

DOWN BEAT

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Price We Paid Too Great; Let It Come Naturally—Kenton

Chicago—Why did Stan Kenton quit the music business "permanently" and disband his orchestra? In a letter to this office, Kenton cited the great price paid to "our physical and nervous systems" in advancing to the tremendous successes gained by the band, which, with its "progressive jazz," created perhaps the most controversial music since the days when jazz came out of New Orleans.

"When I left New York," wrote Stan, "I started giving considerable thought to my personal future and came to this conclusion:

"We have enjoyed tremendous success, and I have felt wonderfully pleased with the achievements we have made. But in order to gain them, we have had to pay a great price to our physical and nervous systems.

Changed Nothing

"I have been stubborn—in fact, very stubborn—with my musical ideas, and haven't changed anything in spite of pressure. But in order to keep it this way, I have had to maintain a break-neck pace, not only with myself, but also with all of us involved.

"What I wanted to do in music I know eventually will be done in a gradual way, so instead of pushing the thing at a great price, I have decided in the best to let things take their course naturally.

"This move is a permanent one with me. I feel that to try to return would be stupid."

Kenton said he did not know exactly what he is going to do. He added that he would take a "few weeks to let the smoke clear away to see how I really feel."

"I have been thinking for some time of going back to school for a degree in medicine and psychiatry, but I have not made up my mind definitely. One thing—I am thankful that there is nothing wrong with me physically or otherwise."

Reports that the Kenton band would continue intact proved incorrect. Arranger Pete Rugolo has taken a job with Capitol records as eastern music director, working under Walter Rivers, production director.

Safranski with Barnett

Bassist Eddie Safranski has joined Charlie Barnett's band and reportedly plans to stay with him. Barnett is featuring him in Safranski during his stage show.

Max (King) Cole is negotiating with Dick Costanza to use him on bongos for special work with the trio.

Shelly Manne hooked up with Flip Phillips' combo on drums for the current run at the Royal Roost in NYC.

Chico Alvarez went out to Los Angeles with Kenton and subbed a couple of nights for the ailing Neal Hefti in the Norvo's group.

Comte Candoli will join Charlie Venturi's combo on trumpet.

Proman George Morte is going out with the next Norman Granz unit.

Or Something

New York—A Broadway reporter had on his hands a musically square visiting fireman who insisted on being shown "all the band spots." To give his friend complete coverage of all phases, he started on the east side.

In the middle of a Guy Lombardo set, the visitor asked, "Is that stuff bop?"

"No," said the writer, "That's bop!"

Morris About Picked Clean

New York—The exodus of bands from the William Morris agency continued with General Artists corporation getting just about everything but Claude Thornhill.

At press time, the pianist still was being booked under the Morris banner but definitely was planning an early switch, though it seemed unlikely he'd join his former stablemates in going to GAC.

Phil Brown, Morris booker, was set to pull stakes at the agency and open his own personal management office with Claude as his main concern.

Boppers Taking Breather In NYC

New York—The top bop spots pared down for the post-holiday slump, both the Royal Roost and the Clique slicing off their name vocal attractions for a fortnight.

The Roost held over the Charlie Ventura and Charlie Parker groups and added that of another award winning saxist, Flip Phillips, to the lineup. Kenny Hagood, former Gillespie singer, also was added.

The Clique, following the completion of Sarah Vaughan's six-week run, carried on with Oscar Pettiford's all-star bop group and the George Shearing quartet, holdovers, adding songstress Marcy Lutes and the bop singing Babes' Three Bips and a Bop.

Following this breathing spell, the Roost was set to bring in Dinah Washington and the Ravens, continuing to feature the Ventura and Parker groups.

The Clique was indefinite about its next attraction but was negotiating with Machito and his orchestra for the current bill.

Blaze Destroys Miami Night Club

Miami—A \$20,000 fire destroyed the Beachcomber night club here early this month. Included in the cast of the floor show were singer Frances Langford, the Vagabond quartet, and Rosanne.

Management of the Beachcomber has taken over the Steak House nitery and is presenting its acts there until the fire debris can be cleared and new construction of the Beachcomber begun. They hope to reopen the latter club before February 1.

Meanwhile, Cab Calloway and his combo are scheduled to open the Clover club this month.

Maxine, Ex-Spitalny Chirp, Opens In NYC

New York—The 1949 season was launched at the Hotel Warwick's Raleigh room with Maxine, former Phil Spitalny songstress, as the headliner.

Sharing the spotlight is the Irving Fields trio, held over from its run of the preceding ten weeks, and Charlotte Tristine, singing pianist.

Lombardo Escapes Injury In Crash

New York—Guy Lombardo escaped injury when his car, which he was driving, collided with a taxicab in midtown Manhattan following his night's work at the Hotel Roosevelt. The passenger in the cab was injured slightly, but both drivers were unharmed.

Billie, Manager Face 3 Assault Counts In Fight

Hollywood—Singer Billie Holiday, making her first west coast appearance in recent years, today faced three counts of assault with a deadly weapon, according to local police, the outgrowth of a New Year's morning brawl.

Charged with Miss Holiday was her manager, John Levy, who allegedly drove a knife into one of the participants in the melee that took place shortly after midnight in the kitchen of Billy Berg's where Miss Holiday was working.

Levy Freed on Bond

Levy was arrested after the brawl and was released on a \$2,500 bond. Miss Holiday surrendered to police four days later when a warrant charging her with assault had been obtained by persons allegedly injured in the fight. She, too, was freed on bond.

According to bystanders and police reports, the fracas went something like this:

A bunch of "intimates" of the club (not entertainers) were in the kitchen when Billie came off the stand after her first set. She complained to Levy that one had become "too fresh," and Levy demanded an explanation.

Action followed words and, according to police, Levy allegedly grabbed a butcher knife and lunged at Billie's accused molester. He missed but plunged the knife into the shoulder of another participant in the argument which by then had become a free-for-all.

Billie Tosses Chinaware

Then, according to complainants, Miss Holiday started throwing dishes and glasses. Meanwhile, the stabbed man ran from the kitchen to the main room with the knife blade lodged in his shoulder and jumped upon the stage where the Norvo group was playing. Norvo said he and the guys just kept playing—as loud as they could.

Police arrived shortly thereafter and removed three injured persons to the hospital. Neither Miss Holiday nor Levy was hurt.

Hodges Will Stick With Duke Now

New York—Although he signed a management pact with General Artists corporation to book his band, Johnny Hodges has no immediate ideas of going out on his own.

Present plans are for the alto saxist to remain with Duke Ellington at least through the current concert tour and possibly longer. Rumors late in 1948 had Hodges opening in Los Angeles with his own outfit, but these were denied.

During the time Ellington was in England last summer, Johnny built a unit of some of the other Ellington sidemen and played in Harlem. However, they all rejoined Duke on his return.

Artie Files AFM Protest Against Ace

New York—Andrew Weinberger, attorney for Artie Shaw, has filed a petition with the AFM protesting the use of Shaw's name in the billing of the Ace Hudkins orchestra in California.

Hudkins has the band that originally was to go out under the Shaw banner before the maestro turned thumbs down on the deal. Weinberger states he has notified the west coast band booking offices of his union move.

Janette, Andy On The Cover

Chicago's own singing, suburban-haired beauty, Janette Davis, welcomes Andy Arcari, the accordionist, to the cover of this issue. Janette used to sing with Caesar Petrillo's orchestra over WBBM in the Windy city.

Then she went to the CBS studios in New York and you can hear her daily on the Arthur Godfrey show. Andy, who practically traveled around the world during the war with a USO unit, has settled down in Philadelphia.

Experimenters Leave The Lab



Chicago—Logical successor to Stan Kenton, if the Kenton band were to have remained together, would have been Pete Rugolo, shown with Stan above. Except, of course, that Pete recently declared he was "fed up" with dance bands, and wanted to try studio work in New York, or possibly join the Capitol records staff on the east coast, the latter of which he did.

Crowd Gives Enthusiastic Welcome To Extreme Bop By Pettiford All-Stars

New York—With Sarah Vaughan held over as the box office attraction, the Clique turned on a strictly bop show for its big band policy, bringing in a stable of the best publicized bopists in the big city. Taking Kenny Clarke and Oscar Pettiford away from their background spot behind

pianist George Shearing, and building a new combo there, managers Sammy Kaye and Irv Alexander let fly to capture whatever excitement bop may be creating hereabouts.

The all-star group, so billed, under the direction of Pettiford, goes to extremes in presenting the new fetish of jazzophiles.

It is doubtful if more than a small part of the audience can decipher even a little of the arrangements, but the capacity crowd there when reviewed was enthusiastic and did plenty of talking about what was happening on the stand.

The band does some good ensemble stuff that shows the results of a week's

constant rehearsing. Miles Davis and Fats Navarro do some trumpet duet studies in bop—good listening, flashy presentation, and good salesmanship of their product.

Not more than three or four of the men get a real crack at the solo spotlight during a half-hour set, loaded as the outfit is with stars.

Kai Winding stood out on the individual stuff, choosing slower numbers for his solo stints.

Milt Jackson, on vibes; Lucky Thompson, tenor; Bud Powell, piano, and Clarke, drums, all get the spotlight to themselves in good time. Pettiford, with his own individual pin spot, always gets a heavy reception.

All, individually and collectively, are experts in the dishes they're serving. For bop extremists, this is something of an ideal collection.

Somewhat tastier and more delicate are the performances of George Shearing and his three cohorts. These boys, too, deal in bop, but not exclusively, and the English pianist gets at least one good crack at the piano for some of the best solo keyboard work in these parts, at least once each set.

De Franco Gets Break

Buddy De Franco, the *Beat* poll winning clarinetist, also gets plenty of opportunity to give out with the only worthwhile music played on that instrument in any of the midtown metropolitan clubs or ballrooms.

Backing up the two solo stars are Deniz Best on drums and John Levy, bass.

Shaw Sells Share In Gale Agency

New York—Billy Shaw sold out his interests in the Gale agency to his partners, Moe and Tim Gale, and is setting up his own management and booking office. His plans were to get space in Radio City.

Shaw, formerly with William Morris, has been with the Gale office for several years and last year hit the trade paper headlines when he flew to Europe to rescue the stranded Dizzy Gillespie band.

Too Torrid?



Cincinnati—Not suitable for teenagers, was the verdict of Mary Wood, radio editor of the Cincinnati *Post*, concerning Barbara Cameron's King recording of *As You Desire Me*. The song was banned on Paul Dixon's disc jockey show on WCPO, although Miss Cameron had sung the tune on her own WLW many times.

Public's Taste Puzzles Discers; Answer Sought In Blues, Oaters

Hollywood—Now that the ink is dry on the recording ban treaty, the disc industry is faced with the problem of what to record—a puzzle more or less nonexistent in preban days when the platter people were reasonably sure of what would be a hit.

Not always, but generally they selected material with an elementary musical pattern and an interesting lyric line and usually were home safe.

Proportionately, few freaks skyrocketed into hits. But, today, the public, glutted with the recorded chaff of the ban year, has come up with a strange edge on its musical taste.

It's as a recording veteran of 15 years said the other day:

Knows Less and Less

"A couple of years ago, I thought I had this racket figured, but after last year's results, I believe I know less about it today, than I did the day I started. It's got me bugged."

The disturbing climb of the *Peg O' My Heart*, *Four-Leaf Clovers* and *Near You* has everyone guessing. A recording company today, using its best talent, must put 50 to 60 highly touted numbers on the market to assure one or two a berth in the hit ranks.

This is becoming an expensive gamble, and many firms are leaning to their less flashy and more stable catalogs—cowboy, polka or folk, and blues, or as it's sometimes called, race.

It is known that while few records in these classes ever reach a mountainous market, all enjoy a fairly regulated sale.

Cap Builds Blues

With this in mind, Capitol quietly has been building its blues group. On a recent trip through the south, Walt Rivers signed, in Memphis, the seven-piece territorial band of Al Jackson and a little-known spiritual chanter, Juanita Jackson. Both were recorded on the spot with portable equipment—the first ever to be etched this way by Capitol. Dave Dexter, former *Down Beat* staffer, has been scouting talent in the mid-west and here on the coast.

Some of the recent Capitol acquisitions in this field include:

Ira (Bus) Moten, little brother of the late Benny Moten. Ira is a pianist, singer, and hot accordionist, who will come to the coast next month from Chicago to cut his first records since he played with his brother in and around Kansas City in the early 1930s.

Big Sis Andrews, a 300-pound blues bleater in the Bessie Smith style, already has cut eight sides. Her first two sides, due for release this month, are *It's a Shame to Take the Money and Easy Goin' Mama*. She's from Pittsburg, Kan.

Blue Lu Barker and her husband, guitarist Danny Barker, are to be paired on wax as a team. Danny for years was guitarist for Cab Calloway. Both are from New Orleans.

Snuds Henderson, a powerhouse chanter in the Joe Turner class, will bring his own band into the studios to back his vocals. He's from Liberty, Mo., and his latest disc will be out the first week in February. His first was *Low Down Dog* and *Bevildered*.

Clarence Clump, a Natchez, Miss.,

Portland, Ore. Castle Jazz Pulls Capacity

Portland, Ore.—The Rathskeller, associated with Vienna sausage and stein-ctad bock for years, has become a local Jimmy Ryan's of sorts. Sessions are held at the spot every Sunday to capacity houses from 4-7 p.m.

The Castle Jazz band is featured (unit styled a la Wilber, Waiters, Rainy City), with no bop or slop. Portlanders Bob Gilbert, clarinet; Monte Ballou, banjo; George Bruns, trombone; Don Kinch, cornet; Bob Short, tuba; Larry DuFresne, piano, and Homer Welch, drums, comprise the personnel.

Jantzen Beach ballroom will begin its summer season on or about May 1. One-niters at the Beach currently set include Ted Weems, January 22, and Tex Beneke February 5.

Seemed to be split opinion at press time between ops Ed Cheney (Palais Royale) and Bert McElroy (Spanish ballroom), as to who would play Louis Armstrong around January 27.

—Ted Hallock

boy who has been working in and around San Pedro, and sings in a pashy style. One side of his first platter will be *Happy Go Lucky You and Broken Hearted Me*.

Sammy Davis, a young dancer who specializes in vocal impressions. Backed by Dave Cavanaugh, he will sing *The Way You Look Tonight* in the manner of King Cole, Al Jolson, Billy Eckstine, Frankie Laine, and others. At press time he was appearing in a dance trio at the Million Dollar theater.

Pops Cravath, an aging blues guitarist, is backed by a rhythm section on his first effort.

The Tomcats, four boys and a girl, unknown local group, will be Cap's answer to the Ravens.

The Striders, male quartet.

Fanny and Fargo Falmouth, a Mr. and Mrs. team.

Sammy Jonah's Joy Boys, a rough combo, whose *House Party Blues* and *After You've Gone* will be released February 1.

Add the platters of the above to masters in the bank by King Cole, Nellie Lutcher, Julia Lee, Jesse Price, and Sonny Terry and it is obvious that Capitol is aiming for a heavy sale through its distributors in the south.

It must be added that Cole, Lutcher, and usually Lee are classed as too polished or too Hollywood for general southern sales, but the others form a lineup that will be hard to beat in the Dixie states.

—FOR

Competition?

New York—An overambitious young and unemployed male vocalist phoned the *Beat* office the other day with a problem and a suggestion. His problem was the matter of employment.

His suggestion was that, "Since most bands are made up of men and employ girl vocalists, why shouldn't Phil Spitalny employ a boy vocalist?"

Four Of Duke's Winning Men Give Bop Views

Buffalo, N. Y.—Duke Ellington and his band moved into the Town Casino here for one week, and four of the Duke's *Beat* poll-winning sidemen voiced their opinions on bop and what they think the public wants in music today.

Interviewed were Johnny Hodges, first place alto sax; Al Hibbler, first place male singer with band; Ben Webster, second place tenor sax, and Harry Carney, first place baritone sax.

These four were asked (1) if they thought the poll indicated that the public is not partial to bop and progressivism and (2) what they thought the general public wanted to satisfy its musical taste.

HODGES: I don't think the public is partial to bop. There are very few bop men whom I, personally, like to listen to. Diz and Charlie Parker, of course, are great. As far as the public's musical taste is concerned, I'm afraid it's very hard to say exactly what it is. It's quite a broad question to make a simple statement about.

HIBBLER: I don't think the public wants bop. I don't appreciate extreme bop. It's merely a lot of riffs and running chords, and it gets mighty boring. I feel that the general public wants just "natural" music—as they've been getting in the past years, music they can understand. The public wants something it can whistle, sing, and hum—something to dance to.

CARNEY: As I see it, bop is like anything new. It's just a matter of time before bop reaches everybody. It already has caught on with quite a few. It's another phase of music that has been born. Boppers were well-represented in the poll if the newness of bop is taken into consideration. The general public consists of so many types when it comes to musical likes and dislikes, it's hard to put a finger on any kind of music it wants especially. It takes all likes and dislikes to keep music progressing.

WEBSTER: Time marches on; you must move, too. And to be in vogue and up-to-date one has to listen to everyone else. Duke has been writing progressive music since the late 1920s. Lots of Duke's old stuff contains elements of what would be considered bop today. The public is split. Lots of youngsters like bop; there may be a few who don't. But I think that as long as a man can produce a good sound from his instrument, he'll hold the interest of most jazz enthusiasts.

On the night that Ellington's band opened at the Casino, the place was jammed. The customers thunderously applauded Duke during the floor show and also whistled and clapped for him during dance sets.

—George Strager

Edmond Band Plays For Vet Hospitals

Rochester, N. Y.—Don Sheldon has joined the Chick Edmond band on drums, having switched from the Eddie Rogers combo at the Last Frontier, Las Vegas.

The Edmond crew has been doing considerable hospital work of late, entertaining patients at the Batavia and Canandaigua Veterans hospitals and St. Mary's hospital, along with rallies for the Community Chest and Red Cross. Members of the band are employed as daytime workers and clerks in the same factory here.

Unhip Or Otherwise—Hillbillie Or Otherwise, Dorothy Names 'Best'

Hollywood—"Gee, *Down Beat* kinda puts me on the spot when it asks me to pick my favorites." Dorothy Shay, the Park Avenue hillbillie who opened last month at the Coconut Grove, smiled as she leaned closer. "You know," she said, "when you write and sing corny music, you're not supposed to appear to be too hip."

Dorothy, who was born in Jacksonville, Fla., and is about as hillbillie as page 91 of *Vogue*, began by explaining about her favorite girl singers:

"First," she said, "I try not to listen to other girl singers. You know, it's so easy to copy, and I don't want to be known as the girl who sings 'just like so-and-so'."

"But, of the girls I have heard, I will put Peggy Lee at the top of the list. She's a leader in her style and never seems to miss in her portrayal of a lyric. And, besides, she writes tunes. That's what makes her extra great, especially to me."

Cites Kay's Exuberance

"Another girl whom I haven't heard too much of but who I think will be in this same class some day is Kay Starr. She has an exuberance that is charming."

"Then, there's Pearl Bailey. It's her humor in presentation that I like. Her sparkle and wit leave me oblivious of texture or range or anything else. It's kind of a tingler."

"Of course, I've always admired Dinah Shore. Her rhythm and her interpretation of the blues always have impressed me."

"It took me some time to understand Sarah Vaughan, but now I think she's great. The musicians I know got me listening to her. I didn't get it at first. Then after listening for awhile, I began to understand what she was putting into each tune. It's so modern. As if she were playing an instrument."

Male Singers Easier

"Male vocalists are easier," Dorothy said. "I like Bing Crosby, Perry Como, and Frank Sinatra, and then, I guess, Tony Martin. I can't ever remember not liking Bing. When I was going to the Robert E. Lee high school back home, he was the favorite of all the girls. Even the older girls."

"He just seems to be the all-time favorite of everybody. Seems as if I were brought up on his singing. I suppose I like Perry Como for about the same reason—a naturalness and sincerity in their voices."

"I didn't like Sinatra when he used to use all those tricks in his voice to make the little kids swoon, but now



Dorothy Shay

that he sings straighter, I think he's fine. Tony Martin is smooth—sometimes, too smooth.

"You'll laugh when I tell you my favorite bands." She smiled. "Well, I'm strictly a Glenn Miller girl. He was the greatest for me. For all types of music."

Likes Dixieland

"Then, and don't break up, I like Dixieland. Any band that plays Dixie. Like the old Bob Crosby band. That music is so thrilling. For arrangements and more serious things, I think Gordon Jenkins and Frank DeVol are my favorites. Their work is so polished. "I can't say that I didn't like Stan Kenton, but I really don't care for that superprogressive music I like to hear the melody. But, not Lombardo, either. For dancing, I like a band like Freddy Martin's."

"Gee, I guess I've said a lot. I hope I'm not sorry for it later, but that's about the way I feel."

"As for my own singing, I'm trying to get away a little from the strictly hillbillie class. Don't get me wrong, I don't intend to stop writing and singing the type of material that made me, but, for example, on ballads I try to add a special touch—a spoken reminiscence of what the lyric means to me—so that it won't end up just a straight number."

Worked Out Pretty Good

"I've tried it on *It Only Happens When I Dance with You* and *I Still Get a Thrill Thinking of You*, and it came out pretty good. We're working on some others now that I think will be better. It's difficult when you're typed. But, you know, I shouldn't do all special material. There must be contrast."

"You'll have to excuse me now," she said. "I'm late for my dramatic lesson."

Pastor To Follow Carle At Statler

New York—Tony Pastor and his orchestra have been booked to follow Frankie Carle into the Hotel Statler opening February 7. Contract is for six weeks. This will be Pastor's first Gotham location date, aside from theaters, since two years ago when he played at the now extinct 400 club.

Coincidentally with the hotel booking, Tony was signed to a new two-year pact with Columbia records.



"Next, ladies and gentlemen, we have a real cool thing for you. By special request, *Shake My Mother's Hand for Me.*"

Victor Marks ODJB Anniversary



New York—Eddie (Daddy) Edwards, who was on the first Victor recording of *Singing the Blues* made by the Original Dixieland Jazz band 30 years ago, receives the first pressing of the new Brad Gowans interpretation of the same tune. Trombonist Edwards, co-writer of *Tiger Rag*, *Clarinet Marmalade*, and other ODJB standards, has been inactive musically for several years. Sharp-eyed readers can discern the same expression of tolerant, reserved amusement in the Edwards of 30 years ago (photo at which trombonist Gowans is pointing) and the Daddy Edwards of today.

Musicians Get 'U.S. Scale' On Holidays In Shanghai

By HAL P. MILLS

Shanghai—Earnings for foreign musicians in this city of 5,000,000 hit an all-year high during the Christmas holidays, when the boys demanded—and got—the equivalent of U. S. \$15 an hour for each man, which was far above the union scale. Clubs, hotels, and other spots needing holiday dance music howled to high heaven, but the jivers were adamant. Either they would receive the figure mentioned, or else.

The employers succumbed. Under normal conditions the boys would be doing well if they received the equivalent of U. S. \$3 an hour.

The new year found a shortage of foreign music men in Shanghai. Many Russian musicians returned to their native land. Then came an exodus of Filipino musicians, followed by an exit of scores of central European refugee musicians.

Good for Stay-Behinds

The ensuing shortage augurs well for those musicians who have elected to stay and face the consequences of a Red-occupied city. The union already is preparing to hike the union scale to double the present rate.

America is represented in the music world, that is, the dance music world, by a lone musician, Bob Hill, veteran trumpeter. Bob years ago directed the Canidrome ballroom band at the time the late great Teddy Weatherford was with that unit. He has a Chinese wife and several children.

The shortage of musicians and the consequent demands for increased wages caused some of the larger Chinese nighteries to resort to radio, juke, or phonograph music, which has not worked out well. The Chinese dancing public insists on live music, preferably foreign.

Nor Too Happy 1948

The year just ended has not been a very happy one for the foreign musicians of Shanghai. Twice the union ordered a strike, and twice the employers accepted every demand, but the pay of the boys as compared with salaries in other great cities, has been pitifully small, barely enough to provide necessities of life.

But in the service clubs of the U. S. armed forces, there has been a different story. Musicians at such clubs are well-paid and well-treated. Club jobs, therefore, are at a premium.

During 1948, the ten top band leaders were Joe Contreras, Don Jose, Benny Constantino, Bob Hill, Pomping Vila,

Hooray For Hollywood



"I want this picture authentic. Put a juke box in that saloon!"

New Zito Band Packs Northwest Terps

Portland, Ore.—Jimmy Zito has a new band styled somewhat along the lines of Ziggy Elman's Bluebird recording unit, with which Elman did little commercially. Zito is doing much, on the contrary, as a string of packed northwest hallrooms attests. Zito's

orchestra joined vocalist Frankie Laine on January 8 for a string of one-niters on the coast before opening February 7 at Sherman's, San Diego, for one month with two months' options.

Following the Sherman's stint, Zito heads east, one-ning to Chicago, where he'll work a location for one month, preceding his opening at NYC's Apollo theater. Dates for the latter engagements are still indefinite.

Personnel Listed

Current personnel: trumpet—Zito; trombones—Lionel Sesma, Harry Betts (ex-Kenton), Roger Ingman; altos—Lou Prissy, Bud Shank; tenor—Freddie Greenwell; baritone—Frank Harrell; piano—Keith Greco; bass—Don Zito (Jimmy's brother); drums—Remu Belli, vocalists—Sandy Evans, Reathia Stevens; arrangers—Ingman, Frank Comstock, Howard Gibling.

Comstock is writing for Les Brown as well. Gibling is a free-lance. Both are L.A. scorers.

Zito clarified several seemingly contestable points: (1) Freddie Zito, the trombonist, is not Jimmy's brother but a "distant relative"; (2) Jimmy does play the trumpet chorus on Les Brown's *I've Got My Love to Keep Me Warm*, the currently Columbia disc. Zito said the original *Love*, cut "about 3 1/2 years ago," was shelved after being cut, by recording executives "dissatisfied with the record's end."

Zito's recording contract with the Coast label having expired, the maestro is currently dickering with Decca, Capitol, and Victor. Coast still holds six unreleased sides. At press time Zito had not recorded for any label since the band's end.

30 Transcriptions

Jimmy did record 30 tunes for Standard transcriptions during December, 1947, with which firm he has a five-year contract. The leader plans additional recording for Standard on his return to Los Angeles.

Independent L.A. booker Frank Foster still handles the band. Recently bassist Tony Carlson (brother of drummer Frankie) was appointed road manager.

—Ted Hallock

Mary Ann Cuts 8 For Discovery

Hollywood—Mary Ann McCall, who recently got her release from Columbia, cut eight sides for Discovery label before heading east with the Woody Herman band.

Backed by a Phil Moore group, Miss McCall recorded mostly standards in the Johnny Green-Cole Porter tradition. An unusual musical backdrop was built by Moore for the sessions, using trumpet, trombone, English horn, flute, bass clarinet, and rhythm section. Personnel in the above order: Gerald Wilson, Murray McFadden, Harry Schuchman, Harry Klee, Marshall Royal; Ernie Sheppard, bass; Jack Marshall, guitar; Lee Young, drums, and Tommy Todd, Phil Moore, pianos.

Mary Ann also cut two sides on Capitol wax with Woody Herman before leaving.

Chez Keeps Cee



Chicago—Band leader Cee Davidson, who replaced Marty Gould as leader of the Chez Paree band, has been held over in that job, backing a show currently starring Ted Lewis. Here Cee serenades dancer Nancie Darken of the famous Chez "Adorables."

Laine Fails, Then Breaks A Record

San Francisco—Although he drew almost 6,000 persons into the Oakland auditorium for a concert and dance, Frankie Laine failed to set the new record that it was believed he might.

The Laine affair featured the band of Jimmy Zito, pianist Carl Fischer, Frankie's accompanist, and Bob Scobey's local Dixie crew.

Promotion on the deal was one of the most thorough yet seen here, with plenty of tie-ins with colleges, including a deal whereby the California university senior class sold tickets on a percentage basis en masse.

Following the Oakland date, Frank was set for one-niters at Pismo Beach (January 9), which was sold out weeks in advance; the Melody Bowl in Bakersfield (14th), Auditorium, Fresno (21st), Sacramento (22nd), and the Edgewater in San Francisco (23rd).

Frank drew a record crowd of 3,215 in San Jose January 7 at the Palomar ballroom, breaking the attendance mark set by Xavier Cugat some time back.

After his Chesterfield Supper Club stint and the one-niters are concluded, Frank is due for dates in Las Vegas, Vancouver, and Winnipeg before returning to the Ambassador in Los Angeles on April 26 for a four-week run.

Stacy's Father Dies

Cape Girardeau, Mo.—Fred L. Stacy, 86, father of pianist Jess Stacy, died here December 28, following an illness of a year. He had been bedridden two weeks previous to his death.

Serge Ermoll, Teddy Guzza, Abie Santos, Jimmy Angel, and Herbert Ruff.

The best large unit in town at this writing is the Contreras band. The best combo is the Ruff unit. Of the small, independent units, the Angel band is easily tops, a close second being the Eric Lazarus combo.

'Private' Celebrating

Only in private homes during the holidays was there much celebrating. The austerity measure of the Chinese government forced all night spots to close at 10 p. m. even on Christmas eve and New Year's eve. But three Chinese servicemen's clubs were permitted to dance all night on both occasions.

The scheme proved a boomerang, for Chinese soldiers, chiefly coolies, know nothing about foreign-style dancing. The Chinese bands furnished proved lousy, and there were no dancers.

Boston Tailgate Rambles

By RAY BARRON

Park Central May Resume 'Name' Policy

New York—There's a strong possibility that the Park Central hotel, recently taken over by the Sheraton chain, to be renamed the Park Sheraton, will resume a name band policy soon.

According to a spokesman for the Sheraton organization, the reopening of the Coconut Grove or some other large room with a name band and possible floor show entertainment has been under discussion since the deal was consummated.

Boston—This city witnessed an unusual sight when the Bob Wilber Dixieland club staged a welcome back reception for the young clarinetist who reopened at the Savoy cafe for an indefinite booking. The members of the Wilber club managed to obtain a parade permit in order to stage a typical New Orleans march for the Wilber band.

Even a horse and wagon was hired for the band which had the local citizens wondering why the trombonist was hanging over the tailgate while the rest of the band was seated comfortably within the wagon.

Take the Long Way

The parade started from the Back Bay terminal and took a long route to the Savoy cafe. More than 200 Wilber fans followed the bandwagon riding in taxicabs which had been hired especially for the parade.

Many placards could be seen along the long line of cabs. Marshal of the parade, Ward Kiddoo, had planned the march carefully, with the Boston police force giving him full assistance in helping to keep the parade moving but at a slow pace in order to give everyone a chance to hear the Wilber band play traditional New Orleans marches.

The long fleet of Checker cabs came to a halt in front of the Savoy cafe, and fans immediately surrounded the bandwagon and cheered Wilber for a solid half hour. Owner of the Savoy, Steve Connelly, was serenaded by Wilber, and his band, thus officially ending the Wilber parade.

Wilber Personnel

The Wilber group at the Savoy includes Dick Wellstood, piano; Pops Foster, bass; Henry Goodwin, trumpet; Jimmy Archey, trombone, and Tommy Benford, drums.

Besides the Wilber Dixielanders, the Edmond Hall combo will share the spotlight. The Hall unit includes George Wein, piano; John Fields, bass, and Joe Cochran, drums.

Memphis Censors Go Snip, Snip On Lena

Memphis—The board of motion picture censors, headed by Lloyd Binford, had deleted all of Lena Horne's sequences from the motion picture *Words and Music* before it opened at Loew's State theater on December 29.

In the picture, Miss Horne sings *Where or When* and *The Lady Is a Tramp*. Newspaper ads by the theater and other promotion also were killed. Binford refused to comment on the move as did producers of the film, Metro-Goldwyn-Mayer.

Dixie Back At Doc's Old Spot

Minneapolis—Dixieland jazz is back at the Boulevard, former Minneapolis home of Doc Evans. And a couple of the good doctor's former men are in the picture.

Pianist-leader Tommy McGovern leads the nightly sessions, with other former Evansites Dick Pendleton on clarinet and Bob Gruenfelder on trumpet.

Percy Hughes' fine local eight-piece combo still at Snyder's. Unit recently cut some master records, with a deal with a major label in the balance. Musicians coming in town give the group nothing but raves. Say the eight men sound like 15.

Reel Allen, J. C. Higginbotham & Co. are doing their best to blow out the walls of the not-too-large Dome lounge. Pee Wee Hunt opens February 14.

—Jack Tracy

Hallock, Zito Halt Spin At KPOJ



Portland, Ore.—Our boy Hallock, and Hallock's boy Zito, looking sincere as all the Pacific northwest, have an early afternoon chat in front of a KPOJ microphone. Formerly the *Beat's* Chicago reporter, Ted now has a disc jockey show six days a week on the Portland Journal station, as well as a monthly column in the *International Musician*, jobbing dates as a drummer, correspondence for the *Beat*, radio writing and acting, his own rehearsal band, and various other interests. For Jimmy Zito's activities, see story in this issue.

CHICAGO BAND BRIEFS

Boppers Get Two More Breaks; Burkhart Back

By PAT HARRIS

Chicago—Last November, when bop blossomed briefly at the Bee Hive, this column rashly saw it as a lone, and hopeful, sign. Unfortunately the scheduled Monday night sessions, three months ago, lasted just one turn—because of complications having, we believe, nothing to do with the reception given the music. But the local modernists are getting another chance, in fact, two chances, to establish boppish beachheads in a land populated with countless "novelty" trios and numbers of record acts . . . last named, for those fortunately unfamiliar with the phenomenon, the routine wherein an entertainer accompanies someone else's phonograph recordings with more-or-less appropriate pantomime.

Jay Burkhart's band, which he has kept almost intact for several very rough years, started on Monday nights at the Nob Hill, 5228 Lake Park, this week. Burkhart's 20-piece, corralled in a normal-sized cocktail lounge, is enough to make even the most hardened lounge sit up and squirm happily. Band, when at the Embassy club, 50 blocks farther south, gained an enthusiastic and loyal following which may rally round to put over the Nob Hill Mondays.

Ed Badgley, who worked with Burkhart before joining Star Kenton, is back with Jay's band again. Nob Hill has the Four Blazes unit on the six-day sked.

Casbar Opening

Second group, most of whom are Burkhart boys, will have a concert at the Casbar, on W. 119th street, this Sunday from 3 to 7 p.m. Possibility that, if the Sunday affair is impressively successful, the Casbar will try bop on a nightly basis too. Making the initial effort are Don Lundahl, bass; Cy Touff, trombone; Red Lionberg, drums; Ted Friedman, clarinet, and either Eddie Petan or Gene Friedman, piano.

The provisional nature of the jobs held by most jazz musicians in town, which makes sudden arrivals and departures almost the rule, also manages to make a painful percentage of the news in this column incorrect. This admission is made partly in the righteous aura induced by the size of the percentage, and the knowledge that things shift too swiftly for complete accuracy to be more than a goal, and partly to remind any readers who plan to travel long distances or make some other special effort to hear some of the musicians mentioned, that it is always wise to check. A telephone call to the spot is something few persons think of, and always a good idea.

Nights off, when the main band does not work, are: Monday—Music Bowl, Esbell's, Bee Hive; Tuesday—Blue Note, Jazz Ltd.; Wednesday—Ritz lounge; Thursday—Riviera. And of course many places have music only on week-ends or other split-week schedules.

Spanier for Bechet

Muggsy Spanier replaced Sidney Bechet at Jazz Ltd., with drummer Wally Gordon taking Johnny Vine's place. An album will be issued soon with the J. L. band backing cornetist Doc Evans on two sides, soprano saxophonist Bechet on three, and Spanier on two.

Eighth side will be a Don Ewell solo on *Maple Leaf Rag*. At press time Bechet had cut *Egyptian Fantasy*, *Careless Love*, and *Maryland, My Maryland*. Evans was scheduled to record *Wolverine Blues* and *It's a Long, Long Way to Tipperary*, and Spanier's tunes were as yet unchosen. Album will be sold, for about \$5, at and through Jazz Ltd. Mike Riley, who did get to the Capitol lounge after all, though a month later than first scheduled, leaves the loop spot January 31. It was expected that Johnny (Scat) Davis' band would follow him there.

Scat, with dancer Satira on the bill the first week, filled in the two-week period between the Music Bowl's opening show and the appearance of Lionel Hampton, starting last Tuesday for two weeks.

Perkins Stays

The Bob Perkins trio, with its consistently superior performances, was held over to alternate with Hampton. With

saxist Perkins are Norman Gaines, piano, and Floyd Morris, drums.

Herbie Fields' band at the Howard street Silhouette until February 14, when op Joe Saletta thinks Red Allen, J. C. Higginbotham, and company may come in. Fields' seems to be the only band which does very well at the Silhouette—a manifestation we have no intention of analyzing.

Louis Armstrong's All-Stars followed their Blue Note date with an appearance at the inaugural festivities of Illinois' new governor, Adlai Stevenson. Finished the week, the All-Stars did, with a three-day date at the Silhouette before starting for Vancouver, B. C.

No, Not New Subway

Woody Herman's band, blasting in the Blue Note, was welcome music to most Chicago followers of the Herd, and to the hordes of musicians and tradespeople who were anxiously awaiting the band's opening.

With Hollywood radio bassist Jimmy

Stutz a temporary replacement for Chubby Jackson, Bill Harris back in the trombone section, and the rest of the band personnel much as it has been for the last few months, we were still overwhelmed by what seems to have dazed most of the opening-night crowd, and we don't mean the volume of sound pouring from the Note's stamp-sized bandstand.

It was hearing a band with all sections in tune, and in which both sectional and solo work was thoroughly and completely blended although remaining fresh and varied. Whereas Kenton's band seemed to revolve around the trombone section, Herman's is based solidly on the five saxes: Al Cohn, Stan Getz, Sam Marowitz, Zoot Sims and Serge Chaloff.

Baritone Soft Base

And the saxes, it seemed to us, found their rock in Chaloff's envelopingly warm, full, deeply dominant tone. Four trombones, five trumpets, and still that one usually forsaken instrument making a soft haze for the stridency to settle into.

To complete the listing of Herman's men: trumpets—Ernie Royal, Bernie Glow, Stan Fishelson, Shorty Rogers, Red Rodney; trombones—Earl Swope, Ollie Wilson, Bob Swift, and Harris; rhythm—Don Lamond, drums; Lou Levy, piano; Stutz, bass. Terry Gibbs is featured on vibes and Mary Ann McCall, vocals. Fishelson, joining Tex Beneke, may be replaced by Dale Pierce or Ed Badgley.

Nat Cole is currently at the Blue Note, and will be followed, on February 14, by Sarah Vaughan and Lester Young. Floyd Hunt's quintet alternates with Cole.

Sketch Skitters

Sherman hotel's current College Inn fare is a *Salute to Cole Porter* show, with Bill Snyder's band, Sketch Henderson, definitely set to return upon the completion of his Capitol theater, New York, date, did not.

Congress hotel's Glass Hat has Jerry Glidden's band until May, with Jimmy Richards in February 1 for Tuesdays and Saturday afternoons.

Henry Brandon, last working as leader of the Chicago theater band, opened recently with a new band in the Edgewater Beach hotel's Marine room.

Sheraton's Three Strings

Sheraton has the Three Strings, Charlie Mikuls, violin; Jim Moore, guitar, and Leo Landall, bass, in the hotel lounge. Chez Paree brings in Carmen Miranda February 4 for four weeks.

A change in the Empire room show (and the Palmer House proclaimed a new "short stay" policy when current one opened more than two months ago) will not come until April 7, when singer Evelyn Knight gives way to singer Dorothy Shay, and the Barclay Allen orchestra departs, with no successor named at press time.

Eddy Duchin and band currently at the Chicago theater but skedded to close next Thursday.

Regal Revives

Regal theater back to stage shows, with Lionel Hampton's band in for a week starting February 11, breaking the ice. Union and other difficulties

Marathon Over



Chicago—After 44 months of continuous traveling, the "most whistled at girl in the world" and the most persistent whistler have settled here, hoping to stay a while. Team, familiar to most *Beat* readers, is that of Fred Lowery and Dorothy Rae. They met while with the Horace Heidt band and went out as a duo in March, 1945.

forced the abandonment of live entertainment there last summer.

Plans, as before, will follow no pattern, with shows being booked in whenever available. Although local bands will be used from time to time, the Regal will not employ a stand-by band.

Jane Walters' trio at the Cairo lounge, with pianist Nino Nanni expected there early in February. Four Steps of Jive at the Bar of Music.

Eddie Wiggins, Tut Soper, and Jimmy Kilcran remaining at the loop Riviera. . . . Dardanelle's trio at the Celtic room of the Sherman, with Red Coty, Barrett Deems, and Eddie Schum in the Dome lounge. Leon Shash's trio did not trek to the southside spot they were scheduled to because work on the place was still in progress. Three continued at the Randolph Square.

Trio at Richards on Harlem avenue now is led by Hal Russell, vibes, who with Robert Peterson, bass, was with the George Karl trio there before. Edward Petan replaced Karl on piano.

Big Bill at Gatewood's

Big Bill Broonzy, guitarist and blues singer, has been at Gatewood's on W. Lake street since last June. With him are Carl (Pieface) Sharp, piano; Alfred Wallace, drums, and Antonio Cosay, sax.

The Grand lounge, at Grand and North avenues, has the Three Bars of Rhythm—Bill Holyoke, formerly with Isham Jones, Buddy Rich and Dizzy Gillespie, bass; Johnny Barrs, once with the Universal opera company here, accordion, and Rick Rose, guitar and trumpet. Unit says it goes from boogie,

Laine, Group Seeks Eagles Grid Team

Oakland—Sam Lutz, personal manager for Frankie Laine, confirmed here at press time that Frank was dicker-ing for the Philadelphia Eagles professional football team. Deal is a syndicate one, with Frank heading up a group of four men to buy the team.

Original plan was to take over the Eagles and transfer them to San Francisco, but that angle has run into some snags, Lutz said. However, they are going ahead with plans to buy the club and transfer the franchise to some other town with San Francisco not out of the running yet.

Young Leaves Ritz

Dave Young's band, after 2½ years there, leaves the Ritz lounge Sunday, King Kolar' five-piece unit replaces Young, with Jerry Mitchell and Grant (Mr. Blues) Jones handling the vocals in the new show.

Chocolateers at the DeLisa until February 11. . . . Lil Palmore, piano and vocals, at Pitts' Pub Leake Twins' combo at the H & A, with brothers Lenford, guitar, and Lawrence, sax, supported by drummer Frank Robinson and pianist Chink Hester.

The Crazy Kats playing every day except Tuesday at the Winkin' Pup on N. Pulaski. Kats are Al Green, accordion; Herbert Rogers, guitar, and Roy Woods, bass.

Concert promotions include Count Basie at the Pershing tomorrow; Ethel Waters and Fletcher Henderson at the Civic this weekend; Bull Moose Jackson at the Pershing February 11, and Woody Herman there on the 13th.

Moderne, and Pleasing

Three Brown Buddies at the west-side Club Moderne, with their very pleasant music. Ernie Harper still at the piano in the Sky Club bar, while George De Carl's band plays for dancing.

Pianist Chet Roble, with fabled alto man Boyce Brown and bassist Sammy Aron, currently at the Horseshoe lounge in Rock Island. Orlando Murden replaced Joyce Mauer at the Astor piano, and Ros' Martini's Mal-O-Ar at the same spot.

Singer Lane Adams, who was at Chez for eight months, recently at the Casino, 75th and Halstead, with the Pete Frank quartet.

Jaro Adds Drums

Al Jaro trio, now a quartet, with the addition of Chicago drummer Phil Graf, at the El Morocco in Cairo, Ill. Burgess Crandall left Benny Strong's band to play baritone with Jimmy Featherstone, replacing Clark Gandy, who resigned to give more time to copy work.

Ray Dixon in for Jack Gardner on piano in Johnny Lane's band, and Floyd O'Brien for trombonist Jimmy James. Unit has gone back to full-week schedule at Rupnek's.

Gardner left Chicago to open as a single at the Cipango club in Dallas, Texas, following Gene Austin at the spot.

Hilarious



Chicago—Set up in business—and the music business at that—is drummer Ken (Junior) Tomkins, who plays with Freddy Nagel's dance band at the Oh Henry ballroom in nearby Willow Springs. If funny has insured a long run, the Nagel group is certainly secure.

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TD Quickens Pace Of Stage Show; It Helps

New York—Tommy Dorsey, who usually moves his stage shows at a pretty rapid pace, streamlined the whole procedure for his Strand yuletide appearance, eliminated practically all introductory announcements, and used up tempo tunes almost exclusively.

With only one outside act on the bill, it gave him an excellent opportunity to show off his fine outfit. All the solo performers showed well, with Lucy Ann Polk, the sexy songbird, getting the whistles and Jack Duffy capably taking over Gordon Polk's original chores though showing some Polk influence.

The new vocal group registered on *Sunny Side of the Street* and *Down By the Station*, and was much more at ease than when originally caught at the Pennsylvania hotel. Denny Dennis was not in the show when reviewed.

A production built around a gag review of the year on the TD disc jockey show was novel, affording plenty of

Harris Trio's Stay In Wichita Indefinite

Wichita—The Andy Harris trio evidently has what Wichita night clubbers want in musical entertainment. It came to the Monterrey club eight weeks ago for a four-week engagement, and the last word from Andy is that the stay here will last indefinitely.

Harris plays bass; Gunard Jones, guitar, and Mimi Jones, piano.

laughs but not the sock closer Tommy's fast paced show rated.

High spot was Lou Bellson's drum solo. These things are supposedly passé in band presentations, but Lou had them cheering when only half way through. Leo Morgan's lighting and good staging, with a revolving drum platform, hyped the presentation.

Only slack was the inability of two saxists to keep their eyes glued on the soloist, as all other sidemen were doing, thus giving him a buildup. They preferred facing the audience and talking to each other. A forceful postnumber endorsement of Lou's work by TD should establish him as top timber with the fans.

—jeg

Old-World Air



New York—Marianne Arden, pianist currently at the cocktail lounge of the Commodore hotel, is from Vienna, where she was graduated from the Imperial Music academy. She has been here for eight years.



Charlie Barner has been set to go into the Clique (NYC) on February 21. . . . Fran Warren's first tour as a single took her into Mercur's Music bar in Pittsburgh on January 24 for two weeks, followed by a week with a disc jockey's stage show in Chicago. . . . The Commodore hotel in Manhattan closed

Shaw Concert Set

Denver—Artie Shaw is slated to appear as guest soloist with the Denver symphony orchestra, March 1. The clarinetist is programmed to play *Concerto for Clarinet* by Bereshnolski.

its Century room, except for luncheon, on January 22.

Skitch Henderson, according to the columnists, has matrimonial plans with a Chicago heiress, while his former romance, Monica Lewis, has switched from Skitch to Ronald Reagan. . . . Don Wilson, who was reared in Chicago, has been transferred from the New York staff of *Variety* to head the Windy city office. . . . Leo Salkin quit the William Morris office, vacationed in Florida and will open his own Chicago booking office.

Spike Jones' platter *All I Want for Christmas Is My Two Front Teeth*, which the *Beat's* disc reviewer termed "yakkless," hit 1,118,000 sales in the first five weeks and still is going strong. Maybe our sensayuma is warped? . . . ASCAP, with 80 per cent of the writers and publishers on the dotted line, is ready to start television negotiations.

Because *Benny Goodman* was bedded with bronchitis, *Gene Krupa* fronted the BG band for the last three days of the New York Paramount engagement. *Benny* sold his home in Bedford, N. Y., to *Sherman Billingsley* of the *Stork* club and has moved his family to California. . . . *Paul Ash*, who won his fame in Chicago's B & K theaters, is dickering to buy into three of them. . . . *Francis* (Near You) *Craig* has signed with MGM records.

Les Brown's pact with MCA finally expired, and he will be booked by Joe Glaser's Associated Booking Corp. hereafter. . . . If Chubby Jackson's own band materializes, his personal manager will be his new bride, publicist Ruth Cosgrove. . . . Rod Reed, former *Beat* staffer, and his wife, *Kaintuck*, are grieving over the loss of the entire litter of six puppies presented to them by their spaniel, *Cobina*. They picked up some pokon somewhere. *Cobina* escaped their fate, however, as did the cat, *Sherlock*.

Edward Kennedy Ellington will receive his personal poll (topics) (best band and favorite soloist) on an NBC broadcast from a concert in Oakland, Calif., on January 31 from 9:30 to 9:55 p.m. (PST), with Jimmy Lyons encoosing and Ralph Gleason presenting. His boys got their awards at the recent Chicago concert. . . . Ernest Byfield's new *Well of the Sea* cafe at the Sherman has Chicago gourmets talking to themselves, and it is difficult to say whether the food or the decor is the more fabulous.

Fastidious thieves broke into the car of *Bernie Woods*, music mugg on the NYC *Variety* staff, on Christmas eve, picking out half of the gifts he had stored there and leaving the rest. . . . One publisher of hit music standards is ready to sue several recording indies for waging bop tunes under freak titles which he claims are thinly disguised versions of numbers from his catalogue. How will he ever explain bop to the court?

Ruth Reinhardt, who always was a shrewd publicist, is biting two national slicks, *Cosmopolitan* and *Mademoiselle*, with articles and photo layouts on *Jazz Ltd.* The former article is to be called *Jazz for the Gentry*. She and her *Bill* are cutting a jazz album with *Sidney Bechet*, *Doc Evans*, *Muggsy Spanier*, and the club unit. They will press only 1,000 and sell them exclusively at *Jazz Ltd.* . . . *Axel Stordahl*, the arranger, and *Inna Hinton*, the glamour portion of the *Pied Piper*, have decided to forget their plans.

Connie Haines signed for the *Dean Martin*—*Jerry Lewis* new radio show, launched this week in Hollywood. She'll double at the *Casbah* while there, then all three head for Manhattan. . . . *Knobby Lee*, trumpet with *Ray Anthony*, and *Francie Foster*, former *Anthony* vocalist, have it bad. . . . *Bill Bushey*, baritone sax, returned to the *Claude Thornhill* band, permitting his sub, *Jerry Mulligan*, to go back to his arranging chores.

Kitty Returns

Pittsburgh—After almost a year's absence, during which time she became a mother, *Kitty Kallen* returned to the night club field last week when she opened at the *William Penn* hotel for a limited run. *Kitty* will play later dates in Cleveland and Cincinnati.

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THE HOT BOX

In Detroit, Dixie Is Pure, And Mary's Lamb Bopped

By GEORGE HOEFER

Detroit—The world is jazz crazy and so is Detroit. Jazz in Detroit falls into the two divergent camps of thinking. The Dixielanders are pure as pure can be, while boppers parade in leopard-skinned coats and bop blazes out of *Mary Had a Little Lamb*. First thing that hit the Box on a recent look-see was the predominance of disc jockeys playing jazz on the air waves all day. The lads are young and hip beyond Buck Rogers.

There is Bill Randle, a college trained psychologist, who has had his fingers in just about every possible jazz promotion for a good many years. He ran the Club Sudan as an exclusively jazz spot in 1946, promoted jazz concerts in Detroit and Chicago, had a record shop in his basement, and continues to play jazz records from both schools of jazz on WJLB.



George

Detroit jocks are diplomatic and do not ally themselves with either the Dixie or the bop coterie. DJ Todd Puse does a thing called the *Todd Puse Show* all afternoon on WJLB. Todd's patter is at the point where he could carry on an intimate conversation with Cab Calloway.

Another "booted" character on WJLB's assembly line of jockeys is Phil McClain who spins an all-night record show. Detroit is also the home base of the famed Jack the Bell Boy and the comparatively new Garroway-styled Bob Murphy.

Gillismen Driving

Dixie jazz in the Motor city at the moment is wrapped up in the fine Dixie Five under the leadership of Frank Gillis, piano playing hubby of the *Beat's* Detroit correspondent, Ruth Gillis. The group has terrific drive, and its Dixieland ensembles resound throughout the hall.

Another highly complimentary feature of the band is the fact that it plays in an original manner rather than trying to emulate the style of any given New Orleans band. Individually as soloists the unit has no reason to take a back seat to the Dixielanders functioning in New York or Chicago.

Andy Bartha plays relaxed trumpet; Eph Kelly blows unusually fine clarinet and some of the best tenor ever heard in a Dixie band; Clyde Smith slides his trombone and looks like an insurance executive; Mickey Steinke, with drums equipped with all the accoutrements including a ratchet, furnishes the beat, and finally the whole unit is knit together by the solid pianistics of Frank Gillis.

Plays Tuesdays

The quintet plays every Tuesday at the Wyoming Show bar and a trio out of the band can be heard nightly at a fabulous downtown joint—the Shamrock, fondly called the Rock by its regulars.

Detroit has given many fine jazzmen to both Dixieland and bop. Doc Evans' Chicago crew has been featuring the powerful drummer, Doc Cenardo, the piano of Joyce McDonald, her husband the clarinet-sax man Johnny McDonald, all recently from Detroit. The Miff Mole band at Chicago's Bee Hive has had some fine trumpet playing by Detroit's Fred Greenleaf.

In spite of the fact that Al's Record Mart is reported to sell more than 1,000 Bird Parker discs on the initial order, and the JATP concerts turn thousands away from the huge Masonic Temple, the picture of bop in Detroit isn't too impressive currently.

We caught a concert, called *Jazz in Detroit*, at an abandoned movie house. The bash featured Candy Johnson's group augmented by a deserter from Dixie, one Bill Stegmeyer, a clarinetist-arranger formerly with Bob Crosby's Dixieland band now working in a Detroit radio station. An added feature was a quartet named the Vocal-Aires who sang their record hit *Bewildered*.

However, the bewildering part of the show, which went on twice a day for two days at the Alvin theater, was the gnic-filled performance of Candy on

OK, Sammy—Here You Are

Cincinnati—When Sammy Kaye was asked if he had seen a certain story in *Down Beat*, he said, "I never read *Down Beat*." He said that in all these years the *Beat* never had given him the credit due him, such as being one of the biggest draws next to Lombardo.

"I'm as much entitled to play the kind of music I want, which has proved to be a best-seller, as *Down Beat* is allowed to print the kind of news it wants. But why always take a rap at me?"

"Anyhow, those who write for the *Beat* at least listen to my band. For that I am thankful."

The new Bernie Wullkotte group, consisting of two electric guitars, one electric mandolin, bass doubling violin, and all four doing vocals, has caught on in a big way at the 19th Hole nitery. Foursome will remain at this spot until April 1, then move to Baltimore to open with a new Mae West show.

—Bud Ebel

the saxophone. This cat even played the sax with one arm behind his back and both hands on the keys.

Has All Bop Figures

His original, called *Candy's Mood*, not only included all the better known bop phrases on records but also snatches of *Mary Had a Little Lamb*, *Jingle Bells*, and *The Wedding March*.

Stegmeyer was celebrating the birth of a son two days earlier and pitched in to out-blow Candy. With the help of a small hall and a sound system, he succeeded admirably—on a clarinet, yet. The promoter of the jamfests plans to hold them each weekend. Jockeys Puse and McClain acted as emcees.

Casablanca Has Capital City Jazz



Washington, D. C.—The only Dixie outfit in town, the Capital City Jazzmen, opened at the Casablanca here last month for an indefinite run. Unique Washingtonians are Adolph Scagg, trombone; Gene McCurdy, cornet; Mason (Country) Thomas, clarinet, baritone, leader; Al Pometto, drums, and Walt Coombs, piano.

Pettiford Joining Talent Treks Herd Turns On Pay Back To B.C.

Hollywood—If price terms can be reached, Oscar Pettiford will replace Chubby Jackson as bassist with the Woody Herman band, and not Fiddie Safranski as previously reported elsewhere.

The Herman Herd was stornbound in Salt Lake City early this month and while stranded in the Mormon capital filled in for the Dizzy Gillespie band at the Coconut Grove.

Mr. Bop's crew was stalled outside of Denver because of the storm, but Dizzy, who had flown to SLC before weather stopped all transportation, worked the date with Woody.

Had Dizzy's crew been blanketed in Denver, they could have subbed for the Herman band, which was due at the Rainbow Gardens.

Gillespie skipped Denver date entirely and met his group in Sacramento January 8, too late to play the date there. He announced over the radio he would play a date at Stockton, Cal., however, and drew 1,100. The late Chano Pozo was replaced on bongos by his cousin, Louis (Sabu) Martinez.

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

Vancouver, B. C.—The talent trek seems on again. The beat of Louis Jordan is being heard at the Palomar supper club, and the Louis Armstrong All Stars are due in on January 31. Billie Holiday and Frankie Laine following at later dates. Tex Beneke expected for a one-niter about February 9.

New Yorkers are getting a look and listen to another former Vancouverite, Lorraine Browning, who takes the vocal and dancing spotlight at the Persian room. Beryl Boden returned from her tour of the eastern states with Hi, Lo, Jack and the Dame. Beryl is now singing with husband Dal Richards' band at the Panorama roof of the Hotel Vancouver.

The Vancouver symphony plans to take a short tour of the northwest area including Washington, early this year. The weekly "pop" concerts have been resumed following the holidays and are held every Thursday at 8:30 p.m. in Denman auditorium.

Disc jockey Al Reusch, best known for *Name It, Play It*, didn't retire for long. He is now heard over CKWX.

—Marke Paix

Syd Kaye Trio Opens

New York—The Syd Kaye trio opened for an indefinite run at the Track Bar, Brooklyn.

D.C. Dixielanders Stir Commotion

Washington, D.C.—The most unusual thing, musically, in this city recently was the opening of a local honest-to-Jelly Roll Dixieland jazz band in a downtown spot early last month.

The name of the band is the Capital City Jazzmen and lines up with leader Mason Thomas, clarinet; Gene McCurdy, cornet; Adolph Scagg, trombone, and Al Pometto, drums. The piano spot was still in doubt at press time.

Lots of Fill-ins

Walt Coombs started out in the piano slot and still plays intermittently with the group. Jay Chambers filled in for several nights, and various other local men have sat in.

The group has been at the Casablanca on 11th street but has caused such a commotion in local music circles that, by the time this reaches print, they may be beating out *High Society* in almost any club in town.

Johnny Long pulled out of the Club Kavakos to make way for Pee Wee Hunt and his gang who added to the Dixie contingent here until January 10. Nothing definite was set to follow at press time, but owner Bill Kavakos was hoping to get Tony Pastor during Inauguration week.

DJs Turn Out

Patti Page's stretch at the Cross Roads brought the local disc jocks out in force. Emcees included Willis Conover, Jackson Lowe, and Les Sands all of WWDC and John Ball and Mike Hunnicutt of WOL.

Count Basie played the Howard theater . . . Al Dunn's group backing up the floor show at the Club Bali.

—Thomas E. Lodge Jr.

Krupa On Tour In East, Midwest

New York—Gene Krupa settled for only two weeks of his proposed one-month rest and was set to resume road work with basically the same band this week.

Following a string of college dates and one-nite stands through the east and midwest, the band is slated to go into the Palladium, Hollywood, for a month in March. With three or four exceptions, Krupa was expected to use the same personnel he's had since last summer.

Vocalists Dolores Hawkins and Billy Black, the latter a newcomer from St. Louis, were to continue. Before taking to the road the band made a few sides for Columbia.

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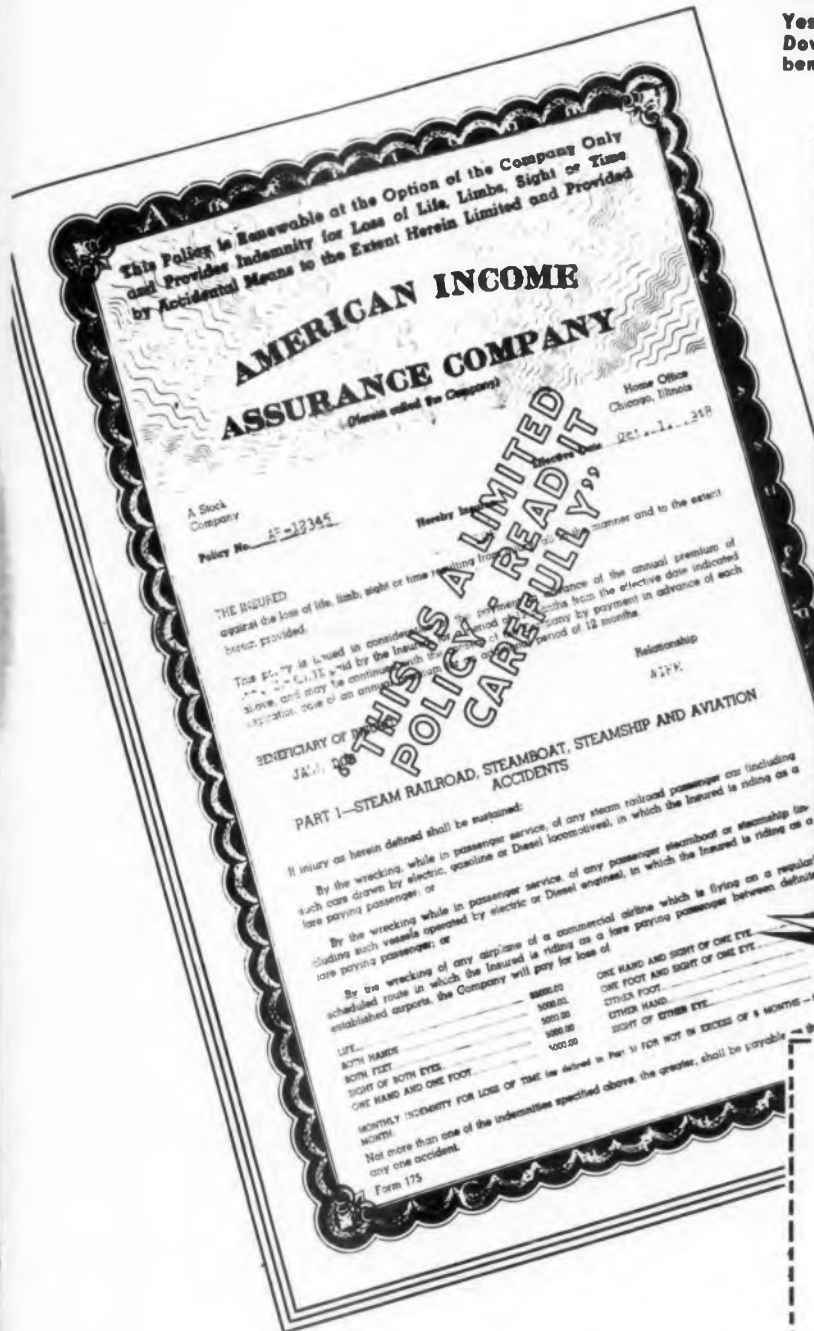
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HOLLYWOOD TELE-SCOPE

Cooley's Rustic Rhythm Hit Spells More Of Same

By HAL HOLLY

Hollywood—Success of the television show presented over KTLA by Spade Cooley and his rustic rhythm crew from Spade's Santa Monica ballroom, a program which is said to have the largest following among local video fans of any regular telecast, appears to have established a trend. A large slice of the appropriation set aside by NBC for the purpose of building shows for the new NBC television outlet here, KNBH, scheduled to go into operation January 16, was earmarked for a weekly telecast to originate in Marry Landau's Riverside Rancho.

Tex (Smoke, Smoke, Smoke) Williams, his 12-piece band and featured bandmen Smokey Rogers, guitar, and Deuce Spriggins, bass, plus guest stars, were set as the musical attractions.

Script Show

The KNBH show differs from Cooley's Western Varieties, which is essentially ad lib, in that Tex, his bandmen and the guests will be characters in a narrative presentation especially written for each show by NBC's Robin Black. Production reins are in the hands of another top-salaried NBC man, Bud Cole (no relation to NBC piano-organist Buddy Cole).

This one weekly half-hour television show will cost NBC more than a grand a week. The idea, of course, is to create a show for ultimate sale to a sponsor.

Means Money for Musicians

All performers and participants, including Williams' sidemen, who are getting the regulation video scale (\$9.20 a half hour), are being paid on a basis in keeping with radio standards.

This gives a chance to offer a salute to local union officials (we're not familiar with the national situation) for not making the same mistake in television that was made in radio—that of permitting musicians to play so-called sustaining (unsponsored) broadcasts from hotel supper rooms, ballrooms, etc., without extra pay.

For sidemen this meant—and sometimes still means—long hours of rehearsal (often to 3 and 4 a.m. after the job) for which the only reward was a dirty look from the leader for the guy who hit a clinker during that all-important broadcast.

Under this system, radio has received millions of dollars worth of free music and hotels and niteries an immeasurable amount of free advertising for paying nominal line charges.

The band leader who becomes a top name via this radio buildup frequently fires the men who went through the tough period with him and hires younger, better-looking, possibly more able musicians, as he has a right to do if he wishes.

But in television, thanks to the fact that our local union tops have insisted on full scale for "remote, sustaining" broadcasts, those musicians who are working their way into the discard, as some are bound to, won't be doing it for free, anyway.

Hollywood Teletopics

Opie Cates, who hasn't lost his feel for that clarinet since he became one of Hollywood's top radio music men, heads a combo backing singers Harry Babbitt and Trudy Erwin on their Monday (8:30 p.m.) show on KTTV, the new CBS telestation here. . . . Live music shows scheduled for debut on KNBH included Nocturne, featuring a string ensemble headed by Thomas Mancini (Sundays, 8:30 p.m.), a trio headed by guitarist Bob Bain (time not set at writing) and a 7:30 p.m. solo stint by pianist Phil Gordon. . . . Martin Murray Productions has started work on a series of 100 Movie Melodies, one-reel-

Kip In Canada



Toronto—The very pretty girl above, sporting a compromise-clip bob, is Kip Oldfield who sings with Frank Bogart's band at the Royal York hotel here. This is Bogart's fifth seasonal engagement at the Royal York.



(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1030 W. 65th street, Los Angeles, 44).

Hollywood—Among the huge backlog of pictures completed by Warner Brothers before that company, like many other movie firms, curtailed production almost to the vanishing point (the table talk here is that they are expecting a sudden, revolutionary development in television), are two more Doris Day starrers.

One is My Dream Is Yours, which may be in release by the time you read this; the other is It's a Great Feeling, formerly titled Two Guys and a Gal (the two guys are Jack Carson and Dennis Morgan.)

Real Life from Real Life

It's a Great Feeling deals with difficulties encountered by a young singer (Doris) in trying to get to the eyes and ears of studio talent buyers. In line

with the current trend to shoot pictures against bona fide backgrounds instead of artificially constructed sets (it saves a lot of money, too) many scenes were shot in the offices of the Warner Brothers music department and sound stages.

One of the roles in the film is that of WB music department head. It was enacted by Ray Heindorf, WB music department head.

Dotted Notes

Sol Lesser's Stage Door Canteen, produced, several years ago for the benefit of the American Theater Wing's wartime services, is scheduled for reissue shortly.

Featured are a flock of top musical attractions—Yehudi Menuhin, Count Basie, Cugat, Goodman, Kyser, Lombardo, Martin, and their bands of that period (early 1943), singers Ethel Waters, Ethel Merman, and Kenny Baker.

Hope Billie Holiday's latest difficulties don't kill movie deals which were pending for her at the time.

Movie makers still picking titles of yestertime's hit songs as tags for films. In the making at MGM, In the Good Old Summertime; at 20th-Fox, You're My Everything and Oh, You Beautiful Doll; at Universal-International, Yes, Sir, That's My Baby. (Band leaders better get their revival arrangements ready on those ditties.)

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



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ON THE SUNSET VINE

Last Of String Mohicans, Beneke Axes 10 Fiddlers

By EDDIE RONAN

Hollywood—The pruning season is at hand. As proof, one of the sturdier oaks of the music business at press time got a trimming that reduced the last of the big bands carrying strings down to regular size. Tex Beneke while at the Palladium here gave four

weeks' notice papers to his ten-man fiddle section in an effort to whittle the burden of a 33-man outfit. He was the last holdout in a trend to carry strings with a full brass, reeds, and rhythm sections.

In order, Artie Shaw, Harry James, Jimmy and Tommy Dorsey added fiddlers and dropped them. Beneke stumbled on under the extra weight for three years before making the break.

The problem of standby payrolls in theaters across the country was a major factor for the axing. In addition, it has been proved that the fans care little if any for the effect acquired through the use of the extra section.

This left the band unpopular with most operators and placed Beneke definitely on a hard-to-sell block. After

his Pally date, which closes January 30, Tex will carry on with 23 members—four trumpets, four trombones, one French horn, six saxes (including Tex), four rhythm, and vocal quartet.

Beneke cut two sides for Victor sans strings as his first discing since the ban. The crew takes a three-week one-niter cruise up the coast before beginning a theater tour February 25 in Omaha.

Former Les Brown vocalist Doris Day and hubby George Weidler, former Stan Kenton saxist, have split for good, they say. . . . Sonny Burke will arrange and direct the band on Mel Torme's first sides for Capitol. . . .

Vibist Johnny White has his trio at the Sapphire room.

Billy Eckstine, the George Auld band and vocalist Virginia Maxey replaced Woody Herman at the Hollywood Empire. Woody did little better than fair at the spot, and observers are watching to see if the Eckstine-Auld-Maxey combination will be able to keep the new spot alive.

Singer Dick Haymes and his personal



Eddie

Ike's Band Backs Hawthorne Ainer

Hollywood—The Ike Carpenter band got its second big break early this month when it was signed to back comic and former disc jockey Jim Hawthorne on his ABC Saturday show from coast to coast. Carpenter's first break came when he signed with Victor last month and was the first band on the coast to cut for the label.

Carpenter's first two sides for Victor were *Brush Those Tears from Your Eyes* and *The Man on the Carousel*. Both sides carry vocals by Johnny April, who on the date was in a recording studio for the first time. On the *Carousel* side, Carpenter plays a calliope.

The ABC show which debuted January 8 will be heard each Saturday, 7:30 p.m., EST.

manager Billy Burton, who has handled the crooner since he left Tommy Dorsey, have called it quits.

During the New Year's eve battle at Billy Berg's for which Billie Holiday and John Levy are charged with assault with a deadly weapon, two outsiders were sitting in with the Red Norvo band—trumpeter Chico Alvarez and guitarist Barney Kessel. Chico was subbing for Neal Hefti who was out with a cold.

Contracts were being drawn at press time for Norvo and his crew to open January 13 at Cafe Society, San Francisco, for four weeks. . . . Kay Starr just signed a one-year binder with Standard transcriptions calling for 100 numbers. She cut her first ten sides two weeks ago. . . . Lou Levy is plugging for a board membership in ASCAP.

Slapsy Pays Off

Slapsy Maxie's opened New Year's eve after paying off Spike Jones \$10,500. Spot unshuttered with a no-name policy. . . . Monica Lewis' skedded January 11 opener at the Mocambo was nixed when the singer wired from the east that needed dental work held her in New York.

Art Lund is due back next week from a personal appearance tour up the coast as far as Washington to cut a series of sides for MGM. . . . Dorothy Shay will be starred at the March 17 opening of the new Glenn McCarthy Shamrock hotel in Houston, Texas. . . . Lou Levy says Warner's will have to come down about \$5,000,000 if they want him to buy their music publishing interests. He's ready to peel off about \$2,000,000 for the deal. . . . Bob Mitchell and Mary Mayo now are featured vocalists with the Beneke band. Both were former members of the Moonlight Serenaders.

Dean Elliot will replace Frank DeVol as music conductor of the Jack Carson CBS airshow as Carson takes his airer on a transcontinental tour this month. . . . Louis Jordan debuts in a 14-day stand at the Thunderbird, Las Vegas, February 8. He's set for the NYC Paramount for April 13. . . . Susan Reed, folk ballad singer, played her first Los Angeles engagement January 15 at the Wilshire-Ebell theater. . . . George Lynch, formerly of the NYC Kelly's Stable, presently is operating the Zamboanga here.

More with Capitol

Bill Harris, Babs' Three Bips and a Hop, and Tadd Dameron are now with Capitol. . . . Jack Krutze agency has signed 5-year-old pianist Marles Noie, ditto former Benny Goodman singer Emma Lou Welch.

Johnny Green's *Materia Medica*, composed for the Abbott laboratories annual publication, is set to be presented in February. A piano suite, it is in three parts tabbed *Narcotic*, *Hypnotic*, and *Stimulant*. . . . News is out that trumpeter Jack Ordean of the Abbey Browne band at Charley Foy's and Margaret Kinsella were wed last November in Tia Juana. . . . Pianist Bob Ecton has been held over at Casa de Manana in La Jolla.

Sid Caesar Set To Star In Video Show

New York—Former Shep Fields saxist Sid Caesar has been set to star in a television series of one-hour programs sponsored by the Admiral Radio company.

The ex-reedman recently wound up a year's run in the Broadway musical, *Make Mine Manhattan*, in which he became established as a leading comic. The video stint is scheduled to start January 28 over both NBC and DuMont networks, 8-9 p.m.

The show will include singer Mary McCarty, plus acts. Charles Sanford's ork will play.

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Right: Harry Jaeger, percussion artist with the R.C.A. Victor Radio orchestra heard each Sunday over N.B.C., formerly played drums for Benny Goodman, Vaughn Monroe, Paul Baron of C.B.S., and other top flight organizations. Russ Case, musical director of the R.C.A. Victor Radio show, looks on.



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CHORDS AND DISCORDS

Jazzman Learns Hard Way About 'Friends'

Brooklyn, N. Y.
To the Editors:
Before I began singing professionally, I buddied with all kinds of musicians and had the largest record collection in my neighborhood. I thought "jazz" music the only type of music that was completely sincere and unbastardized. I learned the hard way.
I had to become a professional to find out that the lowest, most degenerate kind of people assume the business control of this phase of music. Most musicians and singers are forced to lead such hectic, unrewarding, and ugly and narrow lives that there is no opportunity for intellectual and emotional growth.
Our only friends are the pseudo-hipsters who attach their meaningless existences to jazzmen.

The jazzman is so lonely and unhappy that he is only too glad to accept any sort of friendship on any level. We are constantly the dupe of scheming, selfish, and worthless night club owners and agents and owners of record companies. It has reached a point where the ultimate success achieved by a few musicians is not worth the heartache and misery the rest have to endure.

I know I sound like a frustrated, would-be or almost, jazzman. But I am simply a realist, and if more persons could forget about the romantic aspect of whisky-ridden and starving geniuses of music, we all could gain a better perspective.
Why isn't a true picture of this situation presented by the so-called critics of jazz?
Doc Pomus

Stop Lookin', Tex

Fau Claire, Wis.
To the Editors:
According to what we've been reading in the *Beat*, Tex Beneke seems to be in search of someone to handle the vocal chores for his band. Well, he's already got a guy who fills all the requirements perfectly!
We mean Bob Mitchell, who has been doing the vocals since Ronnie Deauville left to go out on his own. Bob is also one-fourth of Tex' terrific vocal group, the Moonlight Serenaders. He really has a fine voice, so, Tex, how about giving him a chance?
Mary Ann and Elaine Derouin

'She Really Sings'

Toledo, Ohio
To the Editors:
A few weeks ago Johnny Long's band played for the Toledo university's Christmas dance. In addition to the fine brand of dance music that Johnny's band turns out, something new had been added.
That something was vocalist Janet Brace! Where has she been? She's got the voice, and looks, too, and when she sings, she really sings! Unlike some of the gal vocalists of the day, Janet really puts her heart and soul into a song. The result? Well, it's sensational.
Wayne Stratford

Still Shaky



Centralia, Ill.—First the mine disaster, now this! They call it the Drummer's Lament, but to us it's a weirdy from the Jimmy Ellyn band, currently at the Paramount club here. Saxist Jimmy Miller is low man in what they're building, while Keith Staulcup, trumpet, is guy with four arms, gal is bassist Doris Cottrell, and skeleton is a leftover Halloween decoration.

Kerner Dies

Detroit—Max B. Kerner, widely known in dance band circles as co-operator of the famous Eastwood Gardens and, more recently, Jefferson Beach, died here December 18. Funeral services were held two days later with burial at Beth El Memorial park.



NEW NUMBERS

BRACKMAN—A daughter, Alicia Margaret, to Mr. and Mrs. Al Brackman, December 16 in New York. Dad is general manager of Mills music.
FARRELL—A son, Mark, to Mr. and Mrs. Dick Farrell, November 29 in Rockford, Ill. Dad is drummer with Ray Anthony.
FIELDS—A daughter, Kathleen Lois (8 lbs.), to Mr. and Mrs. Gordon Fields, November 22 in Hollywood. Dad is vice president of Wilshire music; mom is back Nancy Fields.
GLEASON—A son, Timothy Ralph Quinlisk (6 lbs., 13 oz.), to Mr. and Mrs. Ralph J. Gleason, January 1 in Berkeley, Calif. Dad in *Down Beat*'s San Francisco scribe.
JOHNSON—A daughter (9 lbs.) to Mr. and Mrs. Willie Johnson, December 17 in Hollywood. Dad is member of Jubalaires.
MORGAN—A son, Thomas John (7 lbs., 4 oz.), to Mr. and Mrs. Tommy Morgan, December 28 in Bethlehem, Pa. Dad is guitarist formerly with Bunny Berigan, Benny Goodman and Glen Gray, now co-leader of the Kismor quartet.
OSBORN—A daughter, Joan Michelle (7 lbs., 8 oz.), to Mr. and Mrs. Ralph Osborn, December 24 in Hollywood. Dad is trumpeter with Harry James; mother is former singer Margaret Long.
POGGENSEE—A daughter, Deborah Jeanne (8 lbs., 1 oz.), to Mr. and Mrs. Edward A. Poggensee, December 18 in Chicago. Dad is trombone player with Buddy Di Vito.

TIED NOTES

BLUMEL-STEVENSON—Cpl. Ralph Blumel, saxist with the 745th A.F. band, and Shirley Stevenson, January 3 in Salina, Kan.
GREENHUT-WEST—Johnny Greenhut, of MCA's television department, and Eileen West, December 29 in New York.
HANCOCK-CLARK—Roy Hancock, transportation manager for Count Basie, and Eliza Clark, December 20 in Clayton, N. C.
JACKSON-COSGROVE—Chubby Jackson, former Woody Herman bassist, and Ruth Cosgrove, back, December 21 in Hollywood.
JACKSON-MAISON—Walter Jackson and Virginia Maison, singer, December 19 in Hollywood.
PRICE-THOMPSON—Don Price, drummer with Al Overend, and Millie Thompson, former Detroit singer, January 2 in Billings, Mont.
ROBINSON-WHITING—Hubbell Robinson Jr., CBS vice president, and Margaret Whiting, singer, December 29 in Las Vegas.
ROSE-BIGELOW—Dave Rose, composer and oik leader, and Betty Bigelow, December 28 in Las Vegas.

FINAL BAR

BETTON—William T. Betton, 85, musician, recently in Portsmouth, N. H.
COOPER—Hedley Cooper, 59, violinist and former member of the Dallas symphony, December 25 in Dallas.

Good Die Young; Why Should They?

Too many good musicians die young. The roster of immortals is too crowded with such names as Dave Tough, 40; Bix Beiderbecke, 28; Glenn Miller, 35; Chu Berry, 31; Bunny Berigan, 33; Tricky Sam Nanton, 42; Charlie Christian, 23; Arthur Whetzel, 31; Frankie Teschemacher, 25; Johnny Dodds, 48; Jimmy Blanton, 19; Hal Kemp, 36, and many, too many, others.

The music business is a hazardous one. Its members are itinerants from necessity, face the possibility of travel accidents much more frequently than any other average group. Four of the above mentioned men died in auto or plane crashes.

Musicians also are confronted with occupational diseases, most serious of which is tuberculosis, but there are others induced or intensified by nervous strain, broken sleep at unusual hours, and wrong diet.

Stan Kenton quit the business in a surprise move this year, stating that his health was the determining factor in making the decision, not that he had lost it, but that he didn't want to lose it. "All of us have had to pay a great price with our physical and nervous systems to attain success," Stan says, "I know that what I wanted to do in music eventually will be done in a gradual way so I have decided to let things take their course naturally."

Other branches of the entertainment world have provided care, hospitals, and sanitariums for their members. The Saranac sanitarium in the east, dedicated to the treatment of tuberculosis, is maintained by the Will Rogers Memorial fund, is open to men and women of the motion picture industry, accepts performers from the legitimate stage whose expenses are met by the Actors fund. It has served thousands of patients through the years.

The Motion Picture Relief fund maintains two institutions in the west, a moderately equipped hospital with a capacity of 40 patients and a home for the indigent which accepts women of 55 or older and men past 60 who have been veterans of the industry for 20 years or more.

While the musicians' union pays a death benefit to its members' survivors, and many individual locals provide unemployment aid, disability assistance, and other welfare features, there are no homes, hospitals, or sanitariums founded for the 237,000 union musicians in this country.

We don't know how Samuel R. Rosenbaum, trustee of the fund to be set up from accumulated royalties on recording, intends to disburse the money. We do know that union officials early in 1947 distributed the \$1,756,000 that had accumulated during the preceding three years to locals on a pro rata basis, and that it was spent to provide free music and concerts for the public.

We can't see that this plan, while it undoubtedly increased employment temporarily among the rank and file, contributed anything definite to culture, economy, or health. We believe that musicians are entitled to medical treatment and advice in a suitable institution, or several of them, if necessary. Making psychiatric counsel available would be a marked benefit in numbers of instances.

While *Down Beat* is not in a position to do anything specifically along these lines, except to point out the need and urge action, its publisher is taking one step, announced elsewhere in this issue, that we believe will contribute to the welfare of professional musicians in general.

Down Beat is issuing gratis to every new subscriber to this newspaper, or to everyone who renews a subscription, an all-coverage accident insurance policy protecting the individual while traveling, working, or playing for loss of life, limb, sight, or time.

This policy pays up to \$5,000 for loss of life, limb, or sight on railroad, steamship, or airplane with indemnity of \$50 a month for six months for loss of time through disability.

Other benefits are paid for accidents on interurbans, streetcars, elevateds, subways, taxis, or motor buses. It provides hospital benefits, too, increases of 50 per cent in monthly indemnities if hospitalization is necessary.

We hope that it will help reduce the number of musicians who die too young!

DOWD—Oliver H. Dowd, 62, violinist, recently in White River Junction, Vt.
FISHER—William A. Fisher, 87, composer, December 18 in Brookline, Mass.
HARRIS—Samuel D. Harris, 68, manager of Carl Fischer publishing company, December 21 in Chicago.
HAUSCHKA—Mrs. Carol Speth Hauschka, 65, pianist and sister of author Sigmond Speth, December 23 in Langhorne, Pa.
JABASSON—Alexander Jabassohn, 76, head of Harmonicon music, December 22 in New York.
PIETSCH—Roy Pietsch, 46, Chicago trumpeter, recently in Brainerd, Minn., where he was playing.
ROTH—Earl Roth, about 49, drummer, recently in Chicago.
RUFF—Albert E. Ruff, 94, violinist and singer, December 9 in Los Angeles.
STACY—Fred L. Stacy, 86, father of pianist Jean Stacy, December 28 in Cap Girardeau, Mo.
WILEY—Harold Wiley, 66, singer and member of the original Roxy quartet, December 27 in Norwalk, Conn.

LOST HARMONY
BURROWS—Abe Burrows, radio writer, pianist and singer, and Ruth Burrows, December 18 in Hollywood.
WARD—Edward Ward, musical director and Anna Ward, December 18 in Hollywood.

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PROFILING THE PLAYERS

Fast-Climbing Ike One Of Old Les Brown Duke Band

Hollywood—Pianist Ike Carpenter, leader of one of the newest and fastest-climbing crews in the west, was born in Durham, N. C., where he began studying classical piano at the age of 9. The 24-year-old, 6-foot kauckler got his baptism in pop music through a music scholarship at Duke university, where he played with the Duke Ambassadors—a sapling group of the original Les Brown Duke Blue Devils band.

Upon leaving school, Carpenter joined Johnny (Scat) Davis, replacing Dodo Marmarosa, who had dropped out to fill the piano chair with Gene Krupa.

Later, Carpenter went with Johnny Long for 18 months (he can be heard on some of Long's Decca recordings), then quit to team with Boyd Raeburn, who at the time had such greats as Johnny Bothwell, Trummie Young, Don Lamond, Serge Chaloff, etc. Ike left Raeburn when the band went west, stayed in the east and organized his own crew with arrangements by Paul Villepigue.

Carpenter broke up this band when illness at home forced him to return to North Carolina. Back in New York, Ike got a rush call from Bobby Sherwood on the coast and hopped a plane (a cargo plane, which he shared with a race horse) to join Sherwood at the Avadon.

With Sherwood, he recorded the now-famous *Sherwood Forest*. He left Bobby to sweat out his Local 47 card and form his own band, which debuted at Tommy Dorsey's Casino Gardens. The band caught on and during the last year has tallied a better working record than any band in this territory. Ike is single.

GORDON H. REEDER, 21, baritone, tenor, alto, soprano, clarinet, was born in Highland Park, Ill., and started studying clarinet at age of 11, switched to sax two years later. Came to Hollywood in 1932 and joined the Teen-agers band on the Hoagy Carmichael show and became leader of the group's dance jobs. Played with Hal Grayson, Al Donabue. Sings baritone in Moon Misters vocal group. Is single, 6 feet tall. Claims his dad is the best banjo player in the country. Says he's a ham radio operator, a frustrated disc jockey, and has been with Carpenter since October, 1947. Favors Harry Carney, Frankie Laine, and Peggy Lee.

DICK NORRIS, 21, alto, clarinet, was born in Burbank, lived rest of his years in Hollywood. A navy vet, played with band aboard carrier in Pacific. Began studying sax at 10, debuted as pro at 17 with the Dave Cavanaugh band. He's single, 5 feet, 9 inches tall. Has photography as a hobby, likes Les Robinson, Frank Sinatra, and Johnny April. Joined Ike with Reeder.

MATT UTAL, 22, lead alto, clarinet, piano, arranger, spent the first four years of his life in Brooklyn, the rest in Hollywood. Discovered the piano at 8, switched to clarinet at 10, sax at 15. Also was a featured member of Carmichael's Teen-agers band. Joined the union at 18, played with Bobby Sherwood, Earle Spencer. Likes Bob Gillette on alto and Harry Keller on legit clarinet. Thinks Johnny April sings best. He is single.

BILL HOLMAN, 21, jazz tenor, clarinet, was born in Olive, Calif. Broke in on clarinet when 12 and added tenor three years later. Played in navy band at Great Lakes for two years, joined Local 47 in 1946. Had no pro experience before Carpenter attachment. Ike calls him a "find" and says he's doing top job filling after Lucky Thompson, Ted Nash, Corky Corcoran. Single and more than 6 feet tall, he likes sailing, Dizzy, Don Byas, Sarah Vaughan.

RAY BLAGOF, 23, lead trumpeter, assistant leader, calls Detroit, Mich., home, came to Hollywood in 1944. Started piano lessons at 6, didn't discover the trumpet until 18 when he joined the Sioux City, Iowa, local. Continued studies here which included violin, sax, and classics. Played with Carmen Cavallaro, Alvino Rey, Will Osborne. Ray replaced Johnny Best nine months ago in the Carpenter brassery. He married former model Bonny Schille four years ago. No children. Likes cats (nonmusical),

model planes, photography. Arranges for and sings with the Moon Misters.

RALPH CLARK, 20, trumpet, was born in Hollywood. Began study of trumpet at 14, played in youth symphony. Joined Local 47 and became member of the Teen-agers band. Later, blew with Jerry Wald, Johnny Bothwell, and an army special service band. Claims he's single because he likes to "chase chicks." Replaced Conrad Gozzo on lead chair when he left and returned to jazz book four months ago.

DAVE WELLS, 22, lead trombone, arranger, says he was born in Tuba, Ariz., but could stand it for only a year "so blew Tuba." Began studying baritone horn when 11, then switched to tuba (what, again?), and finally to trombone. Joined the union in 1942 and played his first pro job with the Canteen Kids. Entered service in 1943, spent more than two years in Europe. Has been with Ike six months. Also plays bass. Has been married three years. Wife's name is Ellen, and they have a 20-month-old son, Larry. Likes vocals of Johnny April and Herb Jeffries and calls music his hobby. Thinks Villepigue is ace arranger.

MAX SOREY, 24, trombone, was born in Lewiston, Idaho, and didn't take up the instrument until he was 18. Learned to play in a navy band and spent 18 months at Guadalcanal. Belonged to the San Diego local before coming here. Sings with the vocal group Is single. Has light brown hair, likes Bill Harris, Mel Tormé, and thinks Johnny April will be next greatest.

BOB HUMMEL, 25, drums, was born in Alhambra, Calif., but lives in South Pasadena. Began pounding tubs at 14, shifted to bass, then back to drums. Joined Local 47 at 16 and debuted professionally with the Weidner Brothers band. A hitch with Uncle Sam split his stint with the Bobby Sherwood band, which he later left to help Ike form his local crew. Is the oldest and only remaining member of the original Carpenter band. Likes Bing, Laine, Sarah, Krupa, Lamond, girls, and golf.

JOHNNY KITZMILLER, 25, bass, bass horn, comes from Springfield, Mo., where he began tooting tuba at 10.

Dell Concerts Due To Remain For Longhairs

Philadelphia—When the outdoor Robin Hood Dell concert season folded midway through last summer, Philadelphians flooded the newspapers with letters explaining that they stayed away because the hot weather concerts were too highbrow. And in spite

of the fact that the management blamed the failure on heavy rains, it still remains that it was only when a pop artist was on tap that the Dell saw 8,000-10,000 in the audience.

When it was a night for the symphonies and old masters, the Dell was lucky to attract a few thousand music lovers.

A change in Dell management held a promise that concert night again might draw as well as when Paul Whiteman, Benny Goodman, Dinah Shore, and Frank Sinatra had 'em overflowing the Dell confines.

But instead of a Woody Herman, Dizzy Gillespie, or Sarah Vaughan—sure-fire to get enough coins in the till to subsidize a symphony another night—the new management, in its announcement for the coming season, threatens to be just as stuffy as it's been during previous downgrade seasons.

Says No Classics

Frederic R. Mann, millionaire manufacturer and music patron, who took over the Dell management, originally promised to keep the classics in the Academy of Music and give the folks some real hot weather entertainment.

Ike Finds Haven In Hogan Home.



Hollywood—Pianist-band leader Ike Carpenter and daffy disc jockey Jim Hawthorne, the "hogan" man who has his favorite and original adjective even embroidered on his socks, recently signed with RCA Victor records. Profile of Carpenter band is in adjoining columns.

Played same horn in symphony orchestras, joined Springfield local when 17, giggered with local bands before joining Leighton Noble, with whom he stayed 18 months. Spent three years in the army, where he added trumpeting to his talents. Has been with Ike four months, married seven months to Ginny Phillips, former vocalist with Benny Strong. Likes swimming, thinks his wife and Johnny April are the greatest singers—Oscar Pettiford, greatest bassist.

JOHNNY APRIL, 20, vocals, was born in Santa Monica. Won *Look* magazine's teen-ager vocalist contest, which started him on track. Had no pro background before joining Carpenter, although he had studied guitar when 10. Has become one of the standouts in the band. He's 6 feet tall and was a wrestling champion in school. Sings all ballad vocals, duets with the girl vocalist, and lead in the five-way vocal group arrangements. Likes swimming, diving.

GLORIA GREY, 21, vocals, was born in San Francisco but calls Hollywood home because she has lived here since she was 3 months old. Started vocal lessons with a classical teacher while only a tot, got her professional break with local combos and later the Glenn Henry band. Single, she has black hair, dark eyes, weighs 100, stands 5 feet, 5 inches. Has had her picture in *Down Beat*. Calls spaghetti her hobby. Sings with the vocal group and thinks Perry Como is great.

PAUL VILLEPIGUE, 29, arranger, was born in Chanute, Kan. Started on clarinet at 10 and arranging and composing at 13. Has scored for Raeburn, Heidt, Krupa, Monroe, Barnet, and Rey as well as Carpenter. Has penned about 90 per cent of Ike's book. Is married.

Gibson, Red Caps Going Back East

Philadelphia—Steve Gibson and his Red Caps, one of the town's top instrumental and vocal units, currently at Larry Potter's supper club, North Hollywood, Calif., will be returned east next month by Jolly Joyce, local theatrical agency head who is their personal manager.

The Red Caps open February 22 for four weeks at the Spa club in Baltimore, with a spring stand to follow at nearby Chubby's in North Collingswood, N. J. Group is set to summer at Jack Diamond's Martinique club in Wildwood, N. J.

Private Club Opens

Reopening of the Mocambo here as a private club gave two leaders, Mickey Familant and Vincent Rizzo, the nod to keep the music there continuous.

Buddy Enlich, former Claude Thornhill trumpeter, tooting with Kenny French's crew at Marty Bohn's Nut club.

Mary Louise Jones, local singer with Cab Calloway since May, 1947, handed in her notice while seeing the old year out with the Cab Jivers at the Click here. Pianist Beryl Booker, formerly with the Siam Stewart threesome, taking it easy at her home here to help attend her ailing mother.

Re-Sign With Decca

New York—Buddy Johnson and his combo signed a new contract to record with Decca. The new pact will run for the next two years.

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Down Beat covers the music news from coast to coast.

Ella May Hold Fate Of Colored Policy

Miami—Ink Spots were a big hit at the Monte Carlo club during their two-week engagement, followed by Bill Robinson who was a disappointment in drawing power.

Headliner Ella Fitzgerald opened January 18, and success of this show probably will determine immediate future of the colored acts policy at this club and in south Florida. Rose Murphy scheduled for mid-February.

Three name bands scheduled for single dates in this area. Horace Heidt and Vaughn Monroe both due in town February 6. Gene Krupa being offered for February dates.

Two piano pounding maestros have settled as local residents: Frankie Froona, of the back-room piano, is doing a single in the cocktail lounge of the Colonial inn, while Terry Shand, piano playing composer, vocalist, leader, and his trio are busy at the Marina restaurant.

Teddy Powell and his nine-piece are featured at Club Boheme together with Cortez rumba band Morton Downey in the headliner.

Little Palm club scheduled to open January 15 with Sid Rose and his so-

ciety combo. Perry Dring and his seven men hold forth at Flagler Gardens, Miami's only year-around downtown dance spot.

Stuart Watson, piano playing leader of the Pastels trio now in U. S. Veterans hospital, Coral Gables, recovering from a minor stroke which paralyzed his right hand.

—Paul Wimbish

Heidt Unit Boasts Peg-Of-All-Trades

New York—The Horace Heidt band, here for a series of concerts and broadcasts, boasts a Jack, or Peg, of all trades.

A former vocalist with the wartime Alvino Rey ork, Mrs. Charles Brosen serves as a member of the choral group and smaller vocal combo, whenever used on the air, and, being handy with a needle and thread, as a wardrobe mistress for the fem members of the band. Not only does she repair gowns, and uniforms of the boys, but also makes gowns to order.

Her husband, Charlie Brosen, is a saxist with the band Mrs. B. is the former Peggy of the McCall Sisters, formerly with Charlie Spivak.

Cap Whomps, Then Signs Herd

Hollywood—Woody Herman's augmented basketball team left for Chicago, smarting under a 48-32 defeat at the hands of Capitol Records cagers, who came from behind in the final quarter to overhaul the Herd in the winter's first grudge cage contest.

A capacity audience packed the Hollywood YMCA to watch the two quintets struggle. Bud Robinson's 11 points and Earl Swope's 9 paced the Herd, with Chubby Jackson sinking two field goals as his bride, Ruth Cosgrove, watched.

Capitol was led by Skins Glickman, with 17; Lee Young, 12, and Dave Dexter, 10. Herman himself kept score.

The abbreviated box score:

CAPITOL (48)	HERMAN (32)
Glickman (17).....F.....	(4) Jackson.....
Proclea (6).....E.....	(2) Simms.....
Dexter (10).....C.....	(2) Swift.....
Powell (1).....G.....	(11) Robinson.....
Young (12).....O.....	(7) Swope.....

Cap sub scoring: Cole, 3; Herman sub scoring: Galt, 4. Score at the half: 19-16. Scorers: Woody Herman, Dave Cavanaugh.

On the day following the game, it was revealed officially that the Herman band would record exclusively for Capitol in the future.

SWINGIN' THE GOLDEN GATE

Quite A Few Good Things Suddenly Happen In S.F.

By RALPH J. GLEASON

San Francisco—There hasn't been so much activity in the area since gold was discovered at Sutter's mill. Northern California really has something to beam about with the end of 1948 and the beginning of 1949: Louis Jordan, December 25, 26; Three Blazers, and Roy Milton, 31st; J&B Liggins, January 8, 9; Dizzy Gillespie, 9th, 10th; Frankie Laine, 8th, 23rd; Billie Holiday, scheduled at press time, 15th, and Duke Ellington, 30th, 31st.

Stewart Cuts Clean

New York—Buddy Stewart decided to make his leave of absence from the Claude Thornhill band permanent and is planning to build his own combo for club and record work.

Clinton Robbed

Raleigh, N. C.—While here for a one-niter, Larry Clinton was robbed of clothing and jewelry when a thief broke into his room at the Carolina hotel.



Ralph Lena Horne, incidentally, is slated to return to the Fairmont hotel, where she held the house record until Frankie Laine broke it, for a four-week date starting April 12.

BAY AREA FOG—Jimmy Lyons had a scoop locally with an advance copy of the new Woody Herman album, *Sequence in Jazz*. Leo Watson is reported seriously sick down L.A. way. Joan Edwards due at the Fairmont February 11. Jack Shedy played a couple of one-niters for the peninsula smart set over New Year's with a pickup Dixie outfit including Johnny Wittwer, piano; Ellis Horne, clarinet; Pat Patton, bass; Scobey, trumpet, and Bill Dart, drums.

Nothing New

Bert Solitaire, KRE deejay, has at least a year's head start on Boston's Ranny Weeks with that giveaway gimmick using records and phone calls. Tony Servido, one of the original Vagabonds, was fatally hit by an auto just after Christmas. Russ Morgan in town for a one-niter January 12. Horace Henderson's band closed January 7 at Cafe Society Uptown. Hazel Scott played a classical concert this week at the San Francisco Opera House. Louis Jordan set for a February 6 date here either at the Edgewater or in Oakland.

Lux Replaces Erroll

Meade Lux Lewis opened January 5 at Ciro's as Erroll Garner left for L.A. and a possible Capitol record date. Bob Goerner's review of 1948's top tunes caused a lot of local comment. There's trouble brewing between Paul Green and John Bur-Ton over just who will play Jordan here February 6. Bur-Ton says he has him for Oakland, and Green has a telegram offering him Jordan for the Edgewater that night. Louis Armstrong being offered around here for late January dates at \$1,500 guarantee with no takers. Everybody trying to bring Sarah Vaughan out for a concert.

Oaters Forsaken For'Pop' Numbers

Phoenix, Ariz.—Buster Fite's 15-piece band, largest local band in this area, has forsaken western swing and is playing weekends of pop dance tunes at the Riverside ballroom.

The area, however, has a dearth of good combos. There are a couple of small groups, though, Guy Buck's Men of Rhythm, for instance, on the stand of the Silver Spur, and the Jack Warren trio, playing at Hanney's club. In the latter group, Warren's piano playing is the really outstanding feature of the group, which is rounded out by sax and drums.

Then there is the Four Deals combo at the Baseline tavern, in Mesa, still the best small crew by far around here.

—Jackie Stewart



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DIGGIN' the DISCS

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COMBO JAZZ

Dexter Gordon
Ghost of a Chance
Mischievous Lady
 Gordon with only his three rhythm plays most of *Ghost* somewhat soberly but pleasantly enough, though he is cut by the beautifully phrased and executed piano of Jimmy Rowles who appears much too briefly in the second chorus. *Lady* has good Gordon tenor, too, plus fair Melba Liston tram. It's a medium tempo bopper, and both these and the following Dial are 1947 recordings. (Dial 1018.)

Charlie Parker
Embraceable You
Bongo Bop
You is a prime example of the heights of originality that the Bird can soar to when he's in the mood. He plays impeccably with a richness of ideas and change of pace that at once astounds you and then enables you to coast a bit while assimilating what went before. *Bop* is bop, but the *Bongo* part is a misnomer, for it is merely a riff tune with conventional rhythm. Miles Davis is on the No. 2 side on trumpet, and Max Roach is on both. (Dial 1024.)

Russell Jacquet and His All-Stars
Relaxing
Scamparoo
 King is a Cincinnati label that specializes in novelties, race records, hillbilly and a whole bunch of stuff that sells great but doesn't as a rule appeal to lovers of *le jazz*. So it is pleasantly surprising to run into a very respectable jazz disc in the person of Jacquet's sides which sport some live moments, particularly from the leader's Birdlike alto work. *Relaxing* is slow and mostly for Jacquet while the flipover has some trumpet, trombone, and bary in addition. (King 4259.)

Bob Wilber's Wildcats
When You Were a Tulip
Trouble in Mind
Frog-More Rag
Ob, Daddy
Once in Awhile
Camp Meeting Blues
 Album rating—*J J*
 If anyone could perpetuate the glory that was New Orleans jazz—and still is as long as Bechet, Ory, Hodes and a few others are about—it easily could be young Bob Wilber. Unfortunately, however, shortly after these sides were cut (late 1948) the band that developed in the basement and living room sessions around Scarsdale and Greenwich broke up. Wilber, who is playing a stay-as-long-as-you-like date at the Savoy case in Boston, now has been joined by the original pianist, Dick Wellstood, but other than that the group is history. These are six representative sides and, although, as the album notes point out, there is no particular significance intended in the at-random selection of the tunes,

Symbol Key

- ||| Tops
- ||| Tasty
- ||| Tepid
- ||| Tedious

each is somewhat reminiscent of an influence that went into the setting of the band's style, as for example: Jelly Roll's *Frog*, Louis' Hot Five recording of *Once*, Bessie Smith's *Daddy*, and so on. Wilber's boys admittedly imitate and try to recreate the basic N.O. style and where they lack some things in the way of solo accomplishment they are without a doubt enthusiastic and capable plagiarists. The most satisfactory and entertaining sides from here appear to be those at moderate to fast tempos like *Tulip*, *Frog*, and *Once* though the moderately slow *Camp* is a good side, too. (Rampart album A-101.)

Camille Howard
Bump in the Road Boogie
Sundays with You
 Miss Howard with her rhythm manages a cleanly played, fast-moving boogie on the *Bump* side—if you like your rhythm in eights. *Sundays* isn't much of a tune, and the rhythm behind her vocal is pretty spotty. (Specialty SP 318.)

Arnett Cobb
Chick She Ain't Nowhere
Runnin' with Ray
 The band's union vocal in the novelty, *Chick*, is nowhere, too, and Cobb's tenor solo is ordinary. *Ray* is a flasher with a bop opener, a trumpet-piano split chorus, full trombone chorus by Al King, and almost three choruses of Cobb tenor. (Apollo 784.)

Dizzy Gillespie Jazzmen
Confirmation
Diggin' Dix
 The previously issued *Confirmation* is one of our better bop themes played well individually and collectively by Diz, Milt Jackson on vibes, and Lucky Thompson on tenor. Lucky's relaxed 16 and Diz's longer, more energetic effort are especially fluent. *Diggin'* with the same bunch is erratic and jumpy and, other than the half choruses of Lucky and pianist Al Haig, the side generally is unsatisfactory, with an ending that is too knocked out even for bop. (Dial 1004.)

Joe Liggins and His Honeydrippers
Groovy Groove
Apple of My Eye
Groovy is an instrumental in the bounce, six-eight style of Joe and his Tavern Pale gang. *Apple* is an original ballad by Joe which should make the millions of amateur song writers throughout our great nation take heart. Throughout both sides Little Willie

Jackson features his alto. (Exclusive 1171.)

Coleman Hawkins
Riffside
What Is There to Say?
Riffside starts out to be a better side than it winds up as largely because of later preoccupation with stereotyped ensemble riffing instead of more of the earlier and more tasty soloing. It opens with a bop riff, then goes into a Howard McGhee trumpet chorus which ranges from middle to low register playing and consequently keeps him interesting and out of trouble. Follows a listenable Hawkins chorus and then, lamentably, two ensembles in which the clichés fall where they may. Say at a slower tempo has the same personnel minus McGhee and boasts excellent Bean tenoring, and Sir Charles Thompson piano. And of especial delight to these ears is the brief guitar bridge by Allan Reuss, who is a favorite of long standing. Oscar Pettiford on bass; Deniz Best on drums. (Capitol 15355.)

BAND JAZZ

Woody Herman
The Goo! and I
Everywhere
 With Herman sides being dished out in such small quantities, it is more than depressing to run up against an unexciting side, especially since practically all of those issued in recent months have ranged from good to superb.

Goo!, an up tempo original, tries hard but never really gets anywhere, and the fault would seem to be largely with the commonplace score. Serge Chaloff's baritone solo is pretty well beyond reproach, but the trombone and clarinet split chorus as well as the final ensemble are bootless. *Everywhere* is a showcase for the Harris trombone from some time ago written by Bill himself, and he chose a slow tempo to get around in. It's a side well done, though he does little instrumentally that you haven't heard him do before. And did he have to tack on that half jazz, half horse laugh at the end? (Columbia 38369.)

Count Basie
Sophisticated Swing
Mister Roberts' Room
Sophisticated Swing is a fairly apt description of the style that the once forthright Count is attempting to effect these mid days. It's a nice, pretty commercial side, but the only kicks to be found are in the slick, Lesterish tenor bridge on the first chorus. The rest is pretty lukewarm. *Roberts'* has more guts, but the band is confined principally to backing up the tinkles of

and Snooky Young's trumpet. *All Right* was another head score with a unison novelty vocal and numerous but not too impressive solos. *Glory* is a slow Billy Moore manuscript with Willie on clarinet plus trumpet and tenor spots. *Baby* with a two-beat flavor is mostly Joe Thomas' vocal and tenor. *Lonesome* is another vocal with a light background, typically Lunceford. *Heat* is the old characterless flag-waver for which the band is best (and worst) remembered by Joe Public, while the *Chopin* side is probably the best of the lot—a Billy Moore arrangement with marvelously subtle ensemble and sleek solos. (Columbia album C-175.)

When Fats Waller was in London on one of his frequent jaunts some years ago, he did a series of descriptive piano instrumental acetates for a British publisher who subsequently had them transcribed. When Toots ("Salvador" to Londoners) Camarata heard them last year, he suggested, as musical director of the London label, that Ted Heath put his staff of arrangers on them and score them for his band. Result: the *London Suite* and the combination of Britain's best dance band, the vaunted London full-range recording and good scores make it a worthwhile musical tidbit that really doesn't belong under "jazz" but won't fit anywhere else either. Heath's five-six, eight-brass dance band compares very favorably with the best of ours, and he has an uncommonly good trumpet man in the person of Kenny Baker as well as a Hawkins style tenor man, Tommy Whittle. These are impressionistic things for light listening and the listening is plenty good. Don't let's be smug toward the British. (London album LA-6.)

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C.B. which persist throughout to the exclusion of any other solo effort. (Victor 20-3255.)

Ted Heath
 London Suite
Chelsea
Whitechapel
Limehouse
Bond Street
Piccadilly
Soho
 Album rating—*J J J*

When Fats Waller was in London on one of his frequent jaunts some years ago, he did a series of descriptive piano instrumental acetates for a British publisher who subsequently had them transcribed. When Toots ("Salvador" to Londoners) Camarata heard them last year, he suggested, as musical director of the London label, that Ted Heath put his staff of arrangers on them and score them for his band. Result: the *London Suite* and the combination of Britain's best dance band, the vaunted London full-range recording and good scores make it a worthwhile musical tidbit that really doesn't belong under "jazz" but won't fit anywhere else either. Heath's five-six, eight-brass dance band compares very favorably with the best of ours, and he has an uncommonly good trumpet man in the person of Kenny Baker as well as a Hawkins style tenor man, Tommy Whittle. These are impressionistic things for light listening and the listening is plenty good. Don't let's be smug toward the British. (London album LA-6.)

Lunceford Special
Lunceford Special
Uptown Blues
Well, All Right Then
What's Your Story, Mornin' Glory?
The Lonesome Road
Baby, Won't You Please Come Home?
Chopin's Prelude No. 7
White Heat
 Album rating—*J J J*
 One has to listen to these old Lunceford sides but once to recall the tremendous influence that the late Jimmie had in smoothing the rough edges of jazz and adding form and character to it. All of these were waxed during 1939 and '40 during the heyday of the Lunceford band when Willie Smith, Trummie Young, Eddie Wilcox, Joe Thomas and company were in the star-studded playing ranks and Sy Oliver, Eddie Durham, Billy Moore, and Roger Segure were writing things that hadn't been written before. *Special* is a fast original of Durham's with Gerald Wilson, trumpet, and Smith, Young, and Thomas, solos. *Blues* was one of the band's arrangements—a slow blues with Willie's alto

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DANCE

Cy Walter

Crazy Rhythm
Someone to Watch Over Me
The Waltz in Swing Time
Rhapsody and Variations on a Theme from Paganini
Embraceable You
Liza

Album rating—4.5

Gerry Colson, in the album notes on Walter, says he is the "Ar: Tatum of Cafe Society" which is about as apt a thumbnail description as could be suggested to describe him.

Walter is one of admitted "society style" inclinations and yet it would be difficult to find a popular pianist of any stature who is not impressed by the brilliance of his ideas and execution.

Strictly from a standpoint of taste, we find his rubato interpretations of pretty pop tunes like Someone and his classical but inhibited interpretations of themes like the Paganini to be more satisfying than his treatment of straight rhythm tunes like Crazy which tend to be a little jerky, crammed too full of ideas.

This is a fine album, however, except for a lamentable absence of the full depth of tone that could have been salvaged by more skillful and astute

recording. It has a more than representative group of the many tempos, moods, and styles which this versatile pianist can turn on and off at will. (Apollo album A-14.)

Frankie Carle

Congratulations
An Old Magnolia Tree

Gregg Lawrence, who is one of the sweet band fraternity's better vocalists, makes Congratulations sound like a real pretty tune—which isn't entirely true. He does it with a restraint that must be difficult to maintain in the face of the power that he is obviously holding back.

The guy really has a trained voice and knows how to use it. The schmaltz in Magnolia robs the side of much of its effectiveness even though Lawrence does the vocal here, too. (Columbia 38372.)

Sammy Kaye

Pretty Baby
Fanny Little Money Man

Bubby is the sort of ticky score and interpretation that makes the average musician make soft clucking noises and say softly to himself, "Bro-ther."

Money with a fairly straight, trick-less treatment, and a softly pleasant vocal by the gal singer and the Kay-dets, isn't brilliant by any means, but at least it stays away from the incredibly corny side of the band and is

indicative of the more musical things they could play and still be commercial. (Victor 20-3275.)

Vaughn Monroe

My Own True Love
Columbus Stockade

Love is an unhappy ballad sung and sung and sung by Vaughn with incidental orchestra, incidentally. Columbus is Jimmy Davis' 9,987th hillbilly song orchestrated for the band, Vaughn, and the Sons of the Pioneers. Why they waste such a potentially good dance band on tripe like this is one for Perry Mason. (Victor 20-3252.)

Sonny Dunham

You Gave Me the Runaround
When Summer Comes

Sunny and Neal Hefti teamed to write the ballad Runaround, but they would make a much better brass than song writing team. Sonny has no opportunity to prove it, however, since it's strictly a Pete Hanley vocal side. Summer, a ballad by Sid Berman, is a little better materialwise, but the recording is shallow on both sides, and all in all the Dunham group is given but scant chance to display its prowess. (Embassy P-17.)

Elliot Lawrence

These Will Be the Best Years of Our Lives
Left in the Corner

Jack Hunter sings the slow ballad, Lives, a little nervously in spots but perhaps that's part of the style. Corner is one of those boy-girl novelty deals that wanders around getting nowhere in particular until 10 or so from the end when a muted brass section gets together and makes a nice, tight sound for a few bars. (Columbia 38371.)

Buddy Moreno

Charlie Spivak

These Will Be the Best Years of Our Lives
From the Land of the Sky Blue Water

Double features, yet, we're getting from Victor. Moreno's gal, Perry Mitchell, does roughly the same kind of vocal on Lives as Elliot's Hunter, but they haven't anything very impressive to work with. Spivak's side is a sweet instrumental with plenty of his open horn, some trams, and pleasing reeds which make for an agreeable side. (Victor 20-3277.)

VOCAL

Desi Arnaz

Cuban Cabby
Rumba Matumba

Cubby by Desi and his Stork club-style rumba band is a fairly entertaining side, but Matumba, which is only half vocal, slows up the band's

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rhythmic anemia too clearly. That's what happens when band performance is secondary to the leader's vocalizing as it consistently is with this outfit. (Victor 20-3256.)

Freddy Martin

Marcella
Arizona Sundown

Marcella is only a mediocre tune, but the Martin Men bubble their way through it as though it really amounted to something. Sundown, however, is as devoid of character as you can get, and it takes a pretty poor tune usually to drag a rating down by itself single-handed. (Glenn Hughes does it with the Men. (Victor 20-3254.)

Vaughn Monroe Sings

Without a Song
Ob, Promise Me
The Wissenpool
The Moon Was Yellow

Anniversary Song
Begin the Beguine
Something Sentimental

When they say "Sings" right in back of V. Monroe on the album cover, brother, they aren't kidding. Vaughn's throaty, folksy voice starts at the beginning of each side, and with only brief interruptions or relief from his chorus, continues right on to the end.

Nevertheless, despite the lack of variety, the tunes are well-chosen and if you're a sentimental old so-and-so with love in your heart for the poor man's Nelson Eddy, you'll consider this a real find. (Victor album P-234.)

The Starlighters

I've Got My Love to Keep Me Warm
More Beer

The Starlighters do their usual slick job with Berlin's Love even though the rhythm arrangement isn't up to par. Beer is a play for a play at the juke's, but the Stars never were cut out to

sing allegedly humorous polkas, and the end result, while it may be a commercial sockeroo, is strictly an artistic floperoo. And this from a guy who thinks they're great. (Capitol 15330.)

Johnny Stone

Arlene
I'm So Lonesome I Could Cry
The unaffected baritone of Johnny Stone sounds plausible on Arlene which is a fair tune, but the caliber of Cry will make you weep right along with it. Motherless, is the word. (Apollo 1099.)

Buddy Clark

It's a Big, Wide Wonderful World
The Song of Long Ago

World is the kind of happy, musical comedy tune that Buddy's ebullient stylizing can ham up and still make sound natural. His singing is bright and punchy all through this side, and it won't come as a surprise to see it make a little dough, too.

Song is a gypsish sort of melody, but the "old-fashioned glow" they talk about in the lyrics just doesn't steal around. (Columbia 38370.)

NOVELTY

Perfume Set to Music

Toujours Moi
Fame
Tzigane
Jet
Possession
L'Ardenante Nuit

Album rating—4.5

Harry Revel, whose more spectacular successes have come in writing pop tunes, has a fling at writing musically descriptive abstracts and what finally has gotten on wax is better than some and not so good as others of this movie sound-track type of fantasia.

Revel has utilized the services of arranger-conductor Leslie Baxter, a whopping orchestra, vocal chorus, and the electronic Theremin which lately has been used in background movie music, notably Spellbound. It's also been used in the Music Out of the Moon album that Capitol released some time ago, which has a common bond with this one.

The suite is composed of six light, pleasant sketches wherein strings, wordless voices, and the Novachord and Theremin play the leading roles. The music is pretty in spots, Manhattanish in others, and flossy in others.

All in all, it should be pleasantly successful. And it couldn't happen to a nicer guy. (Victor album P-231.)

Beatrice Kay

How Come the Mortgage Got Paid?
I've Been Waitin' for Your Phone Call for 18 Years

On Mortgage, Miss Kay sounds like Beatrice Lillie imitating Dorothy Shay on one of those hillbilly melodramas. But her imitation of the lady who talks in Brooklynes on Waitin' is genuinely funny, and the material has some real yaks. (Columbia 3873.)

Polished Performers



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Jack is now playing with Anselmo Sacasas' orchestra at Ciro's, Miami Beach. Mr. Sacasas, director of this famous orchestra, reports that "since Donnerstag has been using the HOLTON Model 48, the trumpet section fairly sparkles!"

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Dave started his brilliant career in Chicago where he worked with many of the leading jazz musicians of that city. And then came the big bands... Tommy Dorsey, Bunny Berigan, Benny Goodman, Jimmy Dorsey... then Jack Teagarden, Charlie Spivak, Artie Shaw and Woody Herman. To the many thousands who heard Dave play, his fame is fixed in the memory of a great driving beat, impeccable taste and a flawless technique. To those who knew Dave Tough, the man, he will always be known as a "drummer's drummer," a truly great talent which subordinated itself to create even greater jazz music with his fellow musicians.

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Texas Students Get Class Credits For This



Huntsville, Texas—The Houstonians, whose campus band story is told in this issue, are, left to right, in the front row: Jack Manry, student leader; Bill Driskell, Hal Cardiff, Bib Bibler, Don Stanley, saxes; Eddie Thompson, singer. Second row shows trombonists Brad Warren, Al English, Jeff Fallin, and Sam Brooks, in the usual order. Phil Baker is the bassist, H. A. Hughes Jr., guitarist, and Bobby Nelson, pianist. Trumpets are Eddie Reyha, Maurice Graves, Johnny Bankston, and Tommy Jenkins. Drummer is Sparky Falkenhagen. Standing by the piano is Charles Lee Hill, faculty director.

Campus Swing Band Also A Lab Outfit

By ED MURPHY

Huntsville, Texas—The recent trend in colleges of recognizing jazz, swing, and popular music as "legitimate" has hit this school. The campus at Sam Houston State is jumping—and it's not extra-curricular. A 37-year-old tenor sax jazz musician named Charles Lee Hill has been added to the music department faculty as director of popular music. With Hill has come a new major in dance band music, courses in jazz and dance band work, and the organization of two swing bands.

Hill has played dance bands and night clubs in the southwest and has had a dozen concert band swing arrangements published, including something called *At the Gremlin Ball* which he wrote as well as arranged and which made the wartime album of army air corps band favorites. He also has written and arranged for 4-Star records.

His top campus band is the Houstonians, which functions as a lab swing outfit as well as being the official college dance band. Most of the musicians in this organization are given tuition, free scholarships, and other inducements.

Fine Frewer Outfit

The Houstonians were a fine band even before the war when Ed Gerlach led them. He left the campus in 1945 and now is arranger and saxist with Hal McIntyre.

Today, the 18-piece Houstonians still play a book written mostly by Gerlach and Dave Robbins, another ex-student, who left to play trombone with Harry James.

Hill's second band is made up of students who don't have as much technique and jazz savvy as the top group. These boys do a lot of experimental work and serve as a "feeder" group for the Houstonians.

They all rehearse at three-hour sessions twice a week and sandwich in daily section rehearsals. They study arranging under Hill, too. To get into the course you're supposed to have had two years of college harmony, but exceptions are made for men who already have written numbers without previous formal theory.

Previous Experience

Most of the Houstonians have had previous professional experience with territory bands, and several of them are outstanding musicians. One of the best is student leader, Jack Manry, baritone sax.

The reed section has three good sidemen in Bill Driskell and Don Stanley, tenor men, and Bib Bibler, alto. Bibler came down here from Plymouth, Ind., after he had heard about the setup from his pal, Al English, who plays a Dor-

sey-like tone in the trombone section. Bibler and English played together in army dance bands in Europe and did some work there with soldier shows.

The piano is handled by Bobby Nelson, who mixes a single-note style with blocked-chord technique. Sparky Falkenhagen is on drums. He won the Gene Krupa contest in Texas last summer and went on to the national semifinals at Memphis, where he tied for all-south.

Seeks Versatility

Hill is aiming at development of a versatile outfit which can handle anything from dance music to jazz concerts. "That sounds funny to a lot of persons around here," he says, "because the way terms like jazz and swing have been used so loosely."

The Eddie Condon style jazz, with everyone jamming, isn't what Hill has in mind. When he says "jazz," he's talking about orchestration approaching the Stan Kenton style.

"Of course we don't claim to have a Kenton outfit," he admits. "We don't have trumpet men who can reach that high, for one thing. Furthermore, we don't want to ape Kenton. We're trying to take the best Kenton and develop a style of our own."

Hill believes in letting his men decide what kind of music they want to play rather than in forcing a style on them.

Like Kenton, Lawrence

"They like Kenton's style a lot; they like Elliot Lawrence and other modern sounding outfits, so if we can work up a book based on the best of those bands but with a style tailor-made for our men, we'll do it," he says.

"But the payoff," Hill says, "is how we go over. We're booking off-campus dates and dances at other schools now, so it won't be long before we find out."

Victor Lombardo To Reorganize Band

New York—Victor Lombardo reorganizes his band this week in preparation for an engagement at the Capitol theater. He'll be the orchestral attraction on the bill with the Arthur Godfrey Talent Scouts show opening there early in February.

Lombardo has been vacationing at his Long Island home since his run at the Edgewater Beach hotel, Chicago.

Sacramento Trio Happy

Sacramento—The new year finds most clubs in town using trios. The Bill Vogel trio opened at the 99 club, Woodland, to a packed house New Year's eve. The McCrary trio is doing good business at the North Star, while across the street at Rodney's, Pepe Delgado's trio is concluding a several months' stand.

The Club Charles, after several months of poor business, was sold by Dick Posey and Tod McGriff, to Ira Hannagan. Club reportedly plans to use local units. Combo at writing is Art Bra's trio.

The Melodee club doing good business with the Harmite trio. Unit has been here since September and just signed a contract for 10 more weeks. Dorothy Baker leaving the Alibi shortly to return to San Francisco. Clyde Derby playing organ music at the Y-Motel cocktail lounge.

Buddy Olsen, singer and emcee, is opening a new stage show called *The Hi-liners of 49*. It will be a quest for talent. Show will be broadcast from the stage of the Alhambra theater over KCRA. Dick James will lead 11-piece band and handle arrangements.

Only spot in town using a full band is the El Rancho Motel, featuring Al Donahue and his orchestra.

—Orlin Hammit

Case Takes Leave

New York—Russ Case has taken a leave of absence from his chores at RCA Victor and the RCA radio program and henceforth will free lance. He previously had an exclusive deal with the RCA company.

Mercury Gets Going

New York—Mercury records swung into postban action with the signing of several artists. Among those penned in are Gene Williams and his orchestra, Machito's Latin American crew, and Charlie Parker's quintet.



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LONDON LARGO

BBC Trims Dance Music To Minimum; Gets Beefs

By DEREK BOULTON

London—The Popular Music Publishers committee is blaming the British Broadcasting company for the drop in sales of sheet music. Jimmy Phillips, boss of the Peter Maurice Music company, and chairman of the PMPC, said meetings are held every month between the publishers and the chiefs of the variety department at BBC to discuss the contract BBC has with PMPC whereby the publishers do not pay plug money to artists and bands.

Payment toward the cost of arrangements is permissible providing the song has been broadcast at least twice. These payments equal \$33.60 to bands of 17 musicians or more and \$26 to smaller groups.

From 25 to 4

Phillips said that only about nine of the top popular songs receive four vocal performances a week compared with about 25 songs two or three years ago. Those causing this sad state of affairs are those who dictate the policy at the BBC, not the chiefs of the variety department.

The policy at Broadcasting House (BBC headquarters) since the end of the war has been to broadcast less and less dance music. On the *Home Service Wavelength*, a dance band has not been aired between the peak hours of 3 to 11 p.m. for nearly three years.

Dance music which goes over the *Light Program Wavelength* is being replaced by symphony concerts and military band music.

Not content with cutting down the air time for dance music, BBC is dictating to band leaders how many vocal numbers they must play each broadcast. BBC also asks bands to encourage British tunes, for no home product gets into the best sellers without sufficient air time. There is no bar or quota against American songs.

From 12 to 2

Geraldo, who during the war broadcast an average of 12 times weekly, now is airing only about twice a month with his dance orchestra. Ted Heath, who has never had much support from BBC, also only broadcasts about twice a month.

Toronto-born band leader Art Thompson quit the Embassy club January 1. Ronnie Pleydell opened at the famous Bond street nitery January 2 fronting a five-sax, one-trumpet, and three-rhythm combo. Thompson had been resident at the Embassy for six months, prior to which he led a small combo at the Panjo Pango club in Palm Springs.

Thompson will form a big band shortly but says if business is not good, he will return to the States with his wife, tenorist Kathleen Stobart.

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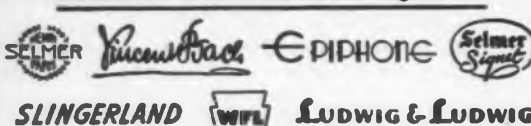


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ALONG THE LINE

"ALONG THE LINE"

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Allen, Barclay (Palmer House) Chicago, b Anthony, Ray (Vogue) McKeenport, Pa. Out 1/29, nc; (Kavakos) Washington, D. C., 1/81-2/6, nc Arneso (Roseland) NYC, Out 2/2, b Arnas, Neil (Strand) NYC, In 2/1, t Austin, Johnny (Sunset Beach) Almonson, N. J., b Bardo, Bill (Willard) Toledo, O., b Barche, Charlie (Apollo) NYC, Out 1/27, t Barron, Blum (Capitol) NYC, t Bass, Bob (Carnival) Minneapolis, ne Beckner, Denny (On Tour) MCA Benedict, Gardner (New Yorker) NYC, b Benke, Tex (Palladium) Hwd., Out 1/30, b Berkey, Bob (Music Box) Omaha, Out 1/31, nc Bishop, Billy (Peabody) Memphis, 1/31-2/20, b Bothie, Russa (Lions-Milford) Chicago, b Bothwell, Johnny (Embassy) Jacksonville, Fla., ne Brandwynne, Nat (Beverly) New Orleans, cc Brennan, Morrey (Henry Grady) Atlanta, cc Burkhardt, Jay (Nob Hill) Chicago, Monday, cl Buss, Henry (Muehlebach) Kansas City, 2/4-10, h Byers, Verne (Rainbow) Denver, Out 5/16, h

Karr, Wayne (On Tour) McC Kassel, Art (Blackhawk) Chicago, Out 8/1, t Kaye, Sammy (Copacabana) Miami, Out 2/23, nc King, Henry (Statter) Washington, Out 2/23, h Kinley, Steve (St. Anthony) San Antonio, Tex., Out 3/18, h Knight, Norval (Palace) San Francisco, h LaSalle, Dick (Blackstone) Chicago, h Lawrence, Elliot (Adams) Newark, 2/25-3/3, t Leighton, Bob (Plantation) Houston, h Lewis, Ted (Chez Paree) Chicago, Out 2/28, nc Little, Austin (On Tour) GAC Lombardi, Guy (Roosevelt) NYC, h

Caldwells (Chanticleer) Baltimore, nc Carter & Bowie (Carutti's) NYC, nc Cassella, Danny (Blackstone) Chicago, h Castellanos, Al (Belmont Plaza) NYC, h Charlotera (Carnival) Minneapolis, Out 3/2, nc Charles Trio, Evan (Holland) Minneapolis, nc Cogan Trio, Norman (Club 48) Sunnyside, L. I., N. Y., Out 5/1, nc Cole, Mario King (Blue Note) Chicago, 1/24-2/18, nc; (Rajah) Reading, Pa., 3/3-5, t Conn, Irving (Savoy Plaza) NYC, h Corber, Gene (Forest Hills) Greenville, S.C., cc Costa Trio, Bill (Hickory House) NYC, ne Coxy-Deems-Schum (Sherman) Chicago, h

Calloway, Cab (Clover) Miami, nc Calo, Freddie (Sherry Frontenac) Mami, b Campo, Pupi (Saxony) Miami Beach, Out 3/2, h Candullo, Joe (Mother Kelly's) Miami, nc Carle, Frankie (Statter) NYC, Out 2/6, h; (State) Hartford, 2/11-13, t; (Hippodrome) Baltimore, 2/24-3/2, t; (Lyle) London (Chop House) Detroit, nc Carlyle, Russ (On Tour) MCA Cavallaro, Carmen (Mark Hopkins) San Francisco, 2/1-28, h Chase, Bill (Hill Top) Billings, Mont., Out 6/30, nc Clancy, Lou (Shady Nook) Selma, Ala., nc Clarke, Buddy (Mt. Royal) Montreal, h Clinton, Larry (Peabody) Memphis, 1/31-2/28-3/27, h; (Deahler-Wallick) Columbus, O., 2/28-3/27, h Coleman, Emil (Waldorf-Astoria) NYC, Out 3/30, h (Coburn, Del (Palace) San Francisco, Out 3/17, t/29, h; (Hill Top) Billings, Mont., Out 6/30, nc Cross, Bob (On Tour) GAC Cross, Chris (Strand) NYC, t Cugat, Xavier (Copacabana) Miami Beach, Out 3/2, h Cummins, Bernie (Troadero) Henderson, Ky., 2/4-17, nc

Martin, Freddy (Ambassador) L. A., Out 2/8, h Masters, Frankie (Stevens) Chicago, h Masters, Vick (El Gaucho) Salt Lake City, Out 1/28, nc McCreery, Howard (Dunes) Pinehurst, N. C., h McIntyre, Hal (Palace) Youngstown, O., Out 2/28, h McKinley, Ray (Paramount) NYC, t McKisick, Maynard (On Tour) Allbrook-Pumphrey Miller, Freddy (Holiday Inn) Flushing, L. I., N. Y., t Milford, Lucky (On Tour) MG Molina, Carlos (Rice) Houston, Out 2/18, h Mooney, Art (Meadowbrook) Cedar Grove, N. J., Out 2/6, rh Morales, Noro (China Doll) NYC, ne Moreno, Buddy (Bill Green's) Pittsburgh, Out 2/3, ne Morgan, Russ (On Tour) ABC

Daily, Pete (Eddie Spivak's) Hwd., ne D'Alonso, Freddie (Ritz Plaza) Miami, h D'Amico, Nick (Roney Plaza) Miami, h DeCarlo, King (Midwood) Brooklyn, N. Y., r Dardanelle Trio (Sherman) Chicago, h Davis, Johnny Seat (Capitol) Chicago, 2/1-28, cl DeCarlo Sisters (Havana-Madrid) NYC, Out 2/10, nc; (Paramount) NYC, t Deep River Boys (Norman) Toronto, Out 2/17, nc; (Mercur's) Pittsburgh, 2/21-27, nc DePavia, Wilbur (Child's) NYC, r DeSalvo, Joe (Bismarck) Chicago, h Dixielanders (Ibelle's) Chicago, r Do-Ray-Me Boys (Royal) Baltimore, 1/28-2/8, t Durso, Michael (Copacabana) NYC, ne Eckstrand, Ray (Den) Rego Park, L. I., nc Ennio's (Ambassador) NYC, h

Dacey, Sherrill (On Tour) MCA Davis, Eddie (Larue) NYC, nc De Carl, George (Sky Club) Chicago, ne Deutsch, Emery (Ritz Carlton) NYC, h DeLune, Dick (El Rancho) Sacramento, Calif., t Di Vito, Buddy (Martini) Chicago, r Dolen, Bernie (Larue) NYC, ne Donahue, Al (El Rancho) Sacramento, Calif., Out 2/16, h Donohue, Sam (On Tour) GAC Dorsey, Jimmy (Deahler-Wallick) Columbus, O., Out 1/30, h; (St. Louis) St. Louis, 2/3-9, t Drake, Charles (Westwood) Winona, Minn., ne Dunham, Sonny (On Tour) GAC

Nagel, Freddy (Ob Henry) Willow Springs, Ill., Out 2/27, h Niosi, Bert (Palais Royale) Toronto, b Noble, Leighton (Casa Loma) St. Louis, 1/28-2/3, b; (Muehlebach) Kansas City, 2/11-3/10 Overend, Al (Skyline) Billings, Mont., nc Palmer, Jimmy (On Tour) GAC Pastor, Tony (Ritz) Elizabeth, N. J., 1/31-2/2, t; (Statter) NYC, In 2/7, h Peterson, Charlie (New Yorker) NYC, h Pettit, Emile (Bellevue) Kansas City, h Phillip, Teddy (Ansley) Atlanta, Ga., Out 2/12, h Powell, Teddy (La Boheme) Hollywood, Fla., ne Pruden, Hal (Olympic) Seattle, h

Felice, Ernie (Cafe Mart) L. A., ne Ferrante & Teicher (Madison) NYC, cl Fields, Herbie (Silhouette) Chicago, ne Fields Trio, Irving (Warwick) NYC, h Four Blazes (Nob Hill) Chicago, ne Four Steps of Jive (Silhouette) Chicago, nc Franks, Joe (Kentucky) Chicago, cl Gangs Trio, Marion (Miami) Dayton, Ohio, Out 2/1, h Glidden, Jerry (Congress) Chicago, h Harmonicats (Silver Frolics) Chicago, 1/28-2/10, cl Hardiman, Bassie (Click) Philadelphia, r Harold, Lou (Bal Tabarin) NYC, nc Hayes, Edgar (Ciro's) San Francisco, ne Holmes, Cyril (Village Vanguard) NYC, ne Holmes, Alan (Astor) NYC, h Hopkins, Claude (On Tour) ABC Hunt, Fee Wee (Falcon) Detroit, Out 2/2, h; (Palace) Youngstown, O., 2/7-9, t; (Dome) Minneapolis, In 2/14, nc Hyams, Margie (Casbah) Freeport, L. I., N. Y., ne

Eberle, Ray (Roseland) NYC, Out 3/2, b Ellington, Duke (Empire) Hwd., 2/1-21, nc; (Million Dollar) L. A., 2/22-28, t Ennis, Skinny (Trianon) South Gate, Calif., Out 1/29, b Everette, Jack (On Tour) McC

Ray, Charles (Del Rio) San Pedro, Calif., Out 7/1, nc Reichman, Joe (Roosevelt) New Orleans, Out 2/1, h Reynolds, Tommy (Roseland) NYC, 1/22-2/18, b Ricardet, Joe (Flagship) NYC, N. J., ne Rich, Buddy (Paramount) NYC, In 2/23, t Robinson, Johnnie (House of Modern Music & Art) Greenville, Tenn., nc Rogers, Eddie (Last Frontier) Las Vegas, Out 2/24, h Ryan, Tommy (Commodore) NYC, h

Ingie, Red (Village Barn) NYC, Out 2/16, nc Ink Spots (Capitol) NYC, t Jackson, Bull Mouse (Royal) Baltimore, 1/28-2/8, t Jaquet, Illinois (On Tour) MG Jordan, Louis (Palomar) Vancouver, B. C., Out 1/30, nc; (Thunderbird) Las Vegas, 2/8-21, h Jordan, Will (Vanguard) NYC, ne

Fosterstone, Jimmy (Melody Mill) Chicago, b Pins, Jack (Claremont) Berkeley, Calif., 2/1-11, h Flak, Charlie (Syracuse) Syracuse, N. Y., Out 1/29, h; (Casa Loma) St. Louis, 2/4-11, b Fitzpatrick, Eddie (St. Francis) San Francisco, h Foster, Chuck (On Tour) GAC Fotine, LARRY (Arcadia) NYC, b

Sacasa, (Ciro's) Miami, Out 2/10, nc Sanders, Carl (Oriental) Chicago, t Saunders, Red (De Lina) Chicago, h Scotti, William (Ambassador) NYC, h Serno, Eddie (CPO) Pearl Harbor, Oahu, T. H., nc Sherwood, Bobby (Great Northern) Chicago, t Singer, Hal (Apollo) NYC, 1/28-2/3, t Spivak, Charlie (On Tour) WMW Staleup, Jack (On Tour) ABC Stone, Eddie (Belmont Plaza) NYC, h Sudy, Joseph (Statter) Detroit, h Sullivan, John (Congo Jungle) Houston, t

Kaminsky, Max (Jimmy Ryan's) NYC, ne Kane, Artie (Larry's) Tampa, In 2/26, ne Kaye, Syd (Track Bar) Brooklyn, N. Y., nc Kell, Quintet, Claude (Valencia) Cheyenne, Wyo., nc Kent, Erwin (St. Moritz) NYC, h Kent, Peter (New Yorker) NYC, h Kernels of Korn (Jack Dempsey's) NYC, ne

Garber, Jan (Billmore) L. A., h Gilbert, Johnny (On Tour) GAC Gillespie, Dizzy (On Tour) MG Gray, Chauncey (El Morocco) NYC, nc

Allen, Red (Dome) Minneapolis, Out 2/6, nc Armstrong, Louis (Palomar) Vancouver, B. C., 1/31-2/18, nc; (Flamingo) Las Vegas, 3/10-23, h

Napoleon Trio, Teddy (Hickory Log) NYC, t Negret, Tony (Versailles) Miami, h Nichols, Red (Hanger) L. A., nc Nicolls, Julie (Syracuse) Syracuse, N. Y., nc Nye, Jack (Imig Manor) San Diego, h

Material Hampers Patti's NYC Debut

New York—A shyly pretty Patti Page opened here at Cafe Society Downtown three weeks ago to a reasonably enthusiastic audience reaction. The best comment that can be made is that a Jo Stafford would have made a far worse impression than did Miss Page.

Lacks Something Her singing on records is warm, musicianly, and good for listening. However, in a room she has yet to learn to project directly to an audience which is not already sold merely by walking into the place.

At this stage of her career, until she gets more room confidence and can handle the tough New York audiences, she needs more careful presentation and musical backgrounds which will force the crowd away from its table interests to her singing.

Materialwise, she sang several tunes which would be tremendous in St. Louis but are not primarily good night club material for New York. This may have been partially an effort by owner Barney Josephson to try less sophisticated material in his club.

If so, he certainly shouldn't enforce the experiment on Miss Page, who has the type of manner and vocal ability to sing Alec Wilder rather than My Darling, My Darling.

Gimmick Not Strong Her much ballyhooed gimmick of singing to a record of her own voice would be all right as a gag for a song's introduction, but as the record used presently shapes up, there just isn't enough idea or material punch to maintain it throughout an entire number.

Miss Page is a fine and talented young singer. We hope her manager, Jack Rael, and her bookers and record company take the trouble to give her the help and advice that she needs to crack the cafe medium.

Trio Gets First TV Commercial In S.F.

San Francisco—Vernon Alley's trio scored another first here January 2 when it went on the TV screen's first local commercial show—the RCA-Victor Nipper Song show sponsored over KPIX Sunday nights 6:30-7 p.m. by the local distributor.

Show is a weekly half hour with Vernon's trio supplying the music and Guy Cherney, local society singing favorite, emceeing and starring. Disc jockeys make guest appearances, Les Malloy of KYA being No. 1 appearing with Paul Speegle, SF. Chronicle radio columnist. Other deejays are set for a later show.

The second show, January 10, featured Dizzy Gillespie lecturing on bebop to Jimmy Lyons, KNBC deejay, and playing with Vern's trio. Ellington is slated for a shot on the show when he plays his concert here January 31. KGO-TV is to begin operation within a few weeks, and there's a strong possibility that there will be at least one regular jazz show on TV by spring.

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Shaw, Milt (St. Regis) NYC, h Silhouette's (Black Bear) Duluth, Minn. Skylark (Eau Claire) Eau Claire, Wis., Out 1/30, h; (Kentucky) Chicago, In 1/31, cl Slaek, Freddie (On Tour) MG Smith, Gaylord (Frolics) Minneapolis, cl Spanier, Muggsy (Jazz Lads) Chicago, ne Spotlighters (Hickory House) NYC, In 2/10, nc Stafford, Lloyd (Riverside) Lafayette, La., Out 1/30, nc Stead, Dick & Flo (Shore) Hollywood Beach, Fla., ne Struttin' Sam (19th Hole) NYC, ne Stylists (Skyway) Cleveland, Out 2/20, cl

Three Brothers (Park Terrace) Brooklyn, N. Y., nc Three Suns (Paramount) NYC, In 2/2, t Top Hats (Kentucky) Chicago, cl Torres, Julio (Seacomber) Miami, h Townsman (Apollo) Chicago, cl Townsman Trio (French Village) Bakersfield, Calif., ne Traymon Trio, Dolph (Caro's) Manhattan, L. I., N. Y., ne Trebelaires (Turf) Austin, Minn., cl Trio Clox (Clover) Des Moines, ne Youngmizers (Playdium) E. St. Louis; (Clover) Peoria, Ill., In 2/7, cl

Ventura, Charlia (Royal Root) NYC, ne Versalaires (Vie's) Aurora, cl

White Trio, Bob (Clover) Peoria, Ill., cl Wiggins, Eddie (Riviera) Chicago, cl Wyatt & Taylor (Wells) NYC, nc

Yaged, Sol (Three Deuces) NYC, ne Young, Lester (On Tour) MG

Singles

Bold, Dave (Palladium) St. Louis, cl Brooks, Stella (Brevort) NYC, h Cool, Harry (Carnival) Minneapolis, Out 2/2, nc Cruseley, Les (Drake) NYC, h Davis, Martha (Blue Angel) NYC, ne Dennis, Clark (Biltmore Bowl) L. A., ne Drew, Charley (Tuff) NYC, h Eckstine, Billy (Empire) Hwd., ne Emerson, Jack (McVan's) Buffalo, Out 2/2, ne Gale, Belle (Vanderbilt) NYC, h Gardner, Jack (Cipango) Dallas, ne Harden, Harry (Armando's) NYC, ne Hill, Chippie (Jimmy Ryan's) NYC, ne Holiday, Billie (Cafe Society) San Francisco, ne Howard, Bart (Tony Soma's) NYC, ne Hunter, Ivory Joe (On Tour) ABC Kay, Dolly (Gisemere) Chicago, h Kelly, Peck (Dixie) Houston, ne Laine, Frankie (El Rancho) Las Vegas, 2/2-15, h; (Don Carlos Casino) Winnipeg, 2/18-24, ne Laurens, John (Norman) Toronto, 1/28-2/10, nc Lewis, Ann (Ann's Red Wagon) NYC, ne Lutecher, Nellie (Ciro's) San Francisco, Out 2/14, nc; (Showboat) Milwaukee, 2/16-22, nc; (Tia Juana) Cleveland, 3/3-16, nc Lynn, Leni (Piana) NYC, h Martis, Lucille (Fort Hayes) Columbus, O., Out 1/30, h McNulty, Hazel (Cafe James) NYC, ne Mercer, Mabel (Tony Soma's) NYC, ne Miles, Denny (Mark Twain) Chicago, cl Ryal, George (Barbison Plaza) NYC, h Sawyer, Connie (Ruban Bleu) NYC, ne Simpkins, Arthur Lee (Flamingo) Las Vegas, h

Steele, Eddie (Cerutti's) NYC, ne Strain, Ralph (Saxarac) NYC, ne Tate, Norene (Little Casino) NYC, ne Taylor, Harry (Cafe Trouville) NYC, cl Thaler, Jacques (Armando's) NYC, ne Torne, Mel (Rivoli) Toledo, O., 1/27-30, t; (St. Louis) St. Louis, 2/3-8, t; (Paramount) NYC, In 2/23, t; (Walter, Cy (Drake) NYC, h Warren, Fran (Mercur's) Pittsburgh, Out 2/6, ne White, Joab (The Pavilion) Hwd., ne Williams, Elou (Sperbrook) Little Ferry, N. J., ne Wilson, Garland (Little Casino) NYC, ne Wilson, Julie (St. Regis) NYC, h Winston, Ed (Winston's) NYC, ne

Combos

Allen, Red (Dome) Minneapolis, Out 2/6, nc Armstrong, Louis (Palomar) Vancouver, B. C., 1/31-2/18, nc; (Flamingo) Las Vegas, 3/10-23, h

TELEVISION NEWS

When Eddie Shifts To New Outlet, Maxie Moves In

New York—Eddie Condon picked up his marbles and left WPIX, the Daily News video station, to go with NBC and its eastern television network, staging his half hour Floor Show each Saturday, 8:30-9 p.m. The switch came about quite suddenly after the network extended the invitation to Ernie Anderson, producer of the show which has been a weekly presentation of the News station since its early days the beginning of September.

It was and still is the first big tumble given jazz by video.

With the switch of studios, Condon signed Gene Krupa, here on a vacation, and Roy Eldridge as regulars, along with his gang from his Greenwich Village club. These he augments with guest stars, usually name jazz singers.

Gets Replacement

WPIX lost no time in finding a suitable and similar replacement in the Monday night slot, changing the title to Jazz Concert and calling on jam session promoter Jack Crystal for talent.

Regulars on the new screener are Max Kaminsky and a unit consisting of Ralph Sutton, piano; Vernon Brown, trombone; Gene Sedit, sax; Bob Haggart, bass, and Arthur Trappier, drums.

This show also features a guest department and bowed in with Bunty Pendlton (Mrs. Bob Sylvester) and Mary Lou Williams, both pianists, and singer Pat Harrington.

Nanette Fabray and John Garfield, of the legit stage, were on for short interviews as spectators at the session. Future guest plans included Artie Shaw and Avon Long with an idea toward keeping the stars more in the jazz and less in the theatrical category.

Raymond Scott and his quintet (now they can see how many are in a quintet) made their video bow over CBS New Year's eve as part of the array of talent on a special two-hour telecast.

More in Future

Scott's eventual TV plans call for much more than he had time, or room, to do here.

Red Ingle, making his eastern debut in the Village Barn, also bowed into television as a feature of the regular weekly show emanating from that spot. The novelty combo is a natural for this medium.

Combos Shift In Hamilton, Ohio

Hamilton, Ohio—This town has been the scene of much activity in the last few weeks. Ernie Weaver, who played for more than a year at the Village here, has moved uptown to the Melody room. The Weaver combo has been replaced at the Village by the Dub Roberts and Jim Washington group.

The Twilight inn provides the music of Al Frankey and "Schiek" Coyle. Tommy Weeks, formerly of the Melody room, is jobbing in and about town. The Dude Ranch has a floor show featuring the music of the Debutones.

The Huddle in Oxford, Ohio, has the Campus Owls. The Bop-cats are playing at the Reservation. This group recently was featured on the program of the Ohio State Jazz Forum at Columbus. The group, plus the Owls and Bobby Clark's band, is invited to play a return concert.

Local 31 re-elected Bill Inman president and Charles Fordyce executive secretary.

—Don Lester

Russin Accompanist

New York—When Julie Wilson, the singing sensation from the west coast, came here to make her eastern debut at the St. Regis, she signed on Jackie Russin as accompanist.

Desmond Gets Airing

New York—Johnny Desmond, with the Tony Mottolla trio, his teammates from his late video series, landed a five-minute stanza called Like Music? Sunday, 7:55 to 8 p.m. over Mutual.

Charlene Silhouetted In Song



Duluth—A holdover date, in this case at the Black Bear room here, and you really can get something done. Accomplishment is tune Charlene, written by the Silhouettes trio, two-thirds of which—Dick Emmons, left, and Jess Hotchkiss, right—is shown here. That's Charlene Anderson in the center, a dance instructor for Arthur Murray in Duluth. Boys, who record for Bullet, report song is catching on and is being published.

Diz, Sablon Gab About Beret, Bop

San Francisco—The high priest of be-bop, Dizzy Gillespie, and the Frank Sinatra of France, Jean Sablon, galloped in French, compared berets, and discussed music from chansons to bop, as Jimmy Lyons' KNBC music quiz show, Discs and Data, went on the air regularly here January 10 as a weekly half hour show.

Aside from Gillespie and Sablon, guests on the first regular show were Paul Baron, Sablon's musical director, Vernon Alley and Down Beat scribe Ralph Gleason.

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Ork Leader Brings Christmas To Sick

Manchester, N. H.—A well-known territory band leader brought another merry Christmas to 372 inmates at the Hillsborough County Farm in Grasmere, N. H., when he provided holiday music for the unfortunates.

Starting in 1925, Joseph Gladysz has given a concert at the institution each Christmas day except when he was away from Manchester during World War II.

Another attempt will be made to have the New Hampshire legislature adopt Old New Hampshire as the official state song.

Mrs. Sara E. Otis, state senator-elect from Concord, has introduced senate bill No. 1 calling for adoption of the composition, which was written by local musician Maurice Hoffman, and Dr. John F. Holmes, also of Manchester. Several previous attempts to have the solons adopt the song have failed.

—Guy Langley

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—We'll continue with work on ear training. By now you should be able to recognize the sound of the diatonic intervals, so we'll proceed into the recognition of chromatic intervals. The best way to do this is through song association—associate every chromatic interval with the first two notes of a song familiar to you. For instance, the first two notes of The Very Thought of You form a minor third.

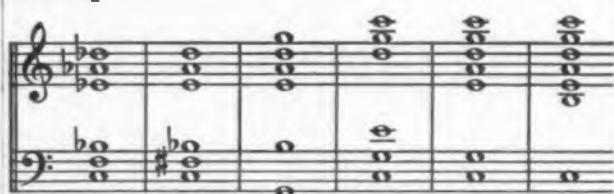
Find songs to associate with the other chromatic intervals, and you should have no trouble in recognizing them when you hear them.

Here's some more on the piled-up chord question. The most common way

to achieve this effect is to build chords on intervals of a fourth, rather than on intervals of thirds as is done so commonly.

Example I gives a mess of piled-up fourth chords. It'll give you the general idea better than anything we can write. Of course, the chords can be voiced with the usual instrumentations: brass, saxes, strings, or ensemble.

Example I



In writing modulations for vocal choruses, make sure that the last chord of the modulation is the dominant seventh chord of the new key so the singer easily can get the key feeling. (Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York, 19. Send self-addressed, stamped envelope for personal reply.)

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