shaw's Sprout



New York—Getting an early start, Bonnie Jo, 8-month-old daughter of Teddy Napoleon bassist George Shaw, seems to prefer papa's instrument, scaled to size. Innovation in technique there, too, we see.



NEW NUMBERS

ANDERSON—A son, Ronald Franklin, to Mr. and Mrs. Warren Anderson, recently in Kalamazoo, Mich. Dad is WGFG musical director.

BLOCH—A son, Mark Elliot, to Mr. and Mrs. Sandy Bloch, December 15 in New York. Dad is studio bassist.

HIGAKI (LEE)—A daughter, Darlene Cheryl, to Mr. and Mrs. Paul F. Higaki (Lee), November 21 in San Francisco. Dad, former Jimmie Lunceford and Lee Williams trombonist, now free lancing.

HOPE—A son, John Christopher, to Mr. and Mrs. Winston (Winkie) Hope, recently in Norfolk, Va. Dad is WTAR disc jockey.

JACOBS—A daughter, Deirdre Ann (6 lbs., 3 oz.), to Mr. and Mrs. Vinny Jacobs, December 9 in New York. Dad is French horn player.

LAMOND—A daughter (7 lbs.) to Mr. and Mrs. Don Lamond, December 9 in Hollywood. Dad is drummer with Woody Herman.

SANO—A son, Patrick (6 lbs., 3 oz.), to Mr. and Mrs. Joy Sano, December 8 in Kenosha, Wis. Dad is singer with Nick Esposito.

TIED NOTES

DARRY-STONE—Len Barry, Sid Fields' manager, and Helga Stone, BBC singer,

at least one misnomer—"Les" Fuller instead of Walter (Gil) for Dizzy Gillespie's arranger. Also, the reader will be annoyed by the repetition throughout the book. It sounds a little as if this were the first and only draft and that, like many authors, Finkelstein doesn't like to read what he has written.

The 27 illustrations, by Jules Halfant, add absolutely nothing. There is a list of more-or-less obtainable records at the end of each chapter, to illustrate the points discussed, which may be of some use.

Jazz: a People's Music by Sidney Finkelstein. Citadel Press, New York, 33, 274 p.

CHORDS AND DISCORDS

Righteous Covers

To the Editors: Boston

In the past you have made it known to your readers through rather righteous indignation that your selection of news material, cover material, and other communications was not bought but chosen on merit—and the implication there is musical merit.

I don't want to make an issue of that, although I think you do quite well considering temptations. But you must have outdone yourselves in selecting Frances Wayne for a cover (*Down Beat*, December 1). She certainly deserves the *Beat's* recognition, besides contributing a pretty smart cover.

In this line I hasten to call your attention to neglect of a quite worthy musician, Mary Lou Williams, who wouldn't make such a bad cover either.

Charles Baldwin

Plenty Of Credit

To the Editors: Chanute Field, Ill.

It was a pleasant surprise to see an article on the Japanese side of swing music in your December 1 issue. I just have returned from a 30-month tour there. During that time I caught several of the top Japanese bands, many of which are almost too exact duplicates of our top name bands.

For instance, there is Tanagochi, the "Tommy Dorsey of Japan," and a sextet, Goodman fashion, with the Stewart bass, that plays mostly for NCO club circuits. However, the Japanese are too stiff, and there is a terrific lack of improvisation. But of all Oriental musicians, the Japanese have grasped the American idea of jazz and swing best.

They have a knack of copying everything American, but the quality scale is low. Therefore, one would find after one or two renditions the music too cut and dried and without feeling. They are not for note and no jam, but I still give them plenty of credit.

Cpl. Donn F. Curtis

But Otherwise

To the Editors: Long Beach, Calif.

Bill Lawrence (*Down Beat*, December 1) worked in a local theater as a doorman, not an usher; he was discov-

December 1 in London.

BENNETT-ROY—Steve Bennett, with Joel Shaw's band and Gertrude Roy, of the Morison-Norell agency, November 25 in Washington, D. C.

HANSEN-GEARY—Will Hansen, band leader, and Sara Geary, November 24 in Pittsburgh.

KRAUS-NEWSOM—Harold Kraus, lead sax with Danny Ferguson, and Tommie Newsom, November 28 in Shreveport, La.

LEWIS-KATZ—Nat Lewis, drummer with the Sol Yaged trio, and Mona Katz, January 9 in New York.

MILLS-HARRIS—Sidney Mills, music publisher and son of Irving Mills, and Gloria Harris, December 18 in New York.

NYE-LEONARD—Lewis Nye, with *Inside U.S.A.*, and Anita Leonard, song writer, December 5 in New York.

ROSE-MITCHELL—Al Rose, jazz concert promoter, head of Arkay records, and conductor of WFL's *Journeys into Jazz*, and Mary Mitchell, November 15 in Philadelphia.

SONITZ-BASILE—Carl H. Sonitz, circus advance man, and Elsie Janet Basile, daughter of band leader Joe Basile, November 27 in East Orange, N. J.

STANLEY-STARR—Harold Stanley, night club operator, and Kay Starr, December 13 in Hollywood.

FINAL BAR

ANSELL—John Ansell, 74, composer and conductor, December 14 in London.

BERGENER—Walter T. Bergener, 46, band leader and former organist, December 14 in Cleveland.

CORNELY—Henry Cornely, 59, violinist and director of the orchestra at the old Mason (now Mayflower) hotel in Jacksonville, Fla., December 1 there.

DELEONE—Francesco B. DeLeone, 61, composer, pianist and teacher, December 10 in Akron, Ohio.

GERSHWIN—Mrs. Rose Gershwin, 71, mother of Ira and the late George, December 16 in New York.

HELMER—Max Helmer, 55, violinist, December 13 in Jackson, Mich.

KELLERMAN—Marcus Kellerman, 68, light opera baritone, November 8 in Detroit.

MILLS—Frederick A. (Kerry) Mills, 80, former head of the University of Michigan school of music, publisher and composer (*Red Wing, Georgia Camp Meeting, Meet Me in St. Louis*), December 5 in Hollywood.

LOST HARMONY

GLENN—Bud Glenn, band leader, and Armdia Glenn, dancer, December 1 in Reno.

ered in another theater singing, not ushering, and the theater where he was discovered (the Million Dollar) is in downtown Los Angeles, not upstate New York.

Nancy Martin

Briefing On Bradley

To the Editors: New York

I am a steady reader of the *Beat* and very interested in bands and personnel because I collect records, and I thought I'd say my piece. Right now McKinley is my favorite because he features a variety of jazz and novelties, which I think is smart.

But what I wanted to talk about is Will Bradley. I think it's a shame that he's not leading a band anymore because I think he was tops in the early '40s. He produced good men, too. Did you know that after McKinley broke from him, Bradley took Shelly Manne on drums?

Well, anyway, Bradley has been my favorite, and I always regretted that I was too young to see his band when it was in existence. So when I came to New York on a ship, I signed on and stayed at the Seaman's club. At the Seaman's club they put on a show every night for the seamen, and the music is mostly classical stuff.

But I thought maybe I could get Bradley to come and put on a show. So I called him up, and he was very interested that he still had fans. He did come to the club, and brought a flock of his records down and gave a talk about himself and McKinley and how they experimented with the idea of putting boogie into orchestral form.

Later on he said that he is now writing chamber music. He said he just got through writing a sonata for trombone and piano.

Kirk DeGrazia

Sargent DJs

To the Editors: Memphis

Nice indeed to get the news hot, even though the music here in sober Memphis is not. Perhaps you've noted the recent prominence of the Casa Loma classic *For You*. Believe this revival the sole labor of one Kenny Sargent. Kenny is an announcer and disc jockey for local independent, WHHM. Does a fine job, too.

His program at 11 p.m. is predominantly jazz and is amazingly popular—something rare, Memphis being what it is.

Anyway, Kenny uses *For You* as his theme, and sales of it are moving plenty fast here. He still can hit that last high one, too.

Dizzy Gillespie just left town after a three-day stint, and Joe Thomas had the Lunceford band here recently. Both attractions were restricted to Negroes. Poor ol' disillusioned Hank had some darn good ideas, you know.

Walter B. Hill

'Round We Go Again

To the Editors: New York

When I gave your New York office the story about Joe Thomas leaving the band to go into the undertaking business, I would have sworn under oath that it was the truth. Joe was under contract to the Gale agency, and Tim Gale gave him his release for this reason.

The Gale agency never would have given him his release had it known the truth. You can check with Tim Gale on this.

I did not know that Joe Thomas was having talks with Ben Bart of Universal Attractions. It was a secret known only to the two of them. Bart needed a band to send out on one-meters with Dinah Washington. He wanted the Lunceford band in the worst way. He approached me several times and I fluffed him off, so he set about breaking the band up.

Joe only took two men with him and these two men had been with the band only a short time.

If you want the complete story on the whole thing, just drop me a line and I gladly will mail it to you. The things you read in the other trade publications are distortions of the facts. If you read the stories closely you will find that they were written by an attorney. This same attorney obtained a phony judgment against Eddie Wilcox. The judgment was thrown out of court last week.

There is no restraining order against Wilcox using the name. He can use it if he wants to.

Eddie Rosenberg
Manager, Eddie Wilcox band

Garvin Ignores Names Next Door, Rolls Along

By EDDIE RONAN

Hollywood—A short run down the coast, in Long Beach, clarinetist Clint Garvin is leading a quartet that has been causing a lot of comment of late. The group for the last 26 weeks has been working at the Stardust room. The significance of the 26-week run lies in the fact that during this period, the Club Moderne just around the corner was billing such names as Frankie Laine, King Cole, Mel Torme, and Cab Calloway.

And recently the Moderne folded under a plea of bankruptcy. Yet, Garvin keeps rolling along. And to a usually good house, from all reports.

Garvin, a member of the prewar Jack Teazarden band, organized his first quartet shortly after getting out of service in 1946. He later broke this crew, and he and his bassman, Jim Martin, joined the newly formed Ziggy Elman band.

Briefly with Ziggy

After a short run with Ziggy, Garvin again re-formed his crew. In May of

last year, Morgan Bissey, Stardust room owner, heard the group and brought them in under a new policy occasioned by the decision of the Moderne to switch to name talent. The move proved successful.

Garvin, 28, was born in Nashville, Tenn. He entered service in 1942, playing later in the ferry command band stationed at Long Beach. In 1945, he was fronting an 18-piece GI band in the Martinez hotel on the Riviera in Cannes, France. He has been married two years and intends to make California his home.

Bassist Martin, 27, calls Los Angeles home. He was a member of the 1941 Jerry Wald band that centered in and around New York City. An original

Swing Still The King — Hamp

Hartford—Here for a weekend booking at the downtown State theater, leader Lionel Hampton said that swing is still in top position in the United States.

He declared, "This be-bop may be fine, but it still has a long way to go before it can outclass swing. The people still like music they at least can dance to, plus a good, lively show for their money, and I think that this bop is falling short of the mark."

He said, too, that one of the reasons why be-bop got so popular was a result of the record ban preventing swing bands from making records.

"The American public was more or less starved for some progress in music, and be-bop was the only thing they had to turn to. . . . But now with the ban off, those people who went out on a limb with be-bop will come right back to the fold."

—I. Milton Widem

member of the Garvin quartet, he does the arranging, in studying the Schillinger system under Frank Marks. He has been married six years, has two children.

Ralph Piper, 27, piano, is from Oklahoma City. He joined Garvin in 1947 after having worked as staff pianist on station WKY, Oklahoma City. Likes to listen to Dixieland and bop. He's married, has two sons.

Johnny Poole, 23, drums, is a native of Long Beach. He attended high school in Iowa City, Iowa, played with the Larry Barrett Iowa university campus band. Placed in 1941 in the Gene Krupa national amateur drumming contest and studied under CBS artist Johnny Jacobs.

Joins Garvin

He joined Garvin in 1946 after discharge from the navy. He likes Don Lamond and Louis Bellson. He has been married four years, is father of a 2-year-old son.

Jose Lopez, 25, vocals, is from San Pedro. He spent his army career in Alaska and jobbed as vocalist with various small bands in and around Hollywood before teaming with Garvin in 1946. Likes Sinatra, tried pro dancing before switching to singing, is single.

THE HOT BOX

Do You Think Band Polls Stink? This You'll Like

By GEORGE HOEFER

Chicago—The Hot Box thinks it would be an interesting experiment to conduct a poll among its readers for the Hot Box All-Star Jazz band. Therefore, we now are soliciting votes for a mythical Best Jazz band of all time. The polling closes as of midnight February 1, and the results will be published in this column February 25. List your all-star selections on a penny postcard and mail to George Hoefer, c/o Hot Box, Down Beat magazine, 203 N. Wabash avenue, Chicago, 1, Ill.

Balloting is open on all instruments, and musicians alive or deceased may be included. Leaders are eligible on their respective instruments. After listing your band, put down the jazz record that you consider to be your all-time favorite.

Dixieland, swing, and be-bop jazzmen can be listed — from Buddy Bolden to Thelonious Monk. Be guided by your selection as the greatest trumpet, drummer, etc., regardless of whether one would play well with another. This band never will perform as a unit and is strictly a Hall of Fame routine.

This is the chance for all those collectors and jazz students who beef at the results of regular polls to let off steam. In case any voter by chance happens to pick the All-Star band winners in his selection, he will be awarded a copy of Erskine Tate's *Static Strut* featuring Louis Armstrong.

MISCELLANY—The International Jazz Collectors directory finally has been published and released from England. The American representative is the Hollywood Premium Record guide, P.O. box 2829, Hollywood, 28, Calif. The listing includes some 1,600 collec-



George

tors in a dozen countries.

Gene Deitch, whose Cat has been knocking out readers of the *Record Changer*, has published a pamphlet of Cat cartoons with commentary by George Avakian. It sells for \$1 and can be obtained through the *Changer*, 125 La Salle street, NYC, 28.

Savannah Due After Billie

San Francisco—Cafe Society bids fair to be the No. 1 spot in northern California if all plans go through.

Two weeks after Billie Holiday closes, club has Savannah Churchill booked in for two weeks starting February 23. Then there's a three-week lapse (talent to be announced later) following which Sarah Vaughan tentatively is booked to open.

Unless Norman Granz fulfills local rumors that he's bringing her up here for a concert first, this will be Sarah's debut in this area.

Owner Joe Tenner did good business with Gladys Palmer prior to Christmas and then booked Vivian Dandridge in prior to Billie's opening. Saunders King, local band leader, who held the house band spot during most of December, was replaced by Horace Henderson December 23 and moved on to the Last Word in Los Angeles.

Tenner is dicking for Ella Fitzgerald later in the spring and already has the Nicholas brothers signed for a date on their return from England. Other incoming talent includes Jimmy Savo.

It's Premier 88 for Gypsy Markoff AND HER ELECTRIC ACCORDION



AND LIKE Gypsy Markoff, the "Empress of the Accordion," famed on radio, television, stage and concert tours, you, too, will experience a new thrill when your instrument is amplified through a Premier 88—with push-button tone control at your finger-tips and the built-in tremolo for organ-like color.

Try a Premier 88 Yourself Today at Your Nearest Dealer!

FILL OUT AND MAIL COUPON TODAY

BORKIN MUSIC COMPANY INC. DB-30
Exclusive Wholesale Distributors
231 Fourth Ave., New York 10, N. Y.

Send me your new free catalog showing the Premier Amplifier and giving complete specifications and prices. Send name of Premier dealer nearest me.


Name _____
Address _____
City _____ State _____
Instrument _____

GRETSCH BROADCASTERS...

"Finest Drums I Ever Owned"

...KENNY CLARKE

"Kenny Clarke is another distinguished alumnus of the Dixie Gillespie and Louis Armstrong bands. Responsible for many of the new ideas in modern drumming, you'll find Kenny and his Broadcasters featured with Tadd Dameron and other small groups at New York's jazz mecca, The Royal Roost."



Why do the nation's top-flight drummers play Gretsch Broadcasters? Here are just a few features: • Superlative Hardware and Plating • That Unmistakable Broadcaster Tone • Tone Matched Heads • Guaranteed Perfect Round Shell. See them at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories).

*Charter Member of International Association of Modern Drummers

The FRED. GRETSCH MFG. CO.
60 Broadway, Brooklyn 11, N. Y. • 718 So. Wabash Ave., Chicago 4, Ill.

Lyons' Share

San Francisco—Jimmy Lyons, KNBC disc jockey, got a special Christmas surprise. Vernon Alley and Erroll Garner phoned him just before his show Christmas night and announced they were bringing him a present. They arrived and played the show—all his favorite tunes—as their present.

Boys had cleared the deal with the union and their boss, Dutch Nieman, beforehand as a surprise to Lyons, because the previous week he'd been talking on his show about how wonderful it would be to have all the artists up to say Merry Christmas in person but that, of course, "was impossible."

Top Arrangers Say Study with—

OTTO CESANA

CORRESPONDENCE OR AT STUDIO

EVERY musician should be able to arrange.

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

Arranger—Lionel Hampton
Leonard Love—Dean Hudson
Morb Quigley—Andre Kostelanetz
Alvin Ray—Alvin Ray
Turk Van Lala—Charlie Barnet
Buddy Weed—Paul Whiteman

*** Now Available ***

Voting the MODERN DANCE ORCHESTRA (150 Examples) \$4.00
Course in Modern Harmony (Complete) 3.00
Course in Modern Dance Arranging (Complete) 2.00
Course in Modern Counterpoint (Complete) 3.00

OTTO CESANA
29 W. 37th St., New York 19, N. Y.
Phone 3-1250

Once again--
We thank you



Mel, 25, Vet Of More Than 9 Years In Music

By Sharon A. Pease

Chicago—For another of our series of repeat columns we have chosen Mel Powell who for the past five consecutive years has topped the piano division in *Down Beat's* annual band poll. When his initial column appeared, September 1, 1941, he was 18 years old and just had landed the piano job with Benny Goodman's orchestra.

At that time Goodman said, "Mel is a fine pianist... one of the best I have ever had." Benny's statement was certainly a fine compliment, for at that time his alumni included such outstanding stars as Frank Froeba, Jess Stacy, Teddy Wilson, Fletcher Henderson, and Johnny Guarnieri.

Now, at the age of 25, Powell is a veteran of the music business with an enviable record of achievement. Here is a biographical sketch:

Native of New York City... Showed unusual talent for music at an early age and began picking out melodies by ear... Later discovered he had absolute pitch... Started the serious study of music at the age of 7... Experimented with dance music and when 12, formed his own orchestra... Was graduated from high school at 14 and attended City College of New York for several semesters before going into music as a full-time profession... Met the veteran pianist Willie (The Lion) Smith... Smith's coaching and advice were of great benefit and left a marked influence

on the development of Mel's style... Worked for two years at Nick's in Greenwich Village with bands fronted by George Brunis, Bobby Hackett, Jimmy McPartland, and Zutty Singleton... Was associated with Muggsy Spanier's band for a brief period in 1941 prior to joining Benny Goodman... In addition to playing piano he also scored numerous arrangements for the Goodman library... Worked with Raymond Scott on the CBS *Jazz Laboratory* series before joining the army air corps early in 1943... Became featured pianist with the late Glenn Miller's Army Air Force band... Spent 15 months in Europe and was discharged shortly after returning to the States late in 1945... Moved to Hollywood where he engaged in extensive recording and motion picture studio work... Currently on staff at the MGM studios with the privilege of continuing outside recording activities.

The accompanying example of Mel's piano styling is the second chorus of *Cookin' One Up*, an original composition which is included in the Capitol album *Mel Powell on Piano*.

Horn Melody

The horn melody (cued notes, measures one through four, nine through 11, and 25 through 28) as originally scored has trumpet on top, tenor sax an octave lower, and baritone sax an octave below the tenor, in concerted rhythm. These sections may be included as notated, for piano solo performance.

The piano sections are in B flat major and a tonal contrast is achieved by writing the horn parts in the relative minor (G minor). Piano left hand is employed to expound the fundamental harmonic pattern and emphasize the off-beat rhythm accompaniment.

The right hand plays an ingenious melody in variation form which is en-



Basking

Miami—June Christy, who led the field again to become *Beat* readers' favorite gal band singer, beams as she gets a congratulatory call during her vacation here. Inheriting the position from two-time winner Anita O'Day, June can chalk up her third victory this year.

twined around the harmonic pattern. This type of melody is spontaneously created from a melodic pattern which the composer hums or carries in mind while improvising and, therefore, may vary with each performance.

Spontaneous creations in good form and taste are the acme of artistic achievement—the specific ability performers constantly strive to develop. Mel Powell has this vital talent as well as a technique capable of faultlessly expressing his creations.

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

Benedict Plays Nice Stuff For Ice Show

Reviewed at Terrace room, Hotel New Yorker, NYC.

Saxes—Richard Benedict, Paul Bauer, and Earl Clark.
Trumpets—Joe Wright and Danny Little.
Violins—John Bowman, Andrew Jacob, and Ted Kennedy.
Rhythm—Carl Higgin, bass, and Allen Stoll, drums.
Gardner Benedict, leader, piano, arrangements, vocals.

New York—Following an extended run at the Netherland Plaza hotel in Cincinnati, Gardner Benedict was brought eastward for his New York debut with the return of ice shows to the Hotel New Yorker. It is the latter that serves as the main lure for customers these days, the band being of secondary value. Benedict, however, fills the bill quite capably for what is expected of him.

The hotel is not trying to prove anything musically in a jazz way, merely entertaining the patrons with pleasant dance music and a few good vocals. Pleasant is the word for the music Benedict dispenses.

For the most part, it features slow and medium tempo fox trots with the leader, a matinee idol type, handling most of the vocals at a piano mike.

Novelty vocals are handled by Benedict's brother, Richard, from the sax section, and Joe Wright, half of the brass section.

The saxes are tenors, with Bauer doubling on clarinet and bass clarinet and Benedict doubling on clarinet. All arrangements are by the leader.

Benedict, who in war years conducted service bands in St. Augustine and Philadelphia for the coast guard, has a good band for this type work and does a commendable job of playing the long ice show.

Dixie Fails To Draw At Lynn

Lynn, Mass.—The sessions of the Dixieland Jazz band failed to bring the crowds to the Club Alibi, Lynn, as expected, and the club will be sold to Edgar Pelletier, Lynn businessman. It is likely the popular Bobby Allen trio will continue to play the spot.

Jack Viles' ork is playing every Friday night at Odd Fellows hall... Club 400, Nahant, is featuring pianist Myrtle Grant on Wednesdays, Fridays, and Saturdays... Vocalist Romero is attempting to organize a quintet to be composed of accordion, guitar, bass, vibraharp, and himself. So far, he has all but the vib man... Club Lucerne has George Scott orchestra for shows and dancing... The Lynn Grille still is featuring the Johnny Lee unit Thursdays, Fridays, and Saturdays.

Fredy Hull's band is playing the Fri-Sat weekends at Club Hy Hat, Danvers... Ted Cole is at the Hawthorne hotel, Saturdays, plus one-nites at Sholes Riverview ballroom, Boston, and the Commodore ballroom, Lowell, with repeats to follow... The Empire theater has vaudeville on weekends, with Win Danielson's five-piece playing the background music.

—Henry M. Cole

Gets Music Award

New York—Mark Bucci, 24, New York City, has been awarded the Irving Berlin scholarship at the Juilliard School of Music. Bucci will receive a full four-year course.

ZIMMERMAN
MUSIC ENGRAVING and LITHOGRAPHING
ESTIMATES GLADLY FURNISHED
THE OTTO ZIMMERMAN & SON CO.,
CINCINNATI Established 1874 OHIO

"LA VELLE" Custom-Built Mouthpieces

For ALL brass instruments. All types suitable for any class of work.

We also feature SPECIAL MODELS used and endorsed by

"DIZZY GILLESPIE"—"ROY ELDRIDGE"—"RANDY BROOKS"

"JACK TEAGARDEN"—"JUAN TIZOL"

and many other top men. Information mailed upon request.

RONALD H. LAVELLE 461 SIXTH AVE. PITTSBURGH 19, PA.

Very fast

Horns

(Piano tacet)

Piano

Horns

Horns

Horns

Horns

a New THRILL awaits you
play a

REYNOLDS
SAXOPHONE

The talents which produced the famous Reynolds Band Instruments have been applied unstintingly to the development of reed instruments. In the Reynolds Saxophone you have an instrument of musical perfection and brilliant performance.

Free brochure on request

F. A. REYNOLDS COMPANY, INC.
2845 PROSPECT AVENUE CLEVELAND 15, OHIO
Division of Scherl & Roth, Inc.

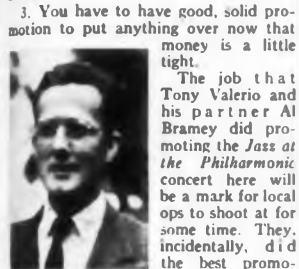
SWINGIN' THE GOLDEN GATE

You Can't Clip The Public All The Time—Just A Little

By RALPH J. GLEASON

San Francisco—The Bay area, except for a few weeks before Christmas, in general has been a very active spot for music during the last year. Clubs have folded, but others have started. A few lessons could be drawn: 1. You can't clip Joe Customer too much. 2. You can't make it unless you clip him some if talent comes as high as the \$3,500 and \$4,000-a-week packages that have been sold here.

3. You have to have good, solid promotion to put anything over now that money is a little tight.



Ralph

The job that Tony Valerio and his partner Al Bramey did promoting the Jazz at the Philharmonic concert here will be a mark for local ops to shoot at for some time. They, incidentally, did the best promotion job any club ever got here a year or so back when they handled Frankie Laine's appearance at the Burbank club.

"Got to play for the people," Red Callender said after scrapping his Pastel sextet following its short engagement at the Barbizon here.

Back a Jeffries

Red went back to L.A. and then returned December 17 with a four-piece outfit backing Howard Jeffries (Herb's brother) at the Lashio. Spot dropped its gay acts and went back to music and floor shows.

Red's group now has Jimmy Owens, drums; Pete Peterson, tenor, and Warren Bracken, piano, who played with Red in the Islands earlier this year. Band is set for six weeks.

At press time, plans were under way for a Frankie Laine concert and dance at the Oakland auditorium January 19 with a possibility of a date at the Edgewater in San Francisco also.

Al Forbes and Tommy Kahn announced they were bringing Duke Ellington to the Bay area for two appearances at the end of the month. Duke is slated for a concert in the San Francisco Opera House January 30 and the following night for a dance at the Oakland auditorium.

Campus Units High Lights At U Of Iowa

By DRAKE MABRY

Iowa City, Iowa—Music on the campus of the State University of Iowa can reach into the realm of big business, with such bands as Stan Kenton, Horace Heidt, Gene Krupa, and Jimmy Dorsey. But the name bands are not the bright spots on campus—the 13 groups of musicians that make up various bands on campus share this distinction.

To give the students an idea of the music on campus, the Central Party committee and the local musicians' union have sponsored jointly the third annual *Carnival of Bands*, featuring all of the organized orks on campus.

At these annual affairs it is possible to hear everything from corn, through strictly commercial music, to pop, some good and some bad. These groups can be divided into three categories: big bands, small bands, and combos.

Meardon Out Front

In the big band field, Bill Meardon is out in front, although Nat Williams, a Ph.D. in music in his last school year, follows at a close second. Meardon's group at the last Carnival outshone any other on the stand.

Meardon's sax section is led by Meardon himself on alto, with Joe Glattey and Stan VanOsdol, tenors. Sam is the expressionist of the ork. He shows great thought in his rides, and generally is thought to be the best tenor man on campus.

Milt Pomeroy holds down first trumpet and shares the rides with Johnny Beers. Beers is the screaming finale man, and Milt rolls along not unlike Joe Guy. The rhythm section is led by bassist



Nat Williams

No word yet on either the proposed Gene Norman or the Granz-Vaughan-Jacquet concerts or on the Charlie Ventura appearance. . . . Johnny Minton and his band now at the Favorite, while the Walter Mitchell trio plays across Fillmore street at the Havana.

Tony Martin and Jean Sablon currently carrying the heavy artillery in the battle of Nob Hill hotels. . . . Norval Knight is still at the Palace hotel. If you're not careful, you might hear him on the air, too. . . . Ernie Andrews singing with the Andy Kirk band on their tour through here early in December. . . . Band played to poor houses, but then again it was one of those silent promotions. . . . John Jacquet, Illinois' brother, has the house band at Slim Jenkins in Oakland where Opal Tomlin is featured on piano.

Sam Landis trio at the Colony club in Oakland and Joe Alcorn at the Club. . . . Don & Cookie are at the Arabian Nights with the Hunter Grey trio in San Francisco's International Settlement. . . . Pat Patterson's band (Jerry Richardson now added on weekends) is now in its 12th month at the House of Blue Lights. . . . Wyatt Reuther has a trio at the Bandbox in Redwood City.

Like Hotcakes

Amos Milburn's *Bewildered* sold 4,500 copies in ten days here which more or less means "like hotcakes." . . . Many artists appearing in the Bay area played Christmas benefits at local veterans hospitals. Those appearing included Tony Martin, Phil Ford, Patsy Parker, Charlie Aaron, the Razzell Brothers, Kenny Burt trio, and Walt Roesner's orchestra. . . . Joe Lutcher played Tapper's inn, Richmond, December 19. . . . Jimmy McCracken now at the Dipsey Doodle in Richmond.

John Bur-Ton brings Lous Jordan back to the Oakland auditorium February 6 with an L. A. date the next night. . . . Louis' twin dates, December 25-26, in Oakland, were killers. . . . Eddie Burns re-elected business agent for local 6 by better than 300 votes.

Jim Liek and drummer Bill Redman, both extremely capable. The band is composed of four saxes, three trumpets, three trombones, and rhythm. They feature a regular book, with Meardon, VanOsdol, and Pomeroy adding some of their own arranging tricks.

Nat Williams' is the other big band which keeps them pouring into the dance halls. Williams is the showman of the group and plays piano. If it were not for him, the group would be just mediocre.

Sloan Big Gun

Chuck Sloan leads the trumpet section. Chuck, a good bandman and musician, is the big gun of the ork along with Jack Davis, Hodges-type alto man, who must own every available Duke Ellington platter. Fred Eyres is featured vocalist and goes over well.

Not much is worthy of note among the smaller bands because most of the music is in a strictly commercial vein. Two or three of the bands are of better than average caliber. Dick Tripp features a seven-piece job, with three saxes, trumpet, and rhythm; Tripp on trumpet and Jim Conrad blowing a mean tenor.

Tom Richards has taken over the old Jimmy Russell ork of 1946 and featured three trombones, sax, trumpet, and rhythm. The idea seems to be to have the trombones take the place of a sax section. They create an interesting effect, mainly because of the Bill Harris blowings of Richards and Russell.

Others taking turns in the small ork presentation—Jay Wiedner, Paul Pearson, Kenny Latham, and John Durham, the latter the best of these four. Durham is featured on alto and vocals.

Combos Entertaining

At the *Carnival*, the combos all were entertaining, and two seemed to be outstanding. Better of these two was the Gregg Franswa quintet. Improvisation seemed to be the rule. Franswa plays trumpet and sings; Tom Richards plays bopish trombone; Bill Redman, Meardon's ace drummer, gives out with some nice backing, and Mich Southwell is a standout on piano.

Mich is a great piano man, the best on campus and a joy to hear if you can get him away from his longhair composing long enough.

The Savoy orchestra is the second of the best. This group is made up of a portion of the old Larry Barrett ork, and seems to glory in bop. Tom Caceri is featured on trumpet; Sandy Sandhorst, drums, and Grant Eastham sing the commercial vocals. Two saxes and a piano round out the group.

Leo Cortiniglia's piano playing is the only good thing about his outfit, which also consists of vibes, bass, and clarinet. Ginny Williamson tossed together a group that features trumpet, piano, and drums. Ginny handles the vocals of the group, which is almost every number.

New York—A weekly record review party, sponsored by the *Herald Tribune*, has been inaugurated as a regular Saturday afternoon feature at the newspaper's auditorium. Catering to high school students, the sessions feature top new records for criticism by the assemblage.

Platters are spun by visiting disc jockeys who act as emcees. Prominent guest stars also join in. Vic Damone, Duke Ellington, Peter Lind Hayes, Connie Haines, Stan Kenton, and June Christy already have appeared.

FRETTED INSTRUMENT TEACHERS!

Here's extra money for you

One of world's largest fretted instrument factories is appointing teacher-agents. This firm has an interesting proposition for teachers with a following. Please include all information in first letter.



Box A-561, Down Beat, 203 North Wabash Ave., Chicago 1, Ill.

BASS PLAYERS — 20% Discount

As the designers and custom builders of the AMPEG BASS AMPLIFIER, conceded to be the finest bass amplifier on the market, listing at \$212.50, we are in the position, until further notice to offer a 20% CASH DISCOUNT on these bass amplifiers. F.O.B. PARK RIDGE, N.J.

We are also designers and custom builders of the Irvin Guitar Amplifier.

Contact: — WILLIAM A. IRVIN — 61 FREMONT AVENUE PARK RIDGE, N.J.

use just 4 positions...
PLAY COMPLETE BASS RANGE!

New, lower priced KAY 5 STRING BASS

Added 5th string of this revolutionary new

Kay eliminates need for 5th, 6th and

7th positions... gives new richness to high

tones, provides for much better intonation.

Dots on edge of fingerboard tell

exactly where to finger each note.

Free method (written by Greig "Chubby"

Jackson) teaches you how to play this

4-position way—easily, quickly. Best

of all, the Standard Kay 5 String

Bass costs no more than a good

"4 string!" See this new bass at

any leading music store—today!

FOR FREE M-5
CIRCULAR, WRITE...



MUSICAL
INSTRUMENT
COMPANY,
CHICAGO 12,
ILLINOIS

DIRECTONE DOMINATES THE ACCORDION MARKET

... only two years after its introduction!



Exclusive feature of PANCORDION AND CRUCIANELLI ACCORDIONS

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

PANCORDION, INC.
Robert Pancard, Pres. Archie Pancard, Vice Pres.
38-10 79th St., Long Island City 1, N. Y.
Dealers supplied thru ERNEST DEFFNER
461 Eighth Avenue New York 1, N. Y.

"Chicago's First Modern School of Percussion"

BOBBY CHRISTIAN School of Percussion
Kimball Bldg., Suite 1413
Webster 9-2993
Wabash Ave. & Jackson Blvd.
Chicago, Ill.

"Featuring America's Outstanding Teachers"

... the most progressive and prominent school in all America—endorsed by the greatest drummers and musicians elite.

DRUMS—TYMPANI—VIBRAPHONE—XYLOPHONE—MARIMBA
Bop, Bongos, Chimes, Bells, and all phases of Percussion instruments.

COACHING: Radio, Theatre, Classical & South American Percussion, Conducting, Harmony, Theory and Arranging
Bobby Christian, Dir. **Frank Rello, Asst. Dir.**

Register early for the Mid-Semester. Registration period is from Jan. 8 to 28. Private instructions begin Feb. 1, 1949.

THE BOBBY CHRISTIAN SCHOOL OF PERCUSSION
Suite 1413 Kimball Bldg., Wabash at Jackson, Chicago, Ill.
Without obligation, please send me complete information on BOBBY CHRISTIAN SOLO STUDIES and information on Drum courses, etc.

Name _____
Address _____
City _____ State _____

HOLLYWOOD TELE-SCOPE

Filmland TV Men Plunge Heavily On Telemovies

By HAL HOLLY

Hollywood—Despite the fact that, up to press time, the AFM's James Petrillo had given no indication as to terms and conditions under which musicians would be granted permission to record music for films designed specifically for the television market, scads of firms were joining those already in the business of turning out 16 mm. telemovies.

Unlike the standard motion picture business, this new industry probably will not be centered almost wholly in this city, but because the talent, the know-how, the money, and the inclination are here in larger quantities than anywhere else, there is little doubt that Hollywood will be the hub.

Form Telefilm Academy

Unlike leaders of the theater movie business, who were relatively a long time in seeing the advantages to be gained from co-operative efforts to advance their profession, the telemovie men already have got together and formed two associations modeled after counterparts in their parent industry.

One is the Academy of Television Arts and Sciences, purpose of which will be to push development of the artistic and entertainment values in telemovies.

On January 25 the ATAS will present its first award, to go to the producer of the best 16 mm. picture turned out for television in 1948.

The other association, composed largely of operators of the same firms, is known as the Association of Film Producers for Television.

Labor Problem Concern

This organization will concern itself with the labor problems, legal matters, and other business puzzles which will have to be unraveled from time to time.

Headquarters of both branches are located on the Hal Roach lot in Culver City, already a major telepicture production center.

Rudy Vallee, who pioneered production of 16 mm. telepix, has moved his company (Vallee Video) from Nassour Studios into his own recently constructed studio, the first built and equipped especially for making movies of this type.

Vallee has completed more than a dozen video shorts for which music was supplied by organist Ivan Ditmars. As in other such cases, the regular movie recording scale was paid, and it is understood the pictures will be withheld from television showing until AFM clearance is received.

Rita Johnson Starrer

Lou Forbes, music director and producer for Larry Finley, will start production of a new series of teleshorts about January 15. Featured will be actress Rita Johnson, now fully recovered from serious injury suffered last fall. *Ladies' Day*, KFI-TV show which featured live music of organist Bob (Boychoir) Mitchell and guitarist Buddy Jobe, was expected to return to Channel 9 slot about January 1 after brief absences from video screens.

Among first live performers set for regular shows on the new CBS television outlet here, KTTV, which was to go into operation January 1, was radio music director Jack Meakin, piano, and singer Patii (Mrs.) Meakin.

Detroit Musicians Sandwich In A Little Jazz As Video Debuts

Detroit—Television bowed in this month with some of the better Detroit studio jazzmen featured on a 15-minute, three-night-a-week program over WWJ-TV. Joe Lucas, trumpet; Earl Strewski, tenor; Stan Sabowski, bass; George Rose, guitar; Murray Sokoloff, drums, and Wayne Herdell, who does most of the arranging, piano, comprise the personnel. Group, called the Swingmates, is well-rehearsed, relaxed, and manages to include a little jazz in the so-necessary commercial material.

Also signed up for video on WXYZ is the Gee Cee trio, versatile group now at Cafe Burgundy. George Corsi, leader, plays guitar with Johnny Adamo, accordion, and Red Calloway, vibes. Adamo can switch to bass, plays good piano, and Calloway doubles on piano and bass and turns in a creditable job on trumpet.

9,000 Hear Armstrong

A crowd of 9,000 heard Louis Armstrong and crew after the Lawrence Tech—Carnegie Tech basketball game. Since the crowd was primarily students, the show, which included Ethel Waters, was well-received.

But for the sincere follower who came to hear Armstrong, Teagarden, and Hines in their infrequent visits, it was disappointing. Not that they weren't superb as usual, but for a group of jazz greats such as these to repeat continually the same material after more than a year on the road—that's not only poor taste but also bad business.

No avid fan, recollecting *Rosetta* days, could sit through Earl Hines' mugging, tired *Boogie on the St. Louis Blues* and still come back for more.

The Michigan Juke Box association will sponsor another *Hit Tune Party* for teen-agers in January, this time at the Bowery. Disc jockeys Warren Kelley and Fran Pettay from WJR, and WJLB's Todd Purse will augment the entertainment for the Sunday afternoon

affair, all liquor and beer being safely out of reach of the youngsters.

Dewey and Ragtime

Playing virtually unnoticed in the Motor City for years, an aging piano player named only Dewey holds forth in the honky-tonk atmosphere of Buddy & Jimmy's inn nightly. Accompanying the old-time vaudeville style vocalizing of the owners and casual hangers-on at the mike, he retains his simple ragtime style through pop tunes and all.

He plays a primitive untutored piano, similar to that of Jelly Roll Morton, and he was a good friend of Morton's. For the attentive listener, he'll do a tune of his own, *Coffee Pot Rag*, which takes one right back to the halcyon days of jazz.

Bill Stegmeyer, alumnus of Glenn Miller, Bob Crosby, and Billy Butterfield bands, joined the WXYZ staff orchestra. Ace clarinetist and arranger (see Butterfield's *Billy the Kid* and *Stardust*, and Signature label with his own octet), he has settled in his home town after several years in New York.

Don Williams, local drummer in charge of entertainment at the Dearborn Veterans hospital, is organizing an all-patient band to help in the entertaining.

—Ruth Gillis

Keep Jug Warm And Moving



Syracuse—Behind the bar, and in the jug (the Brown Jug nitery) are guitarist Carl Mano, bassist Norm Colman, and accordionist Paul Firenze. It's Firenze's trio, and according to the *Beat's* Syracuse correspondent, the outstanding local group in the town.

Firenze Combo Gives Syracuse Top Local Unit

Syracuse—Sixteen months in the jug is quite a long stretch if you're serving time. But the jug in this case is Syracuse's Brown Jug nitery, and the serving is good music by the Paul Firenze trio.

There have been few times in the past two decades when this city could boast a top local outfit, but the Firenze threesome is such a unit.

Transformation

A little more than a year ago, the Brown Jug was just another tavern with mediocre entertainment. Then Firenze returned from a three-month stand at the Miramar hotel in Santa Monica.

He formed his trio and landed the Jug job, staying there until now. Firenze is an accordionist of rare technique, excellent taste, and, at times, a subtlety which goes over the heads of average listeners.

But he is a businessman and crowd-pleaser. He plays what the customers request and what they like, whether it's *Toy Trumpet*, *Four-Leaf Clover*, or *Mama Ines*.

Not infrequently are they asked to play their rapid *How High the Moon* or give a little mid bop.

Bassist Norm Colman is probably the best known of the three, nationally. Colman preceded Eddie Safranski in the Stan Kenton rhythm section. After the war, he joined Sonny Dunham's band.

When Vido Musso took over for Kenton during his recent illness, Norm was called to fill the spot left by Safranski.

Guitarist on Air

Guitarist Carl Mano, one of the top men in this vicinity, has been in radio work here for many years and is still a member of the WFBL *Musical Clock* group. Carl enjoys playing bop and does a neat job of it.

Besides holding forth at the B. J., the trio adds a piano, and vocalist June Gardner (Mrs. Firenze) to do a half-hour air shot on WFBL, Sundays, 1:30-2 p.m. June is also a member of the *Musical Clock* gang.

—Frank Fancher

Down Beat covers the music news from coast to coast.



STRIKE THE RIGHT CHORD

You'll be right in tune with a Wilfred Hand-painted Original Necktie in your wardrobe. Beautiful assortment of gorgeous patterns to choose from on silk or rayon. State color and choice of motif when ordering.

Only \$5.00 Prepaid

Your favorite pet or subject faithfully reproduced—send photo.

Only \$4.50 Prepaid

WILFRED STUDIOS

1501 Main Street Springfield, Mass.

Names Given Brushhoff As Biz Stinks

Flint, Mich.—Michigan's largest ballroom, the IMA auditorium, continues to hold down operating costs by booking seminames and almost-unknowns. November's attractions included Lucky Millinder, Lowry Clark, Brahm Ward, and Ray Gorrell. Latter has played the Thanksgiving dance at the IMA every year for the past 14 years.

Horace Heidt's trained troupe entertained in the middle of the month and Vaughn Monroe gave 'em a show to wind up the month. Attendance at the dance dates, already low, hasn't been hurt noticeably by use of lesser known bands.

—Lou Cramton

BUM LIP? THEN THIS IS FOR YOU!

THOUSANDS OF BRASS MEN HAVING EVERY ADVANTAGE AND WHO USE THE ADVANTAGE WISELY, FAIL TO DEVELOP EMBOUCHURE STRENGTH—WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

HARRY JACOBS 2942 Washington Boulevard Chicago, Illinois

HIGHEST RATED IN UNITED STATES

MUSIC PRINTERS AND ENGRAVERS

ESTIMATES GLADLY FURNISHED - ANY PUBLISHER OUR REFERENCE



ONE HOUR SERVICE

Orchestrations, Orchestras, Sheet Music and latest Bo-Bop Arrangements. Mailed to you one hour after order is received. Fastest service in the world. Write for Free Booklet

EMPIRE MUSIC SUPPLY

1545 BROADWAY NEW YORK 19, N. Y.

RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

MANUFACTURED BY

ELECTRO STRING INSTRUMENT CORPORATION

8071 S. WESTERN AVENUE—LOS ANGELES, CALIFORNIA—Write for Catalog

Read The BEAT
Subscribe To The BEAT
DELIVERED TO YOUR DOOR AT
LESS THAN NEWSSTAND PRICE

Magfiles Are Available

Keep Your 1948 Files Complete And Compact

Priced at Cost 30c Each

DOWN BEAT

203 N. Wabash Chicago 1, Ill.

Please enter my DOWN BEAT subscription for:

- 1 yr. (26 issues) \$5
- 2 yrs. (52 issues) \$8
- 3 yrs. (78 issues) \$11
- Magfile 30c

Name _____

Street & No. _____

City _____ State _____

1-14-49

CLARINET PLAYERS



U.S. Pat. 2611692

Can. Pat. 443381

Other Pat. Pending

Exclusive features eliminate "chops," afford greater tone and range with less effort. It's truly "Free Tone." The original. Cannot legally be copied. Available soon. Watch for announcement.

JOSEPH MURANO Box 2922, Ste. 2, Youngstown, Ohio

AL PORCINO featured with Gene Krupa is a trumpet student of **CHARLES COLIN**
Write, Wire or Phone for Information
111-C W. 48 St., New York City
Telephone: Circles 5-6147



Thanks everyone!

For selecting me as your
No. 1 Girl Singer in
the Down Beat Poll
and for making possible
the following 1948
Smash Engagements:

- STRAND THEATRE New York
- CHICAGO THEATRE Chicago
- BLUE NOTE Chicago
- COPA CLUB Pittsburgh
- FOREST PARK HOTEL St. Louis
- CHANTICLEER Baltimore
- THE BOWERY Detroit
- CIRO'S Philadelphia
- CARNEGIE HALL New York
- CLIQUE CLUB New York

Sarah **VAUGHAN**

Personal Management—
GEORGE TREADWELL

Publicity—
JIM McCARTHY

1949
en
ball-
tinues
book-
owns.
Lucky
Ward,
ed the
every
enter-
h and
ow to
at the
been
known
amton
USE
ure
ents.
orld.
Y.
RS
V
alog
AT
CE
BEAT
\$5
\$8
\$11
30c
4-49

DIGGIN' the DISCS with Tom

COMBO JAZZ

An Album of Modern Jazz (Be-bop)

- From Dixieland to Be-bop
- Boppin' the Blues
- Jumpin' for Jane
- One Step Down, Please
- Royal Roost
- Epistrophy
- Cubana Be
- Cubana Bop

Album rating—★★★★

Obviously each record in this album is not uniformly excellent as an overall four-note rating technically would indicate, but there is much fine jazz here and not a side that would be considered mediocre. A cursory glance at the titles might lead one to believe that this was a sort of "evolution of bop" album.

Though it might be so considered in one sense since the opening side has a smattering of two-beat as an example of where jazz has been, and the final sides are Afro-Cuban in character as a further example of where it is going, it actually is merely a collection of different boppers and the styles they propound.

The first record is performed by Lucky Thompson and a seven-man group including Neal Hefti, Benny Carter, Dodo Marmarosa, and Barney Kessel. *Dixieland* has only a suggestion of two-beat in the opening chorus in which Hefti plays a boppish trumpet solo over a tongue-in-cheek background.

Then there are piano, guitar, and tenor solos plus a double ending tossed in, no doubt, to reaffirm the satirical intent. *Blues*, the flip side, makes no pretense of being anything but a head-down jam session and is one of the best sides, if not the best.

Dodo and Lucky, who seem to have a stimulating effect on one another no matter where the session, play superbly, particularly through Lucky's five-in-a-row, even though they disagree briefly on the chord pattern in No. 4.

Jane and *Step* are Coleman Hawkins sides with a personnel that largely includes young boppers of the Fats Navarro, Max Roach school. Both open with bop unison ensembles and have a satisfying number of good instrumental choruses with the honors going to the Hawk and Fats on both sides plus good J. J. Johnson trombone on *Jane*.

Dizzy's old drummer, Kenny Clarke, was in charge of the subsequent two sides which are good but not quite up, perhaps, to the rest of the album. His group is made up of men he got together back in 1946 for the French jazz authority, Delaunay, who recorded the group for sides which were to have been released in France.

Navarro answering to the name of "Theodore" is on these sides, too, and plays wonderfully, especially in his follow-up chorus on *Roost*. The final sides are two of the Afro-Cuban scores which Diz introduced last year at Carnegie hall to show the blend of American jazz and Latin rhythms and are the only sides actually out of place in being listed under *Combo Jazz*.

Both sides feature the unique rhythm patterns of the late Chano Pozo who, along with Diz, stars on both sides. The *Be* side is largely band work with Diz doing the only soloing to speak of. His final chorus, incidentally, is unparalleled. *Bop* is more or less a continuation of the "A" side and those who never will see the amazing Gonzales will be intrigued with his self-accompanied, weird chanting which takes up half the grooves.

The final chorus is a little too involved, even for arranged bop, and is sloppily performed toward the end. The young (25) Cincinnati, George Russell, who wrote this work, however, has a future to be envied if this can be accepted as an accurate portent.

Leonard Feather, who produced the album, wrote the notes and even contributed one of the arrangements (*Jane*), has coated some first-rate, exception-

Symbol Key

- ★★★★ Tops
- ★★★ Tasty
- ★★ Tepid
- ★ Tedious

ally well-performed bop out of the multifarious musicians who made the sides which is something of a trick considering the dependence that good performance in such works has on inspiration. (Victor album P-226.)

Hank D'Amico

- ★★ *Anything for You*
- ★★ *Let's Fall in Love*

One of our favorite clarinet men is now doing things for MGM that range from small to big band instrumentals, and with a little less commercialism and a spot more of jazz, both these would have been interesting sides. *Anything* is the sextet side with an opening fairly straight chorus by D'Amico, good Buddy Weed piano, and fair tenor and trumpet. *Love* is a big band, four-four swing side with some pleasing phrases but too much studio atmosphere. (MGM 10325.)

Earl Hines

- ★★ *Sweet Honey Baby*
- ★★ *Midnight in New Orleans*

The Fatha' made these sides in Chicago last year, but they're poorly recorded which is something of a pity since there is quite a little of Hines' trumpeting piano style on both sides that is earworthy.

Honey is a straight instrumental, mostly piano. *Orleans* is for big band with a vocal by Johnny Hartman, but the soupy, pseudo-blues quality of the tune is too much of a handicap. (MGM 10329.)

Bob Anderson's Oshkosh Serenaders

- ★★ *September in the Rain*
- ★★ *I'm Gonna Sit Right Down and Write Myself a Letter*

The best two-beat band in the world usually sounds unattractive to these ears on what was intended to be a sweet ballad, and the "Serenaders" are no exception.

Better they should stick to happy jazz as, for instance, *Letter* which has fast-stepping ensemble and solos by Joe Rushton, Anderson, and Gil Bowers. Also on the date (July 6, 1946): Warren Smith, Phil Stevens, Nick Fatool. (Jump 17.)

Don Byas

- ★★ *These Foolish Things*
- ★★ *Surrender*

One of the very satisfying features of Dial's solo records is that all else is subordinated to the business of letting the cash customer get his fill of the guy he came to hear. *Things* illustrates Byas' devotion to the Hawkins style of invention—at least at the time this was cut—and he gets in a chorus and a half of pretty notes and pretty infections.

Can't Be Too Sure Of This Biz



New York—Even with the recording ban over, cautious Como keeps in practice. Here making futile stab at the scalp of *Beat* staffer Jack Egan, Perry is watched closely by next customer, publisher Glenn Burrs. Photo, by Otto Hess, was taken when Como recorded for Victor the day the ban was lifted.

On the half-metered *Dear*, Tyree Glenn and Billy Taylor have brief respective tram and piano solos between the Byas. (Dial 751.)

James Moody and His Bop Men

- ★★ *The Fuller Bop Man*
- ★★ *Tropicana*

With a two-trumpet (Dave Burns, Elmon Wright), tenor (Moody), alto (Ernie Henry), and baritone (Cecil Payne) plus rhythm combination, *Fuller* is a better title than it is bop. It's a blues with only fair tenor, trumpet, and alto solos and not much kick.

Tropicana, however, with the addition of Dizzy's favorite rhythm man, Chano Pozo on bongos, is a very interesting Afro-Cuban bopper with a beat and listenable, nonfretted tenor, piano, and trumpet. Reproduction on both sides is not good. (Blue Note 553.)

Erroll Garner

- ★★ *Fantasy (Frankie & Johnny)*
- ★★ *Play, Piano, Play*

Garner runs from extreme modernism to cute affectation in *Fantasy* which is only a so-so side. *Play* with a constant boom-chicking left hand should have been a dull side, but the ideas that the right hand get across make it another worthwhile Garner to garner. Both are rhythmless piano solos, and the recording from a date in mid-1947 is fine. (Dial 1026.)

Dodo Marmarosa Trio

- ★★ *Trade Winds*
- ★★ *Bopmatism*

Like some of the recently reviewed Dials which were commented upon in previous years, this and two or three others in this issue are worthy of re-evaluation. *Winds* is either a misprint or just another name for *You Go to My Head* and it is a first-class example of Dodo's astute handling of ballads in modern but not uncommercial manner. *Bopmatism* is just jam. (Dial 752.)

Tommy Dorsey

- ★★ *T.D.'s Boogie Woogie*

A sequel to the original *Boogie Woogie* of Tommy's which died a natural death and was then resurrected to become horribly popular is too grim to contemplate. But fortunately this comfortable, swing band arrangement by Deane Kincaide is no such thing and in addition to being a better than aver-

Pete Daily's Chicagoans

- ★★ *When the War Breaks Out in Mexico*
- ★★ *Circus Slide*

Only a soft spot in our hearts for the Chicago style two-beating of Pete and his boys keeps this disc from being relegated to the *Novelty* classification, for both are that, baldly, in fact.

The second line to *When the War Breaks Out in Mexico* is "I'm going to go to Montreal" which, like its predecessor, makes it a funnier title than it is a side. *War* has a quartet vocal and some raggy piano. *Slide* is a fast circus march with N. O. overtones. (Capitol 15315.)

Art Van Damme Quintet

- ★★ *The Men I Love*
- ★★ *I Know That You Know*

A follow-up to the recently issued *Cocktail Capers* album and every bit as good as most of the material therein. In case you didn't see the review, the Van Dammes are accordion, vibes, guitar, bass, and drums, and the light but tremendously effective brand of jazz that they create is far more than cocktail music.

Love is pretty much straight jam with the exception of odd bits here and there and a boppish ensemble eight at the end. *Know* is more arranged and has wonderful vibes and accordion. (Capitol 15322.)

Nappy Lamare's Levee Loungers

- ★★ *Come Back, Sweet Papa*
- ★★ *Here Comes Your Pappy*

Nappy's personnel includes many a familiar face around Capitol: Eddie Miller, Matty Matlock, Doc Rando, Ray Bauduc, Artie Shapiro, and company as well as a seldom seen face or two, in these Hollywood two-beaters, like trumpeter John Best. *Sweet* is instrumental with unexciting Matlock clarinet and Lou McGarity tram though Eddie Miller's tenor effort is

Points to Remember

FAMOUS FOR THEIR SHOULDERED SHAPE



Acton's TAPER-TONE Needles

The Taper-Tone is shaped to catch all the tonal beauty of your records. The distinctive "shoulder" of this high-fidelity steel needle means added tone... reproduced with fullness and naturalness. And as your records spin, Taper-Tone's taper-smooth point "lipoes" in the record groove with hardly any surface noise or scratch. Because Taper-Tone is a precision-made ten play needle, it saves your records and saves your money! Try Taper-Tones today.

A Product of Bagshaw

Famous for Fine Needles Since 1892

H. W. ACTON CO., INC. 370 Seventh Avenue, New York 1, N. Y.

New Rhythm Aids for Small Orchestra

Modern Orchestrations of America's Best Standard! Hits Expertly Arranged for Small Combinations.

Instrumentation 3 Saxophones • Trumpet • Trombone Piano • Bass (with guitar chords) • Drums

Scored by Will Hudson

BIM BAM BUM (Bright Rhumba) HONEY

OYE NEGRA (Bright Rhumba) MOONLIGHT AND ROSES

CAE CAE (Samba) WALTER WINCHELL RHUMBA

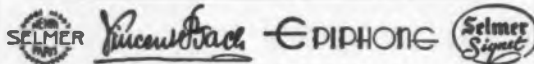
LINDA MUJER (Bright Rhumba)

List Price 60¢ each

THE BIG 3 MUSIC CORPORATION

MUSICIAN'S HEADQUARTERS IN NEW YORK IS

BECAUSE — we're authorized agents for



SLINGERLAND WFL LUDWIG & LUDWIG

Repair work by specialists

PHIL SAPIENZA (Woodwinds) • JACK WOLF (Percussion)

Willy Goodman's MUSICAL INSTRUMENT EXCHANGE, INC

fluid an
days. F
the ban
(Capito

★★★ Ca
★★ Th
Carazu
any of
recording
sive voic
dubbing
by the
But the
chalets.
cheek. (

Mel

★★★★

Other
the begin
tiredly for
the dextr
son chori
then swit
the end.

Since I
regions of
and, in a
has on mo
times sur
is playing
guess, hov
first solo
the feelin

Alig
Cool
Staj
Ow
Goo
I C
Salt
Our
Rou
Dizz
Conf
Dres

Taki
20th
Boog
Sweet
Miles
Nigh
Ko J
Tiny
Now
Love
Don't
Moon
Relax
Stupe
Bird
Bird
Carvi
After
Stuz
Dewe

Mean
East
4-F I
That
Sweet
Congr
Slam

Every
Four
Keen
My P
Basie
Bljou
Apple
North

Let's
I'm F
East
Eupho
Synthe
Dark
Eleven
Moon
Charli
C V
Surr
Ghost
How I
Misirl
Body
Stompi
What
I'm in
The M
S'Wonc

Bopma
Shuffle
Boppin
Tea fo
Dodo's
Dodo's
Mellow
Dary I
Smooth

Frankle
Lady B
Frio
Sweet
Yesterd
Always

fluid and relaxed as the old Crosby days. Pappy is a vocal for Nappy, and the band with incidental solos between. (Capitol 15325.)

Les Paul

Caravan The Swiss Woodpecker Caravan is no better or worse than any of the other of Les' trick guitar recordings for Capitol wherein successive voices of his guitar are added by dubbing and speeded up in some cases by the transition from 33 to 78 RPMs. But the Woodpecker deal is full of chalets, corn, and not even a tongue in cheek. (Capitol 15313.)

McGhee-Navarro Bopset

Double Talk (Parts 1 and 2) Other than piano and alto solos at the beginning of side two, this is entirely for trumpet men. McGhee and the dextrous Fats open it with a unison chorus, then go into a bop duet, then switch choruses up to a chase at the end. Since McGhee reverts to the upper regions only occasionally on these sides and, in addition, plays better than he has on most current releases, it is sometimes surprisingly difficult to tell who is playing what chorus. It's a safe guess, however, that Navarro plays the first solo chorus, and it will bear out the feeling of many bopists that this

great trumpet man is the equal or superior of most of the finest modern musicians.

The flow and freshness of his solo work is really a thing of beauty. He rarely misses, almost never fills in a blank moment with something obvious, and his creative ability is phenomenal. The fact that McGhee, who can play good and bad in the same evening, keeps up with the pace that Fats sets is quite a tribute to his ability, too.

There is no screaming on these sides, no smearing and few high ones—just marvelously facile improvising by a couple of good brass men. (Blue Note 557.)

BAND JAZZ

Duke Ellington

Sultry Serenade Do Nothing 'til You Hear from Me Sultry is one of the group of instrumental Ellingtonia that the Duke has used at his concerts to spot various soloists. In this case it's the welcome tromboning of Lawrence Brown, who has almost two full choruses, the first of which is backed by some elegant sax figures.

Follows one of those light, rhythmic Ellington ensembles and some Hodges

alto. Nothing is the type of ballad that Al Hibbler sings so well. And he proceeds to do so hereon, between the plunger trumpet and high trombone bits. (Columbia 38363.)

DANCE

Tex Beneke

Bye Bye Blues Congratulations Blues is a pleasantly pretty side, opening with Millerish clary-on-saxes and even a Hackett-like trumpet to complete the illusion. Follows reeds, ensemble, brass, and so on.

Beneke's breathy tenor in front of his fiddle section is the tastiest thing he's done personally in some time. Garry Stevens and the Serenaders sing the flip-over, a slow ballad written in part by Paul Weston. (Victor 20-3237.)

Johnny Long

Sweet Sue Either this is some new gimmick in anticipation of a heavy play at the jukes or the pressman got hopped up with our copy. Sweet Sue is on both sides—same arrangement, same master. It's another of those Shanty novelties of Long's with unison band vocal, followed by a unison-phrased chorus instrumentally, then sax and a vocal out. (Signature 15243.)

Tiny Hill

For Auld Lang Syne Doodle Dee Doo Syne is for the bar trade on New Year's eve with a most vocal by Erwin Bendel. Doodle is the old Kessel-Stitzel novelty, and Tiny bellows it lustily and with apparent relish. (Columbia 38048.)

The Brazilians

Jucata Nao Chore The Brazilians are a small group of Cuban cats—the ones who participated in Peggy Lee's Manana. Jucata is a flashy samba, and whoever plays the single string guitar does it exceptionally well. Chore, another original by Nestor Amoral, is a little mixed up and not so entertaining. (Capitol 15324.)

Claude Thornhill

Lady of the Evening Someday I'll Find You Love Tale Memory of an Island That Old Feeling How Am I to Know? When You Wore a Tulip Coquette Album rating—J This is actually a more than acceptable piano-plus-rhythm album, but to one who is as impressed as we are with some of the things Thornhill is doing orchestrally, it is a major disappointment.

Thornhill sounds alternately like a sleepy Count Basie, the piano man at any given moment from the Stork club, and a better than average dance band pianist who has a penchant for block chords and a familiar arpeggio that shows up too often. As a technical pianist he has not only a fine but a distinctively identifying touch.

But as an improviser, either sweet or jazz, he shows little of the wealth of ideas that spew forth in his scores. Lady

is slow and tinkly, Tales ditto and painfully straight, Feeling slow, Tulip society-style jam. Coquette pretty, Island descriptive, and Find partially rubato.

They must have been hard up for a side to release Know, however, for on two occasions in the mire of conflicting ideas he loses a full beat even though the rhythm hurriedly shifts its accent to cover up. (Columbia album C-176.)

Freddy Gardner with Peter Yorke and His Orchestra

I'm in the Mood for Love I Only Have Eyes for You Freddy Gardner is an English alto sax man with a pretty BBC tone, good technique, and probably a nice personality. But the idea of building an entire production around those qualities which can be found by the bucketful in any network headquarters seems like too much ado. He plays them more or less straight to start off—then makes with the variations. (Columbia 38346.)

VOCAL

Kay Starr

Steady, Daddy I So Tired Daddy is the sort of rowdy blues that Kay can get her vocal teeth into, and she bites all the way from the drag opener through the up tempo semishout. Norvo, who made the date with Dave Cavanaugh, has a vibes chorus and the polite chase that Kay scats along with tenor is clever and unaffected. Tired is a slow ballad that the British think is just too, too. (Capitol 15314.)

Frank Sinatra and Pearl Bailey

A Little Learnin' Is a Dangerous Thing This probably will be in the process of being played to death by jock and taverngoer alike by the time this hits print, but for a change the acclamation will be justified. The lyrics to Learnin' which are only mildly humorous in themselves assume hilarious proportions when turned into a half planned, half ad lib repartee between Bailey and Sinatra.

She sings the first with comments by the Voice and vice versa on the second. The topics of conversation have to be heard to be appreciated. (Columbia 38362.)

Frankie Laine

Tara Talara Tale You're All I Want for Christmas Singing lullabies to the younger generation is a little out of Frankie's line, and though it's a good try, Tara falls flatter than a fift. Christmas is a sugary Christmas ballad. We'd rather have our two front teeth. (Mercury 5177.)

Herb Jeffries

Baby, Won't You Please Come Home The One Rose Jeffries vocals Baby ballad style with a four-way trombone background on the opener, then sings the age old phrased vocal on No. 2. Jack Teagarden's hearty classic sounds a little incongruous, however, enfolded in the silky tones of the Jeffries pipes with trams bopping in back. Rose is a mushy ballad. (Exclusive 1203.)

Johnny Mercer

Sugar Blues Memphis Blues

More Mercer reissues. Sugar is the purposefully corny but not too funny vocal takeoff on the old Clyde McCoy warhorse. Handy's Memphis has the Pipern along in the days when Jo Stafford was just a sidewoman, if you will pardon the expression. (Capitol 15318.)

Ivory Joe Hunter

Like It No Money, No Luck Most singers consider laryngitis to be, shall we say, nowhere. But on Ivory Joe it sounds good. He gets fine support on the bluesy, six-eightish Like from an all-star group which includes Oscar Pettiford, Sonny Greer, and Tyree Glenn.

There are instrumental solos between Hunter's vocals, and the whole thing qualitywise is far above the average blues sides that are being released in such profusion these days. Luck is a slower blues with a somewhat less distinguished personnel. (King 4255.)

Beryl Davis

No More If I Had a Penny Toots Camarata's More sounds great when sung by a Billie Holiday with a night club backdrop and a small band jamming in support, but as a pop tune it's too full of unfamiliar chord changes to appeal to many. Beryl works with it, but she sounds unsure of herself with the strange intervals and odd chord structure. She does a nice job on Penny on top of an interesting Russ Case score. (Victor 20-3244.)

Vic Damone

Ave Maria Silent Night White Christmas Christmas Morn The churchy Maria and Night both have chorale backgrounds and a hollow distance that doesn't do a thing for Vic. White is the best side, but Vic hams it up a little at the conclusion of the first chorus. Morn is ordinary both as a tune and performance. (Mercury 5074, 5178.)

King Cole Trio

That's a Natural Fact Flo and Joe The King's out-loud musing on the fickle quality of human nature in Fact is somewhat dull. He hums half the second while the Ashby guitar noodles in the background.

The narrative Flo has too many repetitive references to Jo, Mexico, Idaho, and other alliterative o's, but it's a bright, attractive novelty, and it has some excellent block chording by Nat's piano and a flash of his rollicking vocal bop. He still has a tendency to mouth some words sloppily, however. (Capitol 15320.)

Johnny Moore's Three Blazers

Smuff Dippin' Mama Where Can I Find My Baby? As per usual, Charlie Brown's vocal and piano monopolize most of the grooves on both sides, but Dippin' has some fairly amusing lines: "Your teeth are gettin' muddy—and, Baby, that snuff has got to go." Where is a slow blues and has a spot of Brown's piano and Oscar Moore's guitar. Both sides have the best presence yet from this group. (Exclusive 1265.)

Rudy Plocar's Orchestra

More Beer Silver Lake Waltz We neither review nor rate serious polkas or Lithuanian waltzes as a rule in this here column, but it's like this: Every year the Payson Sisters whose Andrews-like trioing is the feature of Beer spend long hours in counting our annual poll ballots. So we are giving them what is generally referred to in the trade as a "plug." End of plug. (Rondo 600.)

Jo Stafford

The Prisoner of Love's Song The Traveling Salesman Polka Prisoner is Miss Stafford's follow-up to Timlayshun with Red Ingle and His Natural Seven. Same format, same effects, only a different tune. The Polka she made with Tex Williams and his Western Caravan. There should be a limit imposed on some kinds of versatility. (Capitol 15312.)

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

MAIN STEM

Wishes all its Loyal Supporters A Happy and Prosperous New Year

FREE (1) DIVIDEND WITH EACH ORDER OVER \$5 FREE (2) PACKAGE NEEDLES WITH EVERY ORDER FREE

- Disco: Algo Bueno, Cool Breeze, Stay On It, Ow, Good Bait, I Can't Get Started, Salt Peanut, Our Delight, Round About Midnight, Diggin' for Dis, Confirmation, Dream of You, Takin' Off, 20th Century Blues, Bongo Bo, Parkers Mood, Milestones, Night in Tunisia, Ko Ko, Tiny's Tempo, Now's the Time, Lover Man, Don't Blame Me, Moose the Mooch, Relaxin' at Camarillo, Stupendous, Bird Lore, Bird's Nest, Carving the Bird, After You're Gone, Buzzy, Dewey Square

- Eddie Bo: He's a Real Gone Guy, Foxy, Lockjaw, Lick's A Plenty, Spinal, Latest Bop Releases: J. Moody: Fuller Bop Man, Babo: Loop-plu-edu, Getz Quartet: Diaper Pin, Al Haig Quartet: Bow Tie, McGhee-Navarro: Double, Dexter-Dodo-Norvo: Bop!, Chubby Jackson: Boompale, Ill. Jacquet: Embryo, Dexter Gordon: Rosetta, Haasegard: Sweet & Hot Mop, Latest Bop Albums: Bebop (new)—Dizzy, Hawk, The Bird Blues (C. Parker), JATP #8 (Flip, Harris, Ill.), The Parkers—Charlie & Leo, New Sounds in Modern Music, How High the Moon (Flip), Bebop #2 (Dial), L. Hampton—Bebop, JATP #1 (Jacquet, Krupa), Jr. Jazz at the Auditorium, Big Band Albums: This is Jazz, Wildcats, Bechet-Wilber's Wildcats, Armstrong Hot 5, Vol. 1, 2, each, Armstrong-Teagarden All-Stars, Biz Beiderbecke, Vol. 1; 2, each, Chicago Jazz—12 sides, New Orleans Revival—Bunk, Ory, Red Nichols, Vol. 1, 2, each, 3.94

- Di and Bird: Mean to Me (vocal Sarah), East of the Sun (Sarah), 4-F Blues, That's the Blues, Sweet Georgia Brown, Congo Blues (with Flip), Slam Slam Blues (w. Flip), Woody Herman: Everywhen (feat. Harris), Four Brothers, Keen and Peachy, My Pal Gonzales, Basie's Basement, Biou, Apple Honey, Northwest Passage, Charlie Ventura: Let's Jump for Rita, I'm Forever Blowing Bubbles, East of Sues, Euphoria, Synthesis (with Harris), Dark Eyes (Krupa Trio), Eleven Sixty (w. Winding), Moon Nocturne (w. Hefti), Charlie Comes On, C V Jam, I Surrender Dear, Ghost of a Chance, How High the Moon, Minnie Lou, Body and Soul—2 parts, Stomping at the Savoy, What Is This Thing, I'm in the Mood for Love, The Man I Love, S'Wonderful

- Big Band Singles: Armstrong Hot 6; Butter & Egg Man, Armstrong Hot 6; King of Zulus, Armstrong Hot 6; Sweet Little Papa, Armstrong Hot 6; Jazz Lips, Armstrong Hot 6; Irish, Black Bottom, Armstrong Hot 6; I'm Gonna Gitcha, Louis-Blue 6; Texas, Moaner Blues, L. Armstrong: Peanut Vendor (imported), Chi Rhythm Kings: Changes Made, J. Dodds: Sweep 'Em Clean, J. Dodds: Gatemouth, J. Dodds: Sweet Lorraine, Bud Jacobson: Clarinet Marmalade, Claude Luter: Wildcat Blues, Claude Luter: Tiger Rag, J. R. Morton: Billy Goat, J. R. Morton: My Little Dixie Home

- Dodo Marmoreas: Bopmatism, Shuffle That Ruff, Boppin' the Blues, Tea for Two (Willie Smith), Dodo's Bounce, Dodo's Blues, Mellow Mood, Dary Departs, Smooth Sailing, Great Garner: Frankie and Johnny, Lady Be Good, Trio, Sweet Lorraine, Yesterdays, Always

Main Stem Record Shop 1693 Broadway New York 19, N. Y. Please ship records: Name, Address, City, State, C.O.D. or Prepaid Minimum Order—8 Records Add 50c for packing and shipping on prepaid orders No C.O.D.'s overseas

WHY DO THE GREAT ARTISTS AND VIRTUOSI ENDORSE THE LIFTON? THERE ARE REASONS BEAUTY DIGNITY PROTECTION Insist on a LIFTON case when ordering your instrument THE LIFTON MFG. CORPORATION 18 WEST 18th STREET NEW YORK, N. Y.

ALONG THE LINE

DANNY FERGUSON ORCHESTRA

17th West Hotel Washington-Yorke

ALONG THE LINE

The new "Along The Line" columns on this page are limited to the professionals only as special professional rates.

Designed especially to keep your fans informed about you.

Bands, Combos and Singles, write now for information and special twelve month rates.



ADVERTISING DEPARTMENT DOWN BEAT

203 N. Wabash Avenue Chicago 1, Ill.



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; n—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glasser), 745 Fifth Avenue, NYC; FF—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Arts Corp., RKO Bldg., NYC; MCG—McConkey Music Corp., 1617 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oslay, 694 Sunset Blvd., Hwd.; WMA—William Morris Agency, 745 Fifth Ave., NYC.

Combos

Hampton, Lionel (On Tour) ABC Harpa, Daryl (On Tour) GAC Harris, Ken (Jung) New Orleans, h Harrison, Cass (El Morocco) Charlotte, N. C., ne Hawkins, Erskine (On Tour) MG Hayes, Carlton (El Rancho) Las Vegas, Out 1/17, h Hayes, Sherman (Muehlebach) Kansas City, Out 2/1, h Haynes, Eric (Colgate Aud.) Jersey City, Out 6/27, b Henderson, Skitch (Capitol) NYC, t Herman, Woody (Blue Note) Chicago, Out 1/23, ne Herman, Pete (5 O'Clock) Miami, ne Hisey, Buddy (On Tour) GAC Holmes, Alan (Astor) NYC, h Hovens, Eddy (Aragon) Chicago, Out 3/24, h Hutton, Ina Ray (Last Frontier) Las Vegas, Out 1/27, h

Allen, Red (Savoy) Boston, ne Armstrong, Louis (Palomar) Vancouver, B. C., 1/31-2/13, ne; (Flamingo) Las Vegas, 2/24/3, h Arvin Trio, Mel (Forest Park) St. Louis, Out 1/23, h Bal-Blue Three (Castle) Ventura, Calif., ne Bechet, Sidney (Jazz Ltd.) Chicago, ne Brant, Ira (Tavern-on-the-Green) NYC, ne Broome, Drea (Navajo Hogan) Colorado Springs, Colo., ne Burton Trio, Joy (Royal Room) Hwd., ne Butterfield, Billy (Nick's) NYC, ne Carroll, Bob (Crossroads) Miles City, Mont., Out 1/15, ne Carter & Bowie (Cerutti's) NYC, ne Castellanos, Al (Belmont Plaza) NYC, h Charles, Evan (Terrace) Lake City, Minn. Cody-Deems-Schum (Sherman) Chicago, h Cole Trio, King (Clek) Philadelphia, Out 1/16, n; (Copa) Pittsburgh, 1/17-23, ne; (Blue Note) Chicago, 1/24-2/13, ne Coleman, Emil (Monte Carlo) Miami, h Conn, Irving (Savoy Plaza) NYC, h Contz, John (La Boheme) Hollywood, Fla., Out 1/21, ne Cortez, Jose (Bradley's) NYC, r Costa Trio, Bill (Hickory) NYC, ne Daily, Pete (Eddie Spivak's) Hwd., ne DeAlonso, Freddie (Ritz Plaza) Miami, h DeArco, Nick (Roney Plaza) Miami, h Dante Trio (Midwood) Brooklyn, N. Y., r Dardanelle Trio (Sherman) Chicago, h Davis, Johnny Scat (Silhouette) Chicago, ne Davis, Tiny (Blue Heaven) Chicago, cl Debutones (Mack & Eddie's) Waseka, Ill., ne DeCastro Sisters (Havana-Madrid) NYC, ne Deep Trio, Johnny (Oval Bar) Hoboken, N. J., Out 1/22, cl Deep River Boys (Norman) Toronto, 1/14-3/11, ne Delta Rhythm Boys (Blue Angel) NYC, ne DeParis, Wilbur (Child's) NYC, r DeSalvo, Joe (Bismarck) Chicago, h Dixielanders (Isbell's) Chicago, r Dunlap Sextet, Ray (Swanee's) Rochester, N. Y., ne Dunn, Michael (Biltmore) NYC, Out 1/26, h Durso, Michael (Copacabana) NYC, ne Eastman Trio (Clover) Peoria, Ill., cl Ennio's (Ambassador) NYC, h Evans, Doc (Tailspin) Chicago, ne Ferrate & Teicher (Madison) NYC, cl Fields, Herbie (Stage Door) Milwaukee, ne Fout, Shad of Rhythm (Clover) Des Moines, Ia., ne Four Steps of Jive (Nob Hill) Chicago, cl Franks, Joe (Kentucky) Chicago, cl

Napoleon Trio, Teddy (Hickory Log) NYC, ne Negret, Tony (Versailles) Miami, h Nichols, Roger (Hangover) L. A., ne Nye, Jack (Imig Manor) San Diego, h O'Brien & Evans (Clover) Peoria, Ill., cl Pettiford's All-Stars (Clique) NYC, ne Plaza Quintet (Buster's) Orange, Tex. Populars Trio (Boca Raton) Miami, h Proctor, Ralph (U. S. Naval Amphibious) Little Creek, Va. Ramirez, Ernie (Fern) Denver, Out 1/29, h Ramirez, Ram (Maxime) Bronx, N. Y., ne Ranch, Harry (Jack Dempsey's) NYC, r Reader, Charles (Pierre) NYC, h Rhythm Rogues (Town Casino) Buffalo, ne Richards, Billee & George (VFW) Grand Island, Neb., ne Robie, Chet (Mickey's Lounge) Chicago, cl Roth Trio, Don (Continental) Kansas City, h Ruain, Sonny (Pin-Up) NYC, ne Shaw, Milt (St. Regis) NYC, h Silhouettes (Black Bear) Duluth, Minn. Silver's Mus-I-Kata, Bob (Club 11) Waukegan, Ill., ne Skylarks (Eau Claire) Eau Claire, Wis., Out 1/30, h; (Kentucky) Chicago, In 1/31, cl Smith, Johnny (Hickory Log) NYC, ne Sneed, Dick & Flo (Shore) Hollywood Beach, Fla., ne Struttin' Sam (19th Hole) NYC, ne Stylists (Skyway) Cleveland, Out 1/24, cl Three Suns (Oriental) Chicago, Out 1/13, h Torres, Julio (Seacomber) Miami, h Tristano, Lennie (Royal Roost) NYC, ne Turner, Bill (Village Barn) NYC, ne Vagabonds (Beachcomber) Miami, ne Van Damme, Art (Stage Door) Milwaukee, 1/17-30, ne Ventura, Charlie (Royal Roost) NYC, ne White Trio, Bob (Clover) Peoria, Ill., cl Wiggins, Eddie (Riviera) Chicago, cl Wood Trio, Mary (Towne) Milwaukee, h Wyatt & Taylor (Walt's) NYC, ne Yaged, Sol (Three Deuces) NYC, ne Young, Lester (On Tour) MG

Singles

Bailey, Pearl (Howard) Washington, D. C., Out 1/13, t; (Royal) Baltimore, 1/14-20, h Brooks, Stella (Brevort) NYC, h Cool, Harry (Carnival) Minneapolis, Out Crawford, Kitty (Blue Angel) NYC, ne Croxley, Les (Drake) NYC, h Dennis, Clark (Biltmore Bowl) L. A., ne Drew, Charles (Taft's) NYC, h Ekstine, Billy (Empire) Hwd., In 1/14, ne Emerson, Jack (McVan's) Buffalo, In 1/20, ne Frye, Don (Jimmy Ryan's) NYC, ne Gale, Belle (Vanderbilt) NYC, h Gales, Wally (Stubbs') Kansas City, ne Gentry, Leroy (Mickey's) Chicago, cl Green, Miltzi (Copacabana) NYC, ne Haines, Connie (Radisson) Minneapolis, Out 1/13, h Harden, Harry (Armando's) NYC, ne Hill, Chippie (Jimmy Ryan's) NYC, ne Holiday, Billie (Cafe Society Uptown) San Francisco, In 1/13, ne Howard, Bart (Tony Soma's) NYC, ne Johnson, Pete (Tommy Joy's) Utica, N. Y., ne Kay, Dolly (Graemere) Chicago, h Kelly, Peek (Dixie) Houston, ne Knight, Evelyn (Palmer House) Chicago, h Lewis, Ann (Ann's Red Wagon) NYC, ne Lutecher, Nellie (Ciro's) San Francisco, 1/19-2/19, ne Lynn, Lenie (Plaza) NYC, h Martis, Lucille (Fort Hayes) Columbus, O., Out 1/30, h Mauer, Joyce (Argyle) Chicago, cl McNulty, Hazel (Cafe James) NYC, ne Mercer, Mabel (Tony Soma's) NYC, ne Merrill, Eleanor (Preview) Chicago, cl Miller, Max (Blue Note) Chicago, ne Osterwald, Bibi (Vanguard) NYC, ne Pearce, Johnny (Henry Hudson) NYC, h Phelan, Margaret (Waldorf-Astoria) NYC, ne Ravazza, Carl (Copacabana) NYC, ne Ross, Dorothy (Bagatelle) NYC, ne Ryall, George (Barbizon Plaza) NYC, h Sawyer, Connie (Ruban Bleu) NYC, ne Simpkins, Arthur Lee (Flamingo) Las Vegas, In 1/13, h Starr, Kay (Casbah) L. A., Out 1/24, ne Steele, Eddie (Cerutti's) NYC, ne Strain, Ralph (Sazatac) NYC, ne Tate, Norene (Little Casino) NYC, ne Taylor, Harry (Cafe Trouville) NYC, cl Thaler, Jacques (Armando's) NYC, ne Torne, Mel (Riverside) Milwaukee, 1/20-26, t; (Rivoli) Toledo, O., 1/27-30, t Walter, Cy (Drake) NYC, h White, Josh (Le Papillon) Hwd., ne Williams, Elou (Sherbrook) Little Ferry, N. J., ne Wilson, Garland (Little Casino) NYC, ne Wilson, Julie (St. Regis) NYC, h Winston, Ed (Winston's) NYC, ne

ALONG THE LINE

America's No. 1 Saxophonist CHARLIE VENTURA

and his New Sounds in Music Currently - ROYAL ROOST - N.Y.C. Mgt. DON PALMER - Director ABC

"The Musical Blend" of AL OVEREND 2nd Year at Skyline Club Billings, Montana

BAND LEADERS COMBOS SINGLES

Make it easy for your fans to follow you throughout the year.

Special twelve month low rates are now available in the new "Along The Line" columns of the Band Route Page.

The number of spaces are limited, so write immediately for special rates and information to:

ADVERTISING DEPARTMENT DOWN BEAT 203 N. Wabash Avenue Chicago 1, Ill.

Downbeat In Philadelphia Raided Again

Philadelphia—A preholiday raid by crime prevention division detectives on the Downbeat Swing room in the downtown shopping district once again smacks of racial prejudice on part of the law enforcers.

Detectives said several young men and women under 21 were among the patrons. More than 20 were rounded up, and five employees of the room were locked up.

Bop Hangout

Downbeat is the favorite hangout for the be-bop fans and is the only downtown spot which never has discriminated against Negro patronage. In fact, crowds here nightly have been interracial in character, attracting everybody from the intelligentsia to the rabid be-bop fan.

Nat Segall, former owner of the Downbeat who originally established the room, gave it up a year ago rather than give in to certain political powers who urged he adopt a segregation policy for the room.

When he refused to give in, Segall, former musician now in the booking business, was pestered by police raids and finally sold out.

The latest raid on the Downbeat came on the heels of a "raid" on the Showboat, in the town's Harlem sector, where two "detectives" hustled a white woman out of the music spot.

Told to Stay Away

They told her that if she wouldn't come to the room, they would not rest her. When owners of the room protested to police, the latter said they had no record of the raid, or could they identify the so-called detectives.

Charges of underage drinkers at the Downbeat, basis for the raid, is a weak one when you see the patronage at the purity-white places. Saturday nights at any of the class hotel rooms will find the place crowded with high school kids. For that matter, you'll find teenagers any night of the week in practically every night club in town.

DJ Music Director

Altoona, Pa.—Bob Michael, who conducts the Midnight Dancing Party disc jockey show on WRTA, has been appointed musical director of that station.

NE

RA

N.Y.C.

ABC

ES

fans
the

low
in
line"
oute

are
ately
nfor-

ENT

In

ia

ain

raid by
atives on
in the
nce again
part of

ang men
among the
rounded
the room

ingout in
ly down-
discrimi-
In fact,
men inter-
everybody
rabid be-

of the
established
ago raihan
al powers
ation pol-

in, Segall,
hooking
lice raids

Downbeat
" on the
blem sec-
bustled
ic spot.

wouldn't
d not an-
the room
said they
or could
detectives
ers at the
is a weak-
age at the
nights of
will find
gh school
find teen-
in prac-
own.

or

who con-
Party dis-
been ap-
niz station

thanks!



BILLY ECKSTINE

Latest M-G-M Record Hits

- | | | |
|------------------------|---------------|---------------------|
| BEWILDERED | FOOLS RUSH IN | I'M FALLING FOR YOU |
| NO ORCHIDS FOR MY LADY | BLUE MOON | MR. B's BLUES |

Currently -
EMPIRE ROOM
HOLLYWOOD

Opening Soon -
PARAMOUNT THEATRE
NEW YORK

Exclusive M-G-M RECORDING ARTIST

Personal Management **MILTON EBBINS**

Direction  **WILLIAM MORRIS AGENCY, Inc.**

BEATS AND OFFBEATS

By ALAN ABEL

Columbus—Should a dance drummer know how to play vibes and tympani? The drummer who is interested in progressing should learn vibes and tympani for two reasons: (1) to supplement a rhythmical background with musical training thus affording a more sensitive approach to drumming; (2) the best jobs in drumming (radio, television, and movies) demand an all-around drummer. To the fellows who insist their sole interest is jazz drumming, let them think ahead to the day when they will tire of the club job or life on the road.

Settling down in the average city, they will do some jobbing, but the chances are good they won't be able to compete for radio work, as a theater stand-by, or studio teaching unless they are at home with drums, vibes, and tympani.

This Jack-of-all-trades-and-master-of-all sounds like a big order. It is, but

keep in mind that you aren't necessarily going to become vibe and tympani virtuosos.

Assuming you have drumming down pat, a good percussion teacher can provide the basic foundation on the other two instruments. Sincere practice on your part will enlarge and make permanent these skills in the percussion field.

Next issue we will discuss intonation of drums and hints on improving your control in drumming.

C.T. asks: I'm at a loss for a typical samba beat. Can you suggest one?

Example I shows the samba as played by Hollywood staff drummer Max Allbright.

EXAMPLE I SAMBA BEAT (Snares off)

In 2

RIGHT STICK
LEFT BRUSH
B. D.

D.F. writes: Can you suggest several four-measure drum breaks that would give a different feeling although played at the same tempo?

Example II shows a rhythmic break on the beat. Example III is a break "off meter" and thus with a different feeling.

EXAMPLE II SOLO

Medium 4

S.D.
B.D.

EXAMPLE III SOLO

Medium 4

S.D.
B.D.

Scott's Dot



New York—Dorothy Collins, Raymond Scott's precise and polished vocalist, has been with Scott bands almost since pigtail days. She can be heard, with the quintet, every Tuesday and Thursday on the CBS *Herb Shriner Time* broadcasts.

Anthony Booked

Pittsburgh—Ray Anthony and his orchestra have been booked to play a one-week engagement at the Vogue Terrace beginning January 24, to be followed by a week at the Kavakos club in Washington, D. C.

McVea Closes

Salt Lake City—Jack McVea closed January 2 at the Dixieland here after playing the holiday season to good houses, despite the snow and cold. Band was tentatively set for a date in Denver at press time.

Down Beat covers the music news from coast to coast.

PIANO-BREAKS!

Adaptable to Violin, Clarinet, Sax, etc. Our Monthly Break Bulletin is full of hot breaks, figures and boogie effects so you can improvise extra choruses of Hit-parade tunes. Send 20c for a copy or \$2 for 12 months. Mention if teacher.

"THE AXEL CHRISTENSEN METHOD"
Studio D, P.O. Box 125, Wheaton, Ill.

BERNIE GLOW
featured with Woody Herman
is a trumpet student of
CHARLES COLIN
Write, Wire or Phone for Information
111-C W. 48 St., New York City
Telephone: Circle 5-5187

ANTHONY ANTONE
Strand Theatre Bldg.
1585 Broadway & 48th St.
N. Y. C., Suite 304
Ph. Columbus-9866

INSTRUCTION GUITAR
TENOR BANJO
MANDOLIN

Antone and Luisetti Studios

BENNIE BONACIO
Formerly Great saxophonist and clarinetist with...
PAUL WHITEMAN
is selecting a limited number of students.
1650 Broadway New York City
DA 6-8798 CO 5-9442

TEACHERS!

We are an old and well known brass instrument manufacturer now planning to extend our present distributors. If you have 10 or more students, write for exclusive plan. Please give complete details of your present activities.

WRITE BOX A-560
Down Beat, 203 N. Wabash
Chicago 1, Illinois

THE BOP BEAT

By GIL FULLER

New York—This is the first of a series of technical articles on be-bop, the new jazz, written especially for the curious and interested so that they may get a better understanding of this revolutionary music. This column should enable the reader to discuss intelligently the subject of bop with music and lay friends. The only requirements needed to understand the articles and examples will be a basic knowledge of theory, harmony, and some musical instrument.

Harmonically and melodically, be-bop definitely is advancing to the level of contemporary classical music. The composers and arrangers of bop have been compared to Stravinsky, Hindemith, and Schoenberg.

The average bopper has been accused of borrowing harmonic devices from Ravel, Debussy, Delius, and other composers of the impressionistic era.

This is untrue in the majority of cases. For the average bopper simply has not had the time to analyze the har-

monic structure or does he possess the theoretical background necessary to analyze the form as well as the abstract melodies employed in such compositions.

The next article will begin the technical discussion of the harmonic structure of a bop composition.

(Ed. Note: Send questions to Gil Fuller, 1545 Broadway, New York, 19, N. Y. Enclose self-addressed stamped envelope for personal reply.)

Hot Shots Signed

New York—Jolly Joyce, who handles Steve Gibson's Red Caps, has signed up Elton Britt and the Hoosier Hot Shots to a personal management deal. Group also signed a booking pact with Associated Booking Corp.

New York—Jack Searle, former Benny Goodman vocalist, and Martha Raye have been set to team up to make a series of V-discs for overseas use. Irving Kostal is making the arrangements and will conduct the 40-piece orchestra.

'Dimes' Appeals

New York—This year's *March of Dimes* campaign will be highlighted by the radio broadcast of transcribed appeals made by Benny Goodman, Guy Lombardo, and Al Jolson.

Solos Recorded by JAROSLAV CIMERA

America's Foremost Trombone Artist and Teacher
Also CIMERA'S DAILY ROUTINE and ELEMENTARY GUIDE for Trombone and Baritone and ERNEST PECHIN'S RECORDED DOUBLE AND TRIPLE TONGUE COURSE for Cornet and Trumpet.
Solo Recording by E. PECHIN and CARROLL MARTIN.
Trombone Solos Recorded by Cimera's Star Pupils.
Write for Free Folder—
JERRY CIMERA, 89-819 HOME AVE., OAK PARK, ILL.

ARRANGERS

1. Dictionary of 7 Part Chords
2. Musical Psychology
3. Arranging I
4. Arranging II
5. Arranging III
6. Voicing by Acoustics

MAURY DEUTSCH

183 W. 57th St., N. Y. C. (opposite Carnegie Hall) Circle 6-5548

HENRY ADLER System
Authorial Instructor

TOLLIN & WELCH
DRUM & MUSIC STUDIOS

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

Musical Instruments - Repairs - Accessories
1011 Chestnut St., Philadelphia, Pa. Phone Walnut 3-3381

FRANK ANGLUND

Renowned Teacher of many of America's Finest Trumpet Players

ANNOUNCES

Enrollments now open for trumpet and trombone pupils.

Beginners and advanced. Special coaching available.

Enroll Now

FRANK ANGLUND STUDIO

509 S. Wabash Ave. • Chicago 4, Ill. • Webster 8-3928

Designer and mfr.—Famous Anglund Custom Built Mouthpiece.

Exclusive Chicago Repr.—Benge Custom Built Trumpets.

VOCALISTS

Study Singing With America's Leading Teacher of Voice

RUSSELL BROOKS

Teacher of

Buddy DiVito, Columbia Recording Artist

Betty Bryan with Don McGrane

Carmen Revella—Ches Paree, Chicago

Approved G. I. Training

BROKELL STUDIOS, INC.

22 E. Van Buren St. Webster 2855

Entire 2nd Floor Chicago 5 D8-8



A SHORT CUT METHOD!

Learn to COMPOSE and ARRANGE

this simple home-study way

Course will put you in position to obtain the outstanding positions in orchestras, bands, schools, churches, radio—wherever music is used—at incomes that attract. Write today for catalog. Illustrated lessons will be sent you. Check coupon.

UNIVERSITY EXTENSION CONSERVATORY

Dept. E-83, 28 E. Jackson Blvd., Chicago 4, Illinois

- | | | | |
|--|--|---|--|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> Voice | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Dance Band Arranging | <input type="checkbox"/> Guitar | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Public School Mus.—Beginner's | <input type="checkbox"/> History & Analysis of Music | <input type="checkbox"/> Mandolin | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Public School Mus.—Supervisor's | <input type="checkbox"/> Harmony | <input type="checkbox"/> Cornet/Trumpet | <input type="checkbox"/> Double Counterpoint |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Professional Cornet/Trumpet | | |
| <input type="checkbox"/> Ear Training & Sight Singing | | | |

Name..... Age.....
Street No..... City..... State.....
Have you studied Harmony?..... Would you like to earn the Degree of Bachelor of Music?.....

TODAY'S MUSIC LEADERS KNOW HARMONY Become a MUSIC LEADER —Earn Good Money

Music is a universal language and like the language of speech has its own grammar. The grammar of Music is Harmony—and if you have not studied the subject you should not delay any longer.

Harmony will help you to memorize more easily and more permanently because you understand the reason for the progression of chords used, and are able, therefore, more readily to carry the composition in mind. A mastery of our Home Study Course will put you in position to obtain the outstanding positions in orchestras, bands, schools, churches, radio—wherever music is used—at incomes that attract. Write today for catalog. Illustrated lessons will be sent you. Check coupon.

Chicago
Remitt
(Count
AI
CO
MIDWEST
all chait
Leader,
braska.
ORGANIZ
Study, w
Establish
chestra 5
WANTED
BAND 2
10th St.,
A
10 HOT 3
Plus 32-p
Complete
Limited 2
1, Ohio.
SPECIALS
rhythm,
Ave. M.
GREATH U
parts, 60
ALL 57
Bharpavil
LONGWEIT
odies, Ore
FREY W
1674 Bro
5-8348.
ARRANGEM
era conce
ple Aveni
SPECIALS:
rhythm,
ARRANG
Avenue, I
SMALL CO
for tpt.
VENETIA
St., Union
WRITE FOR
Price, Da
SPECIAL AD
or, Alto,
mony, Fr
ICE, 334
York.
PIANO-VO
36.00, "A
344 Prim
MUSIC PR
\$20.00-10
\$70.00-R
34 St., N
AVAILABLE
Name exp
location, E
sober. Box
MALE VOC
band exp
travel, Bos
TENOR SAX
Experience
Prefer roa
27. Availa
\$125.00. B
1.
PHONE
THOSE RECO
our Free
THE REC
stasippi, D
FALKNER B
Ave., Bost
BLUE NOTE
Jazz, Blues
Dixieland-
bop comb
catalog, B
Lexington
REOP AND
for mail or
Free, Good
ton, Veugh
RECORD
NYC.
RECORDS P
Catalog, P
ket, Wilke
SEND FOR L
Tacoma, W
LEDDY VIBES,
sacrific: T
So., Great
Draws
Stockton,
art at the
ember 20
than 300 sh
Concert f
Brown and
Gardner, Ch
tin Traves,
Trio, Ties
Graves (Col
and Al Caff

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

50c Extra for Box Service

Remittance Must Accompany Copy (Count Name, Address, City, and State)

Classified Deadline—16 Days Prior to Date of Publication

CENSORSHIP

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

HELP WANTED

MIDWEST TERRITORY COMMERCIAL BAND. all chairs, sleeper bus, salary, Orch. Leader, 2108 No. 18th St., Omaha, Nebraska.

ORGANIZED ORCHESTRAS WANTED. Steady work in mid-west, 5000 contacts. Established agency, Howard White Orchestrations Service, Omaha, Nebraska.

WANTED DANCE MUSICIANS TERRITORY BAND. Write, Don Strickland, 606 West 10th St., Mankato, Minn.

ARRANGEMENTS

10 NOT SOLOS—Star Dust, Margie, etc. Plus 32-page course, "Hot Solo Writing." Complete \$1.50. Mention instrument. Limited supply. TREBB SALES, Lorain 1, Ohio.

SPECIALS FOR 5, 6, or 7 Brass, 5 Saxs, rhythm, send for list: Schindell, 5518 Ave. M, Brooklyn, N. Y.

BREATH Union Sop Riffs, to standards 2 parts, 50c. Trumpet, Sax, Piano. Write: ALL STAR ARRANGER, Box 603, Sharpville, Penna.

SONGWRITERS: Piano parts for your melodies, Orchestrations, Lead Sheets. JEF-FREY WING—Arranger, A. F. of M., 1674 Broadway, New York 19. Circle 5-8348.

ARRANGEMENTS—Tailor made. Good modern conception, John Ryerson, 1611 Maple Avenue, Evanston, Illinois.

SPECIALS: Trombone, Trumpet, Tenor, rhythm. Modern, voiced full. Free list. ARRANGING SERVICE, 334 Monroe Avenue, Rochester, New York.

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

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

SPECIAL ARRANGEMENTS: Trumpet, Tenor, Alto, rhythm. Full, three-way Harmony. Free list. ARRANGING SERVICE, 334 Monroe Avenue, Rochester, New York.

PIANO-VOCAL arranged from melody, \$5.00. "Approvals" offered. Malcolm Lee, 344 Primrose, Syracuse 5, N. Y.

MUSIC PRINTED—200 Professional copies \$20.00—1000 Autographed copies in color \$70.00—Recordings. URAB DB, 245 West 41 St., New York (Stamp Booklet).

AT LIBERTY

AVAILABLE FEB. 1, vocalist, trumpeter—Name experience. Prefer hotel or long location. Baritone, 22. Neat, married and sober. Box A-562, Down Beat, Chicago 1.

MALE VOCALIST, Sight-read. Semi-name band experience, different style. Will travel. Box A-564, Down Beat, Chicago 1.

TENOR SAX: Semi-name, two years. Radio Experience. Good section and Solo work. Prefer road. Large Band or Combo. Age 27. Available Feb. 1. Minimum salary \$125.00. Box A-563, Down Beat, Chicago 1.

PHONOGRAPH RECORDS

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

FALKNER BROS. RECORDS, 883 Columbus Ave., Boston, Mass.

BLUE NOTE RECORDS—the finest in Hot Jazz. Blues, Stomps, Piano, Guitar Solos. Dismal—New Orleans, Bwing and Be-bop combos. Books on jazz. Write for catalog! BLUE NOTE RECORDS, 767 Lexington Ave., New York 21, N. Y.

DRUM AND SWING COLLECTORS: Send for mail order catalog: Parker Gillespie, Pres. Goodman, Ellington, Billie, Kenton, Vaughan, Stitt, Jacquet, etc. JAZZ RECORD CORNER, 782 Eighth Avenue, NYC.

RECORDS FROM JUKE BOXES CHEAP. Catalog. PARAMOUNT, D-318 East Market, Wilkes-Barre, Penna.

SEND FOR LIST, E. Sroll, 5614 So. Asotin, Tacoma, Washington.

FOR SALE

LIEDY VIBES, 3 octaves, used one year, excellent condition. Appraised \$225. Will sacrifice! Franklin Seibert, 20 18th St., So., Great Falls, Montana.

Draws Only 300

Stockton, Calif.—Slim Gaillard's concert at the Civic auditorium here December 20 drew a poor house. Fewer than 300 showed up.

Concert featured Slim's trio (Bam Brown and Bobby Ross) with Erroll Garner, Charlie Mingus, the Dude Martin trio. Ted Herman's band, Johnny Graves (College of the Pacific pianist), and Al Caffegan, Frisco tenor man

MISCELLANEOUS

STACKPOLE'S STAFFLESS SHORTHAND and melody-harmonization chord chart. \$1 brings you both. Paul C. Stackpole, 2110 West Venango, Philadelphia 40, Penna.

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

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

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

A COMPLETE COURSE in Modern Harmony and Orchestral Arranging, 12 Texts including Improvisation, Vocal Scoring and Composition. For a limited time only \$12.00. Never before offered at this low price. MIRACLE SERIES, Box 481, Pasadena 18, California.

PARODIES! SONGS! Catalog Free. Kleinman, 1736-P No. Bronson, Hollywood 28, California.



By Michael Levin

New York—Writing about bands is something like comparing football teams. Whenever any of the interminable arguments as to whether the Pitt teams of the mid '30s could stop the Notre Dame teams of today get started, they always end up in a tangle of Scotch breath and the clean autumn air.

Unfortunately, even to the professional sportswriters, football teams aren't just a crew of 11 men to be examined coldly and assessed for their supposedly amateur abilities. A whole lot of extraneous considerations enter into the formation of their evaluation.

Fourteen years ago, a man who dared murmur that the Casa Loma band was not the most extraordinary thing in jazz would find the glaring faces of a whole college generation daring him to repeat that crack just once more.

Even today, *Smoke Rings*, *For You*, and *Casa Loma Stomp* will make a number of recently belpunched and tighter-corseted couples grow pensive, reminding them of days when summer's nights had a lyric quality exclusively their own.

That's the trouble which rides the typewriter pecking out anything to do with a name a decade old or more. His name stands not only for the music he's played, but also for all the memories associated with that name.

Benny Goodman returned to the dance band field proper last month at the Hotel Syracuse, Syracuse, N.Y., to play for five days at a packed house, crowds jammed deep once more around the bandstand.

When the band moved into *Don't Be That Way*, played a little more slowly than Benny used to beat off tempos, there were appreciative grins from the press and disc jockeys and murmurs of "just like the old days at the Manhattan room. Isn't it wonderful to see Benny in front of a full band again?"

This reporter was no exception to the general sentimentality. We remember well driving 375 miles in one evening to hear a couple of hours of a Goodman one-ner in late 1935.

But all our paunchy musings, Benny's obvious happiness to be playing again, and the amazing reports from the men in the band that there hasn't been a single instance of the unpredictable Goodman bad temper can't hide the fact

that this band in no way measures up to any of those that Goodman has had in the past, or the really tight bands now playing.

Benny's own playing is a curious mixture. When playing the ideas written for him with the sextet or slow figures with the band, he moves a little too ostentatiously through elementary bop.

But at an up tempo over an ad lib solo of any length, he goes right back to the essential Chicago style he always has used, garnished by his usual tremendous displays of technical ease. The result is a little confused, to say the least.

On the night we heard it, almost every one of the band's older scores were beat off at slower tempos than Goodman was accustomed to playing. Raggedness in the trumpets, with the second book occasionally being blown sharp didn't help.

Trombonists Eddie Bert and Milton Bernhart, out of the Kenton band, blow with the full, slightly hard sonority that brass section always has used, with the result that they overshadow the trumpets.

The reeds led by Mike Goldberg don't have either the punch or the lightness they should. This is possibly because Goldberg, an ex-Barnet tenor man, hasn't got the feel yet again of leading a section. They were loggy enough so as to almost sound flat.

The rhythm section is the worst of them, principally because of drummer Sonny Igoe. A young, affable looking musician, he seems to be strongly influenced by Don Lamond and Buddy Rich.

Unfortunately, however, his technique and particularly his sense of rhythmic surety isn't up to his imagination, with the result he tries things he can't complete and unsettles the section beat in doing so. He attempts counterbeat ideas that either don't mesh or aren't finished in time, with the result that there is a perceptible faltering of the rhythm. Bassist Clyde Lombardi does his best to hold him down, but there are times when he presses too much himself. Not much was heard from guitarist Frank Beecher while I was there, but his rhythm playing did seem stiff and uninspired.

Pianist Buddy Greco is a vocal stylist on the order of a male Vaughan crossed with certain Colisms. He has

a fast right hand, but an uncertain left one, and there are times when his changes could be more sply chosen.

Tenor soloist Wardell Gray has been highly touted for some time now. He plays a pleasant bop tenor, but any of the kids blowing the same horn in the Herman band could give him an awful run for his money over a whole evening. Gray's playing canters at a nice, even level, but for just that reason it never seems to reach any appreciable peak of musical emotion.

The vocal group, led by Terry Swope, works eagerly, occasionally has had intonation and rather dead phrasing.

All of these may be dismissed as the petty carping attendant to the breaking-in of any new band. This may be so, but we don't think so. This band sounds slightly confused. We're not sure that Goodman knows which direction he wants it to go—at least it doesn't sound that way.

The highly touted bop arrangements of arranger Chico O'Farrell are pleasant Goodman-style arrangements with interludes of bop injected. But there is nothing in the book which I heard which compares with Sauter's old dexterity with reeds, or the ability of a Ralph Burns to build cumulative impact.

As yet this band has no real color of its own nor anything new to present musically. It's a reasonable hash of what Goodman has done in the past backed by the aura of his name.

One strong thing in its favor is that Goodman seems to want it to succeed, is working hard, and not indulging in some of the personal shenanigans that have made it hard for musicians to work for him in the past. The band itself is eager, something Goodman hasn't known since his great 1941 group.

Brooks Shifts

New York—Stella Brooks, last heard at Le Perroquet, has opened for an indefinite run at the Brevoort hotel.

Danelectro

- ACCORDION MICROPHONE with volume & tone controls. extremely simple mounting. \$7.50
- AMPLIFIERS for guitar, accordion, 6 models \$9.95 to \$29.95
- VIBRATOR models from \$29.95

THE DANELECTRO CORP., NEW YORK, N. Y.

VOCALISTS

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

BANDS

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

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

Amazing Invention—Short-Cut to PIANO PLAYING

Shows at a glance the piano keys to play, when you follow directions. Shows how to play all Major and minor scales and 156 chords, also modulating, chords, popular and jazz chords and tells every key. Teaches notes, harmony, accompaniment, transposing. No lessons—no course—no long study. MASTER MUSIC INDICATOR is a marvelous aid to students, teachers, singers, accompanists, etc. Send NO MONEY—just mail name and address. Scientific Indicator will be sent with Stephen Foster Song Book and complete directions. COD only \$7.95 plus postage—no other cost. Satisfaction or money back in 10 days guaranteed. Write today.

BROADWAY MUSIC CO.
Dept. 21, 4541 Broadway, Chicago 40, Ill.

PIANO SECRETS!

52 SECRETS—Riffs, Fills, Breaks, Tricks, Chord Symbols, etc.—\$1.00

88-POP PIANO (12 full songs)—\$1.00

52 INTROS (Big band—all styles)—\$2.00

36 MODULATIONS (New folks)—\$1.00

All are authentic PROFESSIONAL styles. Money Back Guarantee. No C.O.D. orders.

LEIGHTON GUPTILL (802)
348 Madison St., New York, N. Y.

FRANKEL'S ENTERTAINERS' BULLETINS

contains band newsletters, parodies, monologues, 5 different lessons—\$1.00. Add \$1.00 for subscription to Emcee Magazine, the entertainers' handbook. Don Frankel, DB—1008 N. Sherman, Chicago-32.

JAZZ PIANISTS

Now available... A complete set of MODERN CHORDS in stream-line your left hand: 4ths, 5ths, 11ths, 13ths, etc. Valuable for all instrumentalists and arrangers—Simplified chord spellings. Price \$1.00. Rates for teachers.

Alvin Morpan, Teacher of Modern Piano
127 West 96th St., New York 25, N. Y.

MAKE INSTRUMENTS LAST LONGER... with HOLTON ELECTRIC OIL

Dependable lubrication reduces wear... prevents corrosion... keeps valves responsive. Use the Electric Oil that matches the high standards of the HOLTON instrument line. Buy it from your music dealer—with Plate Cap with Drop Applicator 25c

FRANK HOLTON & CO
MILWAUKEE, WISCONSIN

Quartet Does Biz In Spite Of Slump

Buffalo, N. Y.—One spot that has been doing good business during the general slump is the Anchor bar. This is the result largely of the music of George Clark's fine quartet, Clark has been a favorite in Buffalo for a number of years.

Tenor man Clark is fortunate, for he is allowed to play any type of music he likes. That's why the spot has come to be known as the Buffalo Boppers House.

The Pate Cavanaugh trio was in at McVan's niteroy for one week. Pee Wee Hunt's one-week stint at Buffalo's swank Town Casino left the local citizenry cold.

Local musicians as well as the general public have been showing a great deal of interest in the Lou Morrel quintet. Lou has one of the most original and well-knit groups since Joe Mooney. Guitar man Morrel did a stint in the army with Gate Frega, ex-Mooney bassist.

Working with Murrel are Phil Visculia, tenor; Hank Corsaro, piano; Nicky Minnicucci, drums, and "Curly" Barto, bass. Flossie Miscner handles vocals.

The Niagara Falls arena in Niagara Falls, Canada, continues to bring in name bands for one-ners. Some of the more recent ones have been Woody Herman, Stan Kenton, Jimmy Dorsey, Tex Beneke, and Benny Goodman.

—George Strager

ATTRACTION DANCE ORCHESTRA

Posters AND CARDS

AN IDEA FOR YOUR NEW CARD

313 reproductions of billing created by us for America's leading bands, including Kay Esler, Wayne King, etc.—MAILED FREE—Positive proof we serve top-notchers. Get in this class by using CENTRAL art posters. Write NOW for data book, price list, samples. CENTRAL SHOW PRINTING COMPANY, MASON CITY, IOWA

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

S. SPIVAK
4513 15th Ave., Brooklyn, N. Y.

PIANO TUNING PAYS

Learn this Independent Profession AT HOME

Old fashioned TUNOMETER with HEAR-GARDER... \$1.00

Complete Tuning Course... \$1.00

PIANO TUNING PAYS... \$1.00

MILES BRYANT SCHOOL
Bryant Bldg., Washington 14, D. C.

8x10 GLOSSY 25c

Large 8x10 photos of your favorite band-leaders and vocalists. Illustrated catalog free with first order—OR—Send dollar for 6 photos and catalog. DEPT. B.

BAND PHOTOS
Brooklyn 3, N. Y.

MUSICIANS' HANDBOOK

STANDARD DANCE MUSIC GUIDE

A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes. Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

A list of over 300 Top Shows with their MH Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers"

"Song Hits through the Years" ... The outstanding songs of each year, from the Gay Nineties to the present day.

SEND FOR YOUR \$1.00 COPY TODAY

8c Edition Also Available

A. RAY DEVITA

How About PRESS CLIPPINGS

We maintain a special Entertainment and Radio Department... Inquiries Solicited...

ROMEIKE
NEW YORK CITY
220 W. 19th STREET

MUSICAL PERSONALIZED STATIONERY

Beautifully printed in TWO colors with name and Photo-Cut of any musical instrument. 100 Letterheads, 100 Envelopes. Both \$8.00 POSTPAID. Highest grade Bond paper. A rare value. Stamps Accepted.

POPULAR DANCE ORCHESTRATIONS

These are Bach numbers, like new. Contains Standards, Showtunes, Hits, etc. NO LISTS. 13 for \$5... 27 for \$8... 52 for \$10

ORCHESTRA LEADERS

Do you want to Keep your Band Busy? Do you want pleats of jobs? Do you want to Popularize your band? Do you want to Really Make Money? Write AT ONCE.

TERMINAL ORCHESTRA SERVICE
10195 Almball Suite 710 Chicago 28, Ill.

The standard by which all are judged:



A thousand words cannot communicate to you the glorious voice of this instrument . . . or the wonderful sense of freedom you feel when you experience its instant response, its unbelievably accurate scale. From the richly resonant chalumeau to extreme high register, the Selmer speaks with a precision and a full roundness many musicians never believed possible. Throat

tones, bell tones, clarion register—all are a revelation. And you play with a consistent embouchure throughout every register! Sixty-five years of continuous development have made today's Selmer the clarinet without peer the world over. The world's highest-paid artists agree: A Selmer will free you to realize your fullest musical capabilities.

**Try the New Selmer Clarinets
at Your Dealer's**

In Paris, home of fine woodwinds, more Selmer Clarinets are used in leading concert organizations than all others combined. Find out why Selmer Clarinets are preferred by so many of the highest-rated, highest-paid players and teachers. A careful trial of a new-model Selmer will give you the answer.



Send for this color-illustrated Free Booklet

SELMER, Dept. C-11, Elkhart, Indiana.
Without obligation, send your free
booklet on Selmer (Paris) Instruments.

Name _____
I play clarinet, saxophone, trumpet, _____
Street _____
City _____ Zone _____ State _____

DOWN BEAT



V. 76
**Kenton Quits
Music Biz**

(See Page 1)

**Rich Boots
Out Boppers**

(See Page 1)

**Hassel Mars
Carnegie Hall
Dizzy Concert**

(See Page 3)

On The Cover
**Charlie
Ventura**

Street _____
City _____
Zone _____
State _____