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'Glad I'm Not No. 1'—Buddy

New York—Being the No. 1 vocalist in the country isn't the peaches and cream one might expect, at least according to one who's had that honor. Buddy Stewart heaved a sigh and exclaimed, "Really, I'm glad I didn't come out first this year. I feel relaxed already. I don't know, nothing seemed to happen after I knocked off the No. 1 spot a year ago. To me, it's a jinx."

Buddy has had a variety of jobs in the last year and has done well and turned in good performances on all of them.

"But I always felt as if the pressure were on me. Not that I don't appreciate the votes I received and the faith the voters had in me, but it tightened me up. I never felt relaxed until now that I'm not the No. 1 man anymore."

"I'd much rather be a runner-up anyway," he continued. "Give me something around third, fourth, or fifth, and I'll be happy. A guy lasts longer in the business when he isn't No. 1. And I'll be able to sing the way I like to sing, the way I feel." —jag

Glen Gray Calls Back His Sidemen

New York—Glen Gray has been commuting between his Plymouth, Mass., home and here, reorganizing a dance band with plans to start touring in March. He is recalling as many of his former sidemen as are available.

Gray was slated to return to the business several months ago, following a vacation for a physical checkup and rest but was forbidden to do so by his doctor who was treating him for a leg injury.

MCA is lining up the tour with Cork O'Keefe still in as Gray's personal manager.

Herman Makes Changes In Herd

Chicago—Several changes in personnel were made in the Woody Herman band when it opened at the Music Bowl here for a week early in February. Jack (Zoot) Sims, tenor, who left to join Buddy Rich, was replaced by former Jimmy Dorsey tenorist Jimmy Guiffre.

Stan Fishelson returned on lead trumpet, and bass trombonist Bart Varsalona, long with Stan Kenton, joined as the fourth trombone, replacing Bob Swift who returned home to Flint, Mich.

Bing To CBS For Million, Firm Cut

Hollywood—Bing Crosby will be heard next season on CBS after a switch from ABC. Der Bingle and the Crosby corporation were given \$1,000,000 by CBS for 25 per cent of the corporation which embraces Bing's movie and radio efforts, intimates of the negotiation revealed.

Part of the deal, it was said, was an okay by CBS for Crosby to cut his airmers on tape, an arrangement that led him to his ties with ABC.

Too Far Gone

New York—A sideman in Jerry Wald's new progressive jazz band had finished a rehearsal at Nola studios and joined a group of friends at Charlie's bar.

"What's this we read about Wald's new band?" asked one. "Is it really that modern?"

"Modern?" exclaimed the Waldman. "Man, this music is so new they can't find a place modern enough for us to play in!"

Feathering?



New York—Gene Williams examines the new engagement ring sported by his singer, Robin Scott. Guy who put ring there, Williams' pianist Jimmy Lyons, seems to be taking a proprietary interest in the proceedings.

Small House, Sheriff Hear Ethel, Fletcher

Chicago—The Ethel Waters-Fletcher Henderson concert here January 30 at the Civic Opera House had not only a less-than-25 per cent house facing the artists, but also the sheriff waiting backstage.

Poor publicity partly accounted for the empty seats; poor management on the part of promoter Jules Pfeiffer brought the attachment. The show, especially Miss Waters' moving singing of *Supertime*, gave both audience and performers a not-too-vicarious opportunity for tears.

Shrine Closes Hall To Jazz

Hollywood—Claiming that unruly crowds had damaged furnishings and property, the Shrine auditorium here announced that it would lock its doors to all jazz concerts.

The announcement was made by the board of directors shortly before the recent Duke Ellington concert, which was one of the most orderly concerts ever conducted.

The board reached its decision after a Dizzy Gillespie affair held early this year and during which, according to the board, patrons jumped upon the seats and generally damaged furnishings.

In 1946, the Shrine put out a similar ruling after watching jazz enthusiasts during a concert promoted by Norman Granz. Later, they lifted this ban.

Ventura Tours

New York—Following his ten-week run at the Royal Roost, Charlie Ventura took his combo on tour, with dates in Philadelphia, February 25; Newark, N. J., 26th; Hartford, Conn., 27th; Fitchburg, Mass., 28th; Revere, March 1; Sunnyside, Long Island, 4th; New York City, 5th, followed by a tour to the coast.

Eckstine Due Back

Hollywood—Billy Eckstine is due back in town for a March 18 opening at the Cricket club. Eckstine recently finished a run at Ciro's in San Francisco and a series of one-nights along the coast. He has signed Jules and Jo Fox as praise agents here.

Those McPartlands Again, Goofing In Green Bay



Green Bay, Wis.—Might be a Dixie serenade, and then it might not—but the natives love it, and the McPartland troupe holds over for a while at the Zebra lounge here. Marian Page is on piano; Ben Carlton, bass; Elmer (Mousie) Alexander, drums,

and trumpeter Jimmy McPartland hamming it up down front with singer Adrienne. Versatile James has a Dizzy Gillespie impression routine worked out, and plans to add Wingy Manone, Louis Armstrong, and Charlie Spivak to his repertoire.

Chubby Rehearses Good Music, Plus Funny Hats In A 'Return To The People'

New York—Contending that "we've got to get music back to the people, where it belongs," Chubby Jackson organized a dance band with a new idea in the presentation of music, with an eye toward making its debut in March. Chubby's new setup is a radical departure from the combo he had a year ago, with which he toured Europe.

He has a 13-piece crew, with an additional three men to work on novelties. The latter are actors who'll hold dummy horns and work on special effects and do lines with Chubby between numbers.

Good Music Plus Fun

"We'll attempt to entertain but keep the musical standards at the highest," Jackson explained. He says he feels that playing of good jazz by bored musicians with no apparent effort to hold the interest of the public has segregated jazz from the masses. "Music now needs a visual means of presentation, so the people will be entertained at the same time they get real, good music."

Jackson says he's building a complete musical revue but patterned to play for dancing as well as the later audiences.

"I have two idols," Chubby explained, "Charlie Chaplin and Charlie Parker. Both create great emotions, Chaplin one way, Parker another. I want to try to combine both."

Eyes Television

Chubby admits he also has an eye cocked on television prospects in his new operation.

The Jackson band, as it lined up for rehearsal: trumpets—Al Porcino, ex-Kenton and Krupa, Charlie Wolpe, Irving Lewis, an ex-Eddie Cantor writer; trombones—Robbie Swope and Mario Daone; alto—Frank Socolow; tenors—Ray Turner, Al Young; baritone—Marty Flag; piano—Gene Di Novi; drums—Tiny Kahn; bass—Tom Kelly; vibes—Teddy Cohen.

Kahn and Di Novi also were doing arranging. It was expected Willard Alexander would handle the new outfit when it's ready for showing. —jag

Leaders To Be Held For One-Niter Tax

New York—The AFM has advised members that leaders, not delegates of locals, are responsible for payment of taxes on one-nite stands and will be so held for any dates on which they miss payment of the 10 per cent.

General Artists corporation so advised its leaders and equipped them with a supply of mimeographed forms which they are to file with the federation's Boston office immediately after any date on which no delegate shows to collect. Other booking offices are following suit.

The form requests the union allow the leader grace until such time as he can learn the scale figure for the date and submit tax on same to the federation.

Switches To Barnet

New York—Fern Caron switched from the Sam Donahue trumpet section to Charlie Barnet's. Jack Moots replaced him.

Krupa Gets 4 New Men

New York—Gene Krupa, playing a string of late February college dates through Michigan on his trip to the coast, made four replacements in his band before leaving here.

Jerry Thilkeld, formerly with Thornhill, replaced Charlie Kennedy on alto sax; Dale Keever, whom Gene found in Des Moines, replaced Wally Bettman on baritone; Allen Langstaff, another Thornhill alumnus, took over for Jack Green on trombone, and Frank Rehak, ex-Art Mooney, replaced trombonist Emil Mazanac.

In addition to these, Roy Eldridge was added to the trumpet section. Krupa used a conga drummer and bongos on his Columbia recording date the day he left here but will not make such additions permanent until after his tour.

NYC Cafe Society Sale Negotiated

New York—Negotiations have been under way for the sale of Cafe Society, with several partners involved in the purchase from Barney Josephson.

It is understood that when the deal is consummated, the entertainment policy of the club will remain the same, with jazz attractions a major feature. In the meantime, Dave Martin, leader of the house band, cut to a quartet, letting out clarinetist Tony Scott.

Hamp, Gene On The Cover

The eye of Mike Shea's camera catches Lionel Hampton, framed by the tenor sax of sideman Gene Morris, in an unusual lens shot for the cover of this issue. The occasion was the first posthumous Decca recording session of the Hampton crew at the Universal studios in Chicago, supervised by Milt Gabler.

Hamp, whose band was one of four selected to play for the President's Inaugural ball in January, followed with two weeks at the Music Bowl and one week at the Regal theater, both in Chicago.

Duke Shows He's Got Band With More Class Than Any Four Trombones Getting Play In Dunham Band

San Francisco—Duke Ellington brought his band to the Bay area January 30 and 31 and filled the War Memorial Opera House to overflowing in one of the most successful concerts ever staged there. The following night Duke packed 5,600 into the Oakland auditorium for the biggest crowd he's drawn there in some time and one of the largest they've had recently.

The Opera House concert on Sunday night was sold out 48 hours in advance and almost 1,000 persons were turned away.

Aisles Packed

Standees jammed the aisles and, despite the fact the concert itself started approximately 45 minutes late, the audience was patient and very receptive.

Actually some customers were dissatisfied with the concert itself, although everyone agreed that Duke & Co. were magnificent. The dissenters were headed by the critics of the *News* and the *Chronicle*, who seemed to feel Duke was too modern. They missed his "great swing tunes of the mid-1930s" and some of the old Ellington men like Bigard.

The other slightly unhappy customers were a bevy of bopsters who weren't satisfied by occasional bops from Jimmy Hamilton or Ben Webster but thought it high time Duke's band bopped as a whole.

All in all, however, the concert and the dance, were enthusiastically received by the audience. Top honors, as far as crowd pleasing, on both nights went to Al Hibbler, whose opening notes on *Trees*, *Don't Be So Mean to Baby*, or anything else he sang were greeted with screams. Sinatra hasn't heard in years.

Stalwarts Still Stalwart

Johnny Hodges, Harry Carney, and Lawrence Brown, old Ellington stalwarts, performed their showcase numbers with their usual skill which everyone is so used to observing it now has become usual rather than unusual.

Ben Webster's beautiful work, especially on *How High the Moon*, was greeted with cheers by everyone, bopsters and Ellington "old timers" alike. Tyree Glenn, easily the happiest man ever to appear on the Opera House stage, turned up as one of the stars of the night, not only for his trombone blowing but also for his vibework.

Ray Nance, whose onstage antics always seem to displease the critics but never the crowd, drew rounds of applause for his music and capers alike.

Marshall Foundation

Wendell Marshall, who carried an additional burden in the rhythm section on his slender shoulders, got lots of praise from local bassmen and gave the band a solid foundation. Freddy Guy, long-time Ellington guitarist, was absent,

having stayed in Chicago earlier in the month, as did tenorist Al Sears.

Perhaps the best comment on the whole performance was made by a local musician who watched the band come on stage and Duke take over as emcee and then said: "That's the classiest band there's ever been."

—ris

Petrillo Promises To Oust Sen. Taft

New York—The AFM will go all out in an effort to dethrone Sen. Robert A. Taft, Ohio Republican, in his try for re-election this year, according to a statement made by union head James C. Petrillo.

Petrillo, speaking at a dinner for Harry J. Steeper at the Union club, Hoboken, N. J., promised Taft that in 1950, "We are coming into Ohio and, believe me, there will be nothing we won't do to knock your silly head out of the senate and keep it out."

'Lil's' Li'l Lowe



New York—Marilyn Lowe, who sang at the Post Lodge in Larchmont last summer, has moved into town and into an ingenue role in Mae West's *Diamond Lil*, currently at the Coronet theater. The 21-year-old Marilyn has also acted in such radio shows as *Superman*, and the *Theater Guild on the Air* program.

Max Miller Now Has Right Place To Get Across Those Ideas

Chicago—You can't fluff it off with "it's a nice cocktail unit," or "sure, I've always liked Max' piano"—because this time Max Miller not only has the things he wants to say, but also the proper place in which to propound his ideas. Once the old *Lock & Key* club, the spot at 450 N. Clark street has been scrubbed up, repainted and plastered, and renamed the Hi-Note.

The Max Miller trio, with Earl Backus, guitar, and Buddy Nichols, bass, opened the new club, and will be there until March 28, when they go into the Blue Note with drums and sax added, for two weeks. Then probably back to the Hi-Note.

Where He's Been

Miller has been around Chicago ever since he stopped touring with Vincent Lopez' band with which he played guitar. He was musical director of stations WIND and WJJD here for three years, during which time he played vibes exclusively. Then came a band with Shorty Sherock, three years in a war plant, and more recently, play-

ing everything from bop behind Anita O'Day to Dixieland at the Parody club with Danny Alvin.

Current trio, true, is really just Miller's piano, with the very capable guitar and bass keeping a discreet distance from the center front. Occasionally Backus gets a chorus or two, and another variation is the use of guitar and bass chording melodically over a barely audible single-note piano line.

Miller is no whiz-on-wheels as far as technique goes, or does he play with chords and harmonies as if they were putty for eventual exhibition in the Museum of Modern Art. His approach is, however, demanding, personal.

Fond of dissonance, and of the minor mood, Miller manages to tinge even pop tunes with the peculiarly nonplacid melancholy found in much of his original material.

One of these originals, *Fantasia*, incorporates parts of a couple of Jewish church melodies, which fit perfectly into the straight, colorful, low-voiced preaching quality of the piece. Another, *I Don't Know You Anymore*, could have had no more descriptive title.

Angry? Somewhat

A recently acquired sobriquet, foisted on the mild, mustached Max by some publicity adviser, "The Angry Man of Jazz," doesn't seem so silly after an evening's listening. But it is still a very con-

Reviewed at Roseland Ballroom, New York City.
Saxes—Tony Grimaldi, Sam De Martino, alto; Gary Rinaldo, Hy Robbins, tenor, and John Maluco, baritone.
Trumpets—Bill Moore and Buddy Karboosh.
Trombones—Earl Moll, Pat Frombaugh, and Julie Rubin.
Rhythm—Jay Calkins, piano; Irwin Manaday, bass, and Larry O'Leary, drums.
Vocals—Pete Hanley.
Sonny Dunham, leader, trumpet, trombone.

New York—Sonny Dunham's sole desire in the band leading field seems to be to play music aimed at dancers, played in good taste with vocalist Pete Hanley serving as the personality lure. If there are other tricks hidden in the band's library, they were shelved for this engagement where both management and patrons are interested in only one item as far as the music is concerned—how good is it for dancing?

Hanley, a newcomer in the band field, does a good job of selling himself and the band, being a good looking, personable lad.

Unused Chords

Sonny, who possesses a fine pair of comparatively unused pipes himself, concentrates on giving downbeats and playing his two horns. It's doubtful if he ever will indulge in public songfest despite his vocal abilities.

It was a major project to get him to do a vocal chorus with the old Casa Loma band and almost as big a job to have him serve in the trio with Pee Wee Hunt and Clarence Hutchenrider. Dunham wants to be a musician and, inasmuch as he has proven himself quite a virtuoso on both trumpet and trombone, the vocal field should be able to spare him.

Leader Handles Solos

Aside from occasional tenor and piano solos, practically all individual performance in the band is handled by the leader. Most of the arrangements, however, are built around the entire ensemble, with the four trombones getting the biggest play.

This is as it should be. In fact, the aliphorn grouping could get even more prominent play since it can develop into a distinguishing feature of the band.

Dunham's plans to disband, take a vacation, and reorganize after this date and then return to Roseland.

controlled emotion, or anger, that Miller extracts from his piano.

As Miller explains it, every creative artist projects himself and "has a story to tell and keeps telling it over and over in different ways."

In a place as small and sympathetic as the Hi-Note, the bitter-sweet Miller mood can endure a whole evening without shattering.

—pat

Jacquet, Humes Open After Billie

San Francisco—Illinois Jacquet opened February 11 for two weeks at Cafe Society Uptown, following Billie Holiday, with Helen Humes also in the package.

Savannah Churchill opened February 25 with the King Odom Four for two weeks following the Jacquet-Humes deal. At press time, op Joe Tenner had two weeks beginning March 11 open with a possibility that he could snag Charlie Ventura to fill that spot.

Tenner's original deal for Dizzy Gillespie went by the board when the latter was signed for the Barbary Coast in February. Tenner dropped his contract on Diz after that and has been angling for Ventura.

Bull Moose Jackson, making his first appearance in these parts, has been signed for a March 25 opening at Tenner's spot. Contract is for two weeks.

Miller Jazz Lecture To Cover The Works

Chicago—"The true status of Dixieland; what about bop; how jazz aesthetics relate to socio-economic realities"—are all to be part of the ground to be covered March 13 in a lecture and open forum given by Paul Eduard Miller in the concert hall of the Lyon & Healy building from 4 to 7 p.m.

This is the second in a series of lectures by jazz historian Miller. Tickets are available at Seymour's record shop, 439 S. Wabash avenue, or by writing PEM Publications, 1829 Lincoln Park West, Chicago.

Hooray For Hollywood



"I'll do the orchestrations, and she'll front the band."

Mary Cracks Whip For TV Band



Chicago—Mary Hartline, whose lovely face and figure are making a Chicago radio legend, is one of those girls with lots of talents and the incredible energy necessary to exploit them. Mary models, plays trumpet and piano, leads the band on ABC's *Junior Junction* program, and on the ABC-TV *Super Circus* show, and is a former Girl Scout from Hillsboro, Ill.

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Hotcha, Jack! Machito's A Gasser

Reviewed at the Clique club, New York City.
Trumpets—Mario Bauza, Davila Paquito, and Bob Woodlen.

Lead—alto—Eugene Johnson, Freddy Marshall; tenor—Joe Madera, and baritone—Lelio Jossanikans.

Rhythm—piano—Reol Hernandez; bass—Robert Rodriguez; timbales—Uva Nieto; conga drum—Ralph Miranda, and bongos—Joe Manuel.

Vocals and claves—Graciela.
Machito, leader, vocals, and maracas.

New York—Oh, man; oh, Jack; oh, kid; the gonest, the solidest, the craziest, tersely, very tasty. This band is without doubt one of the most extraordinary units ever assembled. Sparked by ex-Webb and Calloway trumpeter Mario Bauza, it is without any question not only the best Afro-Cuban band in the country, but also the band showing the most interesting experiments in crossing bop jazz with straight Afro-Cuban beat.

Bauza gets a variety of color and beat out of the three trumpets that is truly surprising. His insistence on precision and driving attack proves once again that three horns properly played can replace eight handled with the usual serutan attack. He seems to like bell chords cascaded, which can get a bit tiring, but makes up for it by the driving bite in everything the band does.

Reeds—Bop, Kenton

The reeds show both bop and Kenton influences with special credit due the banker's foundation given by the baritonist Leslie Joannikans. Altoist Eugene Johnson, who along with trumpet man Bob Woodlen is the only big jazz band man in the group, plays solos with a big legitimate tone that sounds up above all the ruckus raised by the rhythm section.

These seven gentry are the driving spark of the band, of course, and get off things which would keep any jazz section in the country envious. They have, by increased numbers, managed to solve the problems of how to play complex rhythmic ideas and not lose the easy fluidity necessary to a good section feel.

It will be interesting to see whether present jazz sections follow their present tendency in this direction, or by technical improvement are able to handle it in some other fashion.

Colorful Scoring

Some of the scoring, split among John Barte, Bauza, and Hernandez is colorfully full and interesting. Some of it still needs more complete working out. Whatever these defects, however, the band makes a Cugat sound like a second-string Wayne King unit with scoring by Jan Garber.

—mix

'Beat' Plaques Get Place In 'Floor Show'



New York—This is what the viewers saw, too, when *Down Beat* poll plaques were presented to tenorist Flip Phillips and drummer Shelly Manne on a recent WNBC *Floor Show* program. Lee Wiley, who acted as the *Beat's* emissary to Phillips, was guest singer on the show; guitarist Eddie Condon, teleprogram master of ceremonies, did the honors for ex-Kenton now JATP drumming Manne.

Diz To Put Bop Touch To More Standard Tunes

San Francisco—Dizzy Gillespie plans to feature more bop variations on standard tunes in order to make his music more understandable to the average guy, the boppiest told KQW's jockey Bob Goerner here during the latter's second anniversary week celebration which featured interviews with all the talent in the area.

"We're going to have the melody going along with some counter-melodies so they can understand what we're doing," Diz said.

As to the future of bop, Diz told Goerner that in a few years it will be an amalgamation of two styles, so blended you won't be able to call it bop or Afro-Cuban.

It will be difficult for the latter to play bop, Diz said, and tough for the Americans to give out with authentic Cuban beats. He says he thinks that eventually it will be American playing the bop and Cubans the rhythms which will make it truly a music of the Americas.

Duke Ellington, in his interview, said in commenting on modern music: "Well, actually there's nothing new—modern harmony started back 100 years. The most desperately unmodern thing in the world is the repetition of one chord. The idea is to make it sound that way—but not to do it."

"The whole thing about our music is that it's written for the persons who are going to perform it—so, if we have an old number we want to do, and we think there's someone whom it would fit and who would fit it—then it's readjusted to fit this person."

Herbie 'Still Going To Makelt'—His Way

Chicago—"How long can you keep that up?" we asked. "Forever, as long as I get my liver and iron shots from the doctor every other day," was the more-or-less joking reply. Herbie Fields just had come off the stand after a set during

which his clarinet had skimmed the tonal ceiling throughout his version of *The Man I Love*, without a drop in register, and through which Herbie had maintained the frenzied activity which has become his trademark.

But he was tired. It was a tiredness in which mingled disillusionment, disappointment, and the weariness of a too-well-known grasp of the euphemistically termed ways of the world.

Still Be Boy Genius?

"I'm going to make it, but I'm going to make it my own way," Herbie said. He reminisced about the first band he had, 10 years ago when he was 19, in Elizabeth, N.J., with George Handy as co-leader. Can you still be a boy genius of jazz at 29?

"I play one for me, and one for them. Then, later, it's two for me, one for them," he explained. "A modified bop, but they like it. We go over in places where other bands die regularly, and we still play music."

"These young bop kids—greatest goofs in the world. Just stand there, without a smile. Won't even tap their feet. And they can't play, either. With seven men, I need musicians in my band—all of them. "So you play good (the word is "crazy," Herbie) one week and hunt for a job for the next six. Don't you think I get a kick out of paying my men \$180 a week?"

Cash Register Gleams

New drummer Gene Thaler beamed from the other side of the table. From the Silhouette club here, Fields was to have three days in Madison, Wis., half a dozen one-ners, two weeks at the Flame in St. Paul, and then to open at the Paramount theater in New York with a 17-piece band.

He thought a date at the Royal Root, with the small band, would follow. Perhaps then he would be playing "three for me, one for them." To us, it seemed well worth the trouble only a third of the time.

—pat

Cecil Scott Trio In For Max At Ryan's

New York—The Cecil Scott trio has replaced Max Kaminsky and his combo at Jimmy Ryan's 52nd Street spot. Backing up saxist Scott are Jimmy Parker, drums, and Normand Lester, piano.

Don Fry, on relief piano, and blues singer Chippie Hill continue as holdovers.

Basie Reopens Coast Florentine

Hollywood—The lights were turned on again in February in the old Florentine Gardens—now the Cotton club—with a big new show and under new operation. Opening show was headlined by Count Basie, five acts including Marie Bryant, and a line of 12 girls.

A William Morris booking brought Basie into the spot, where he was said to get a guarantee of \$3,500 weekly in addition to a cut of the admissions. Club policy calls for no cover but \$1 a person admission.

Cotton club now is being handled by Hal Stanley, who got a clean bill of operation from the unions which shuttered the Florentine when former ops fell behind in salaries.

Barron Bassist Back After Eye Operation

New York—Walter Major, bassist with Blue Barron, returned to the band after an absence during its Capitol theater engagement for an operation for the removal of his right eye. Major suffered an injury as a child, and the irritation was spreading to the other eye, necessitating the removal.

On leaving the Capitol, Barron changed tenor saxists, bringing in George Creszenesi for Bill De Meo.

Muggsy, Doc Cut Final Ltd. Sides

Chicago—Final sides cut for the Jazz Ltd., album, to be issued by and through the nitery here, were *Washington and Lee Swing* and *A Good Man Is Hard to Find*, featuring Muggsy Spanier, and *It's a Long, Long Way to Tipperary* and *Wolverine Blues*, with Doc Evans. Previously recorded were a Don Ewell piano solo on *Maple Leaf Rag* and three Sidney Bechet sides, *Egyptian Fantasy*, *Careless Love*, and *Maryland, My Maryland*.

On all eight sides were drummer Wally Gordon, clarinetist Bill Reinhardt, bassist Sid Thall, trombonist Munn Ware, and pianist Ewell.

Laine Slates Week In Youngstown, Ohio

Youngstown, Ohio—Frankie Laine is slated to open at the Merry-Go-Round here for one week, February 28. Following this engagement he'll do a week at Loew's State theater, Cleveland, beginning March 10, after which he'll play the Coconut Grove, Salt Lake City ballroom, March 23-26.

PANORAMA OF JAZZ



Beginning with the March 25th issue, *Down Beat* will present a series of illustrated articles by J. Lee Anderson, called *Panorama of Jazz!* These will trace the history of jazz music from inception until the present day. Watch for them!



De-Icer



Sioux City, Iowa—Singer Milly Coury was one of the warmest attractions when Chuck Foster's band played at the Tomba ballroom here recently. Temperature outside the Tomba hovered around 10 degrees below zero.

CHICAGO BAND BRIEFS

Al Benson-Music Bowl
Newest DJ-Club Hookup

By PAT HARRIS

Chicago—It's getting to be that no night club hoping to make a go of it with jazz can get along without the disc jockeys. And not an occasional plug, but a businesslike tieup. New York's Royal Roost has Symphony Sid and the Clique there looks to Freddie Robbins for guidance. The Blue Note here and NBC jock Dave Garroway work hand-in-glove, and now the Music Bowl and WGES spinner Al Benson have created some sort of alliance.

Benson, whose drawing power is now at the amazing point Garroway's 11:30 club was two years ago, will advise both the loop Bowl and the southside Pershing hotel's Beige room on attractions, with double-booking when suitable.

Bird to Be Plugged

The doubling scheme starts with Charlie Parker, who, according to Benson, goes into the Beige room late this month for two weeks, and according to another source, goes into the Bowl April 11. At any rate, the Bowl will get its plugs, and the Bird will be around Chicago for a while this spring.

Brother Bones followed Woody Herman's week at the Bowl, and Charlie Barnett's band was set for the spot starting March 29.

Nat Cole's trio, which preceded the month-long Note date of Sarah Vaughan and Lester Young, played sets with seven vocals and one instrumental number, and others when the ratio was reversed. They seemed to enjoy the latter more, and the audience, naturally, the former. But a combination would, we think, be a remarkably clever idea.

Young made two recent replacements in his combo. Jerry Elliott, 21-year-old Pittsburgh trombonist, replaced Ted Kelly, and Junior Mance, 20, of Evanston, Ill., took over for pianist Freddy Jefferson.

Red Allen, J. C. Higginbotham, Don Stovall & Company, followed Herbie Fields at the northside Silhouette, and were in turn to be tailed by the Dead End Kids, Kirby Stone's combo, and—this is getting awfully confident—Louis Armstrong in August.

Lane Out of Ruppneck's

Johnny Lane's band left Ruppneck's, after a six-month stay, February 20. . . . Cornetist Doc Evans out of the Bee Hive, which continued with Miff Mole, Darnell Howard, Baby Dodds, and Art Gronwall. Evans played concerts recently in Milwaukee and at Carleton college in Northfield, Minn. He was expecting to open late in February at the Falcon in Detroit, with Doc Cenardo, drums; Joyce McDonald, piano; Johnny McDonald, tenor and clarinet; Jack Goss, guitar.

At press time Evans had no replacement chosen for trombonist Don Thompson, who snared the job of piano tuning for all the Catholic schools in Chicago—far more secure than playing jazz. Thompson will play the concerts, though. Albert Ammons would go along as intermission pianist to Detroit.

Dixielanders still at Isbell's on Bryn Mawr. . . . Lee Collins at the Victory club on N. Clark street, with Sweets Williams on piano and Fred Flynn, drums. Former Collins drummer Carl Williams moved down street to the Playhouse, where jazz is hardly the attraction.

Panto-mimics moved from the loop Brass Rail to the Vanity Fair on the westside. Most loop taverns are very quiet, with novelty acts starting to feel the pinch, too. Eddie Wiggins, however, holding over at the Riviera; Leon Shash at the Randolph Square, and Hal Otis staying at the Sherman's Celtic room.

Chet Roble's trio, whose date at the Horseshoe in Rock Island stretched into six weeks, will go into the Cairo lounge, the barefoot boys' old stamping ground, upon their return to Chicago.

Palmer House has kept the Bar-

clay Allen band over for the current Phil Baker show. With Baker are comedian Sid Silvers and singer Marion Harris Jr. Dorothy Shay goes into the Palmer's Empire room April 7 for a month.

Gene Ammons due to leave the Mocomba soon. . . . Nellie Luther slated to open at the Rag Doll March 2. . . . King Kolax at the Ritz lounge, Duke Groner at the Music Box, Three Sharps and a Flat at the Club Algiers.

Horace Heidt brings his family-type show into the Civic Opera House March 10 for four days. Jazz at the Philharmonic there on March 25, and Spike Jones takes over April 21 and 22. Another Al Benson bash may be on the opera house program for the next few weeks.

Plugging Flies In, Cut-

Ex-song pluggger Phil Kameron flew into town recently to record four sides for Specialty featuring blues shouter Big Maceo.

Raymond Webster, who says he once was band boy with Anita O'Day's combo, now is working at Chicago State hospital. Reports that former Jack Teagarden drummer Clifford Lynch, in Ward CW 10 & 11, would like to hear from friends.

Pianist Joe Burton, back in town, rehearsing a trio, has signed Don Haynes as personal manager. Burton, with bassist Bill Holyoke and guitarist Benny Weeks, cut eight sides for Tower records recently.

Stanley Mack's unit celebrated a year of Sunday afternoon sessions at Pat's Tap, 12733 S. Western avenue. Former Bob Strong and Boyd Raeburn trumpeter Mack has Henry Riggs, drums; Vic Val, tenor; Gene Dudd, accordion; Knobby King, bass, and Clay Wheeler, piano, in his group, although Wheeler is added only for their Friday and Saturday night dates at the Copacabana in Chicago Heights. They also play Monday nights at the Casablanca, 11015 S. Michigan. Most of them have played with half a dozen big bands each; Wheeler teaches at the American Conservatory of Music, and Dudd is a student at Chicago Musical college.

Doubt if the CMC requires field experience of its student musicians, but groups of them have certainly been making themselves heard recently. For instance, this is how it works: Frank Duffy, drummer with Austin high school concert and military bands, wangled a bop intermission date for seven of his friends (most from CMC) during his graduation band concert.

Davie Was Smiling

What the Austinites, who still hardly recognize the famous "gang," thought of bop is something we won't discuss. Guys sounded rather timid, terrifically imitative—derivative is probably a kinder word.

Came across same group, plus a dozen or so more, at a Loyola uni-

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SEE PAGE 5

Traditional Tunes Get New Airing



Chicago—The happiest Dixie band in town, and you probably can tell it from this photo. They're the Dixielanders, at Jim Isbell's Bryn Mawr restaurant-lounge, a pretty place with pleasant music. Jack Ivett plays cornet; Jimmy James, trombone; Danny Alvin, drums; Charlie Morrell, clarinet, and Floyd Bean, piano. Photo by Wari Siler, courtesy John Schenck.

Hunt Jumps—
And Then Some

Chicago—There is always room for another good "jump" combo, and the Floyd Hunt quintet, recently at the Blue Note here, is right in line with Joe Lutcher, Jack McVea, Slim Gaillard, and Joe Liggins behind the past master of them all, the jump king, Louis Jordan.

Like the outfits listed, that of vibist Hunt has three cardinal rules: make the beat the most memorable musical feature of the band; try hard to keep off the other fellow's territory as far as "material" is concerned, and walk the precarious line between "novelty" and music.

Added Attraction

But the Hunt group has something more. It's a sometimes incongruous delicacy, best typified by its version of *Poor Butterfly*, in which the loping beat is submerged for the leader's melodic tracery on the vibes. Ernie Ventura's breathy and Charlie-like tenor, and Tommy House's restrained guitar.

Hunt, who wrote and recorded—for Miracle label—a song called *Fool That I Am* not very long ago, is still best known for this endeavor. A prolific song writer, he turned out scores of songs before *Fool* and has maintained production since but without a repeat as far as popularity goes.

His unit, which also includes Al McDonald, bass, and Clarence Hall, piano, is flexible enough to keep the beat going without a full-time drummer. When Hunt plays piano, Hall takes up the snare drum brushes or the vib sticks. When Ventura plays sax or clarinet, Hunt often takes over on the drum.

Vocals, though adequately handled by Hunt, Hall, or McDonald, are none too common—perhaps a result of working opposite the King Cole trio at the Note. Hunt sings most of the vocals, pleasantly, and like his introductory announcements, without fuss or the

versity jazz concert for which a trio had been hired. Others just showed up to jam. This time it sounded much better, though the 41 paid admissions were just as frightened as the high school parents had been.

Trio, the official demonstrators of bop, were Jimmy Mack, tenor; Bob Ellison, bass, and Bob Skarda, piano (he usually plays trumpet with Jay Burkhardt's band). Drummers at Loyola were Duffy and Mickey Simonetta, who played vibes at the Austin affair. Gene Esposito was on trumpet; Ronnie Kolber, alto, and Chuck Cochios, trombone, at Loyola. Austin boys included Lester Perry, tenor; Bobby Sutherland, trumpet; Lennie Druss, alto, and Claude Alton, piano.

Apparently this goes on all around town, all the time!

forced humor that has tripped up so many other leaders.

Bassist McDonald, when we caught the unit, sang *That's My Desire* with some of the expected Laine inflections but enough originality to keep the listener interested—again, a nice distinction neatly made.

Hunt has been around for quite some time, and, with the exception of Ventura, his men have been with him about five years. The group, as far as we can tell, lacks the color and push which have made less musical combos well-known. But there is a certain charm to a workmanlike and unassuming attitude, and that they have.

—pat

Dizzy Postpones

New York—Dizzy Gillespie, originally set to return to the Royal Roost March 31, has postponed it until June.

Two For Price Of
One On New Label

Chicago—Universal recordings is now issuing all records under the Double Feature label, with two full standard-length recordings on each 10-inch side. A "quality control" recording process permits about five minutes of music on each side, with an eighth-of-an-inch band separating the two tunes.

Records will retail at 70 cents and will not require a special phonograph attachment. Primary purpose is to double-size of juke box choices.

First release is Orrin Tucker's *Power Your Face with Sunshine and Lover Blue* coupled with *Sweet Little You* and 88 in the Books.

Scat Davis' *Pussy Cat Song* and *Down by the Station with Johnny*. *Get Your Girl and A Frog Went a Walkin'* is another early release, as is the Lee Monti's Tu-Tones disc of *Oh, You Million Dollar Doll* and *Strangers with Liebesträume* and *You Kiss Me Too Much*. Last, written by Chicago disc jockey Eddie Hubbard, also has a Hubbard vocal.

New musical director Lew Douglas, formerly with Mercury, is reported looking for a new "race" group to add to the Double Feature roster.

JATP Sets Date
For Cincinnati

Pittsburgh—Following an appearance at the Syria Mosque here March 4, the Jazz at the Philharmonic concert troupe was scheduled for the Taft theater, Cincinnati, 5th; Music hall, Cleveland, 6th; Pabst theater, Milwaukee, 11th; KRNT theater, Des Moines, 12th; Kiel auditorium, St. Louis, 13th; high school auditorium, Salt Lake City, 15th; Civic auditorium, San Francisco, 17th, and the Auditorium theater, Oakland, 20th.

On the way back east, they will play the Municipal auditorium, Denver, March 23; Civic Opera House, Chicago, 25th; Mosque, Newark, N. J., 26th; Washington, D.C., 27th, and a final date at the Academy of Music in Brooklyn on March 30.

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Changes Made In CBS TV Jazz Shot

New York—On the CBS jazz television show, *Adventures in Jazz*, a few changes were made after the first two broadcasts. The show was shifted from Saturday to Friday nights, with Will Bradley taking over the conducting spot from Howard Smith.

Bill Williams did the emcee work in place of his brother WOV disc jockey, Fred Robbins. Both Smith and Robbins had other commitments for the Friday night time.

Bobby Byrne quit the road and settled down for a fling at television as a regular feature on the WJZ-TV Thursday night series, *Club Seven*.

NBC brought the Three Flames to the video screens as its top daytime attraction.

Jam At Agency-Aided Bashes In Spokane



Spokane, Wash.—The only regularly scheduled jam session within 300 miles, this Tuesday night affair at the Sons of Italy club is the promotion of the new Staff booking agency in Spokane. Aaron Shearer's quintet is the five-night-a-week attraction at the spot. Obviously, this is a Tuesday photo.

STRICTLY AD LIB

by THE SQUARE

Earle Spencer landed four ex-Kentonites for his band, Buddy Childers, trumpet; Laurindo Almeida, guitar; Harry Forbes, trombone, and Art Pepper, alto. Billy Kent, another of Stan's trumpets, joined the Eddy Rogers ork in Las Vegas. Claude Thornhill switched from Columbia to Victor and signed with Willard Alexander for bookings. Phil Brown still managing.

The Peter Potera (Beryl Davis) will be welcoming the stork next summer. Vince Dailey, brother and assistant to Frank, had a heart attack and will be out of action for two months. NBC now sanctions the use of transcriptions, formerly barred.

Mack McCormick of KXYZ in Houston, Texas, is compiling a complete discography of Harry James platters, including trances, but can't find the matrix number for one of the Horn's rarer items. A Varsity titled *Out of Mood*. Anybody got it? Benny Goodman has been signed for three solid months of theater appearances. Moe Gale and the Ink Spots have signed for another three years.

Virginia de Luce, the thrush, is production assistant for a forthcoming Broadway revue which will utilize bop and progressive jazz in the presentation of its pit orchestra. Shedd McWilliams, personal manager for Sonny Dunham, formed his own studio band to cut sides for Spotlight records. Eugenie Baird has the femme vocal spot on the Saturday CBS *Sing It Again*.

Hot Lips Page takes his combo on a road tour this month. Maury Deutch, the arranger, has an honorary degree from the Musical Arts Conservatory at Amarillo, Texas. Art Rawley, former agent, tends bar in his own club in Oakland, Calif., with four phones in operation at one end of the mahogany for his booking operations, which now are a "side-line."

Bob Clayton, a Boston disc jockey, plugged an advance copy of Ray Noble's *Lady of Spain*, waxed originally in 1935 with a vocal chorus dubbed in last year into a 15,000 sale within a month. Victor will release it nationally now. Capitol Songs, subsidiary of the record firm, is sewing up the bop field by signing Tadd Dameron, Dave Lambert, Babs Gonzales, and Miles Davis. Five musicians copped prizes in the recent amateur camera contest conducted by *Popular Photography*.



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'Musical Depreciation' Booked To March 16

New York — Spike Jones has been booked through March 16 on his current tour with his *Musical Depreciation Revue*, with tentative plans set for him to take a vacation here during Holy week.

The tour takes Jones to Macon, Ga., February 23; Augusta, 24th; Charleston, S.C., 25th; Columbia, 26th; Charlotte, N.C., 27th; Nashville, Tenn., 28th; Knoxville, March 1; Winston-Salem, N.C., 2nd; Raleigh, 3rd; Danville, Va., 4th; Richmond, 5th and 6th; Norfolk, 7th; Baltimore, Md., 8th; Philadelphia, Pa., 9th; Lancaster, 10th; Harrisburg, 11th; Washington, D.C., 12th and 13th; Allentown, Pa., 14th; Reading, 15th; Mahanoy City, 16th.

J. Lee Anderson's new feature, *Panorama of Jazz*, starts in the March 25 issue!

Devils And Descants

(Ed. Note: The Beat has felt for some time that musicians and listeners alike need as broad a commentary as possible on music as a general field, rather than on just the paths trod by Kentons, Condons, Armstrongs, and Gillespies. Realizing that contributor Mike Levin will arouse readers' temperatures as well as their interest in music as a whole, this Beat begins this feature, which will concern itself primarily with records, thus serving as a discursive complement to Tom Herrick's able wax reviews.)

New York—You will note the title to this piece. Vague, confusing, and obscure. That's exactly why it's a fine title for this feature. We learned a lesson 14 years ago when some editor conned us into calling a music column *Swing*. Everytime we wrote about someone, the president of his fan club would write in and say, "Thou illiterate son of a non-Rotarian camel; knowest thou not that Francis (Muggsy) Spanier is a great jazz musician and should not be considered in that column of trash you have titled *Swing*?"

All right—devils you know about. Each of us has his own version, ranging from a swaggering Mephistopheles, complete in Homburg and Inverness cape, to Guy Lombardo. Then again a descantist can be a tenor toddling around with a melody on a plain song, or variations on a theme, or even somebody discoursing on a subject.

In short, the title means almost anything we want it to, and so makes two of music-dom's most horrible conditions brutally clear: someone always is willing to give you an argument on almost anything, and no two persons ever seem to use the same word to mean the same thing.

Our essential business here then is to un muddy the water, to try to arrive at some reasonably clear ideas of what basic concepts pervade music, all music, not just any specific school, and what general usefulness these ideas may have.

The acrimony will be profuse, the battles bloody, we trust. The only quarter asked is that you remember we are ostensibly in search of some acceptable relative truths, not to prove that Lennie Triстано is the most cataclysmic thing since Ted Lewis.

Music that may be unfamiliar to you will be mentioned frequently, always with its record reference. As much as possible, these paragraphs will be built around current classical and jazz recordings, to make it easier for you to cut your friends' verbal throats. There even may be occasional impolite references to other writers in the field. It is our humble opinion that the musty obfuscations served up by such distinguished gentlemen as Olin Downes benefit almost no one. At least, we shall attempt to be wrong in fewer syllables.

Above all, we regard this as a fighting forum to make it clear that every branch of music has much to learn from every other branch as have all musicians from each other.

Which, for no particular reason, brings us to Darius Milhaud. Most readers have heard music of this Frenchman who lived in California during the war. If nothing else they have heard Gershwin's *Rhapsody in Blue* (Victor DM 517), which has some suspicious resemblances to Milhaud's *Creation of the World* (Columbia MX 18), first performed in 1923, a year before the famed Paul Whiteman New York symphonic jazz concert.

Or if you have heard some of the grinding, chromatic passages utilized by Stan Kenton's band, you are bumping into Milhaud's influence since arranger Pete Rugolo studied with him (Capitol CC 113).

One of the tastiest of his short works is brightly titled *The Ox on the Roof* (Columbia LP 2032). Written in 1919 to go with a Charlie Chaplin movie, it's a curious combination of Brazilian

Mary Wood Three Winning Midwest Attention



Milwaukee—In one of their first middle-west engagements, at Jimmy Fazio's Towne room here, the Mary Wood trio so fascinated the members of the Chicago disc jockey stage show appearing at the Riverside theater that the jock troupe alternated between the Towne and the theater. Mary is featured on vocals, violin, and bass. She was formerly on the staff of KDKA, Pittsburgh. Fred Parreiras plays organ and piano, and before joining WCAU in

Philadelphia he was pianist-arranger with such bands as Horace Heidt and Buddy Rogers. Mary and Fred met while both were with Rogers, later married. Tony Mellis of Philadelphia plays guitar and violin in the trio. Top photo shows group at work; table shot is of singer Mel Torme. Mary, and disc jockey Dave Garraway; closeup view of the leader is at lower right. Photos by Allan Parr.

them played by the violins, and a series of rag-timey melodies assigned to solo trumpet.

Half the time the music sounds like all the awful French bands which tried to play jazz in Paris. At other times, despite its 30-year-old date, it has pretty use of Brazilian music and wry humor from the jazz influences. A year after its first performance, playwright Jean Cocteau wrote a fantastic libretto for it as a pantomime, involving headless policemen, paper-haired ladies, and other trivia found in Parisian night clubs.

We list all this so you can try an admirable experiment. Get the record, let your favorite girl read the libretto, then listen to the music and indicate to you just what part of the story each section of the music tells.

Then tell her the music was written long before the story, was completely Brazilian in basic content, and, therefore, couldn't possibly "tell" a story of Paris sporting-life. That is, if you are in the market to change girl friends.

Haughton Band Set For Concerts

Wichita—Dick Haughton, the University of Wichita band leader-student, is rehearsing his band for a series of progressive music concerts to be given at various Kansas colleges and cities soon. Talk of Haughton's proposed concert tour, which wasn't envisioned last summer when the group got together to "play some big band numbers," has made its way around the state. A concert was played at Kansas State college at Manhattan on January 31, with other cities, including Wichita, set for later.

Center of the first concert will be such numbers as *Artistry in Percussion*, *Theme to the West*, *Artistry in Bolero*, *Trumpet Rhapsody*, *Harlem Nocturne*, and *Come Back to Sorrento*. A fling at a few minutes of an unrehearsed jam number also will be scheduled.

Skippy Anderson has opened at the Blue Moon after playing such spots as Chicago's Aragon and Tranon.

Down Beat covers the music news from coast to coast.

Doc's Bash Draws; Showboat Closes

Milwaukee—Dedicated to the preservation and promotion of traditional American music, the Dixieland Jazz Club of America, newly organized, is well on its way with 125 members to date.

A Doc Evans concert, held at the Athenaeum February 14, drew an enthusiastic crowd. This was the organization's first venture in concert promotion. The gate receipts and membership dues will be used for advertising, future concerts, and a quarterly which will be issued soon to keep members informed on musical events.

Open to All

To clarify the title, vice president Bob Thompson says emphatically that although the Dixieland Jazz Club of America leans heavily toward the old school, bopsters are equally welcome. He says, "It's all jazz; united we stand, divided we fall."

There are conflicting stories as to why the Showboat, local jazz nitery, folded. General Artists corporation had this one:

GAC canceled all bookings when the spot failed to pay Buddy Rich's band for a 12-day run at \$2,350 a week. Buddy closed January 30, collecting \$50 of the total owed. Woody Herman was to follow.

Part owner Vince Maniaci denied the story and told the Beat the Herman deal fell through because "things were not ready."

(Stopping over in Chicago on his way east, Rich was noncommittal on the subject.)

No Nellie

Maniaci added that Nellie Lutcher would not appear at the Showboat as scheduled and that no future bookings were lined up.

The Stage Door, pioneer in jazz entertainment here, has changed hands. New operator is Bill Sloane, who says he will continue to advocate a jazz policy as long as it pays off. The Seat Davis combo returned January 30 for an indefinite engagement.

—Shirley Klarner

Watch for Panorama of Jazz!

Capitol Tosses Out Furtwaengler Wax

Hollywood—Capitol records, preparing to begin releasing in March its catalog of classics acquired in Germany from Telefunken, has announced that all Wilhelm Furtwaengler masters would be dumped from the catalog as well as stuff made by other known Nazis.

Capitol also dropped some of the records of pianist Walter Gieseking, who returned to Europe before a scheduled Carnegie concert in New York and countrywide tour.

In the pop music field, Capitol released other information that had a shocking effect on the business. The firm instituted a new policy of backing all hit records with public domain material, thus cutting publisher royalties for the many tunes that ride to big money underpinned to a hit.

Plan will call for a switch to public domain tunes or ones pubbed by Cap subsidiary publishing companies on the B side of a platter once the A side is figured to become a big money winner.

Don't miss *Panorama of Jazz*, our exciting new feature by J. Lee Anderson, starting March 25!

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'Round, 'Round We Go On RPMs

New York—The lifting of the record ban is expected to have an encouraging effect on the public, as far as disc sales go. But if the manufacturers continue getting involved in various turntable speeds, it may be that, in trying to keep things straight, Joe Public will flip his lid unless he's an Einstein or master of higher mathematics.

The latest wrinkle in the speed way is the move by RCA Victor to bring out a turntable and disc that will spin at 45 RPM.

Presses Columbia

This is just to give Columbia and its new 33 1/3 RPM discs a little run for somebody's money. Of course, most persons still have their archaic 78 RPM machines and libraries and probably will stick with them until a handy museum makes a reasonable offer.

The well-equipped record collector of the future will have to furnish his living room or den with at least three machines. A single machine with various speeds will be inadequate since the manufacturers are getting an added kick out of confusing the issue.

Not only will platters be made to play at various speeds, but the center holes also will be of varying sizes.

In addition to all this, Columbia

comes out with the announcement that it will issue a new size record. As against the regular 10 and 12-inch platters used at home today, Columbia now has a new seven-inch long playing record.

Ads Tell About It

A heavy advertising campaign acquainted the public with the fact that the LP records would play 45 minutes of continuous music. Evidently the seven-inch platters are for those who don't like music well enough to listen to it for 45 continuous minutes.

The Victor (45 RPM) discs will use only the outside inch of the wax. Since wear and tear is greater on the inner circle, this seems like a good break for the consumer.

Now Capitol says it will come out this spring with a new 45 RPM record. Decca has announced nothing, but there are several RPMs open—say, a nice 150—RPM.

—Jeg

Walter On His Own After 25 Years



Cincinnati—Walter Cummins made his debut with his new band at Castle Farm club on Christmas night, when this photo was taken. Band, patterned after brother Bernie's unit, has three sax, four brass, four rhythm. Vocals are by Walter and his wife, Jeanne Bennett, who formerly sang with Bernie Cummins' band. Walter was with Bernie as guitarist and singer for 25 years.

Three Spots In Detroit Opened

Detroit—In spite of a drop in business felt in most clubs, three new operations bowed in. The Falcon, a hopeful eastside club, is doing fair business. The Coronets, accordion combo, opened, and Pee Wee Hunt came in for a week following, did such good business he was held over a second week.

The Tropical Show bar in the Bowl-O-Drome is making a bid to become a house of jazz. Owner Lou Jacobs features jazz artists every Monday night. Clarinetist Bill Stegmeyer played opening night as well as Frank Rossolina, ex-Krupa trombonist, and Dave, another one of the Heard family, on drums.

Art Mardigan's All-Stars, which include Red Ray on alto and tenor; Johnny Cuiffini, bass; young Tommy Flanagan, piano, and Mardigan, drums, have been featured also. Tuesday is jam session nite.

Jazz in Detroit made its debut at the Alvin theater, a westside movie house. Bernie Besman, president of Senaation records, is presenting a series of eight jazz shows every weekend.

Uninhibited Bop

As for the talent, Candy Johnson's brand of uninhibited bop opened the place with Stegmeyer as soloist. Candy is easily the clown prince of bop hereabouts, although nothing too great comes out musically.

Todd Rhodes and his band played another show. The front line consisted of tenor, alto, baritone, and trumpet.

The Red Ray combo played a brand of precise, exciting jazz entirely pleasing to the ear. Red, with a Parkerish alto, is a veteran of the Rodd Raffell band which later was taken over by Charlie Spivak. Tommy Flanagan's earnest piano and the intelligent background of Cuiffini's bass were accentuated by the tasty drums of Art Mardigan.

Willie Anderson's trio stepped into the Wyoming Show bar spot vacated by Bobbie Stevenson as he took his crew east for a Syracuse hotel engagement. Guitarist Bob Mitchell did not go with Stevenson but stayed on at his WXYZ post. He was replaced by Johnny Kish, of the Bob Ruth band.

George Kohler, ex-Venuti, went in as house piano man at the Town Pump. Kohler's bright solo work is a welcome change from the usual cocktail-hotel style piano.

In for Winter

Russ Widmer's unit is holed up for the winter in Lansing's Sepe-Hunt room. Widmer's fiddle provides listenable music. Jimmy Montgomery does the vocals. Keith Gale's piano and Ernie Weeks' drums round out the group.

The Dixieland unit of Frank Gillis is scheduled to play a jazz concert across the river at Windsor, Ontario. The Assumption college music appreciation group is sponsoring the affair.

Photographers ball at the Book Cadillac on February 18 combines Henry Busse's band and Owen Moran's local rumba group. The Club 509, one of the busiest downtown spots, cut out floor shows and gave notice to the five-piece Al DeVito band. Charlotte Ross, pianist-entertainer, took over and has been playing to slim crowds.

—Ruth Gillis

Buddy Johnson Ork In Texas, Louisiana

Galveston, Texas—Following a one-nite stand at the Auditorium here, February 23, Buddy Johnson and his orchestra move to Corpus Christi, 24th; Port Arthur, 25th, 26th; Lake Charles, La., 28th; Waco, Texas, March 1; Houston, 2nd; Tyler, 3rd, and Shreveport, La., 4th.

Albee Dates Set

Cincinnati—Dates set for the Albee theater are Frances Langford and Jon Hall, March 10 for one week; Mills Brothers, 17th; Louis Prima, April 7, and Guy Lombardo, May 19.

What's my name?*



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HOLLYWOOD TELE-SCOPE

Music Forgotten As TV Academy Issues Awards

By HAL HOLLY

Hollywood—The Academy of Television Arts and Sciences, video's equivalent of the movie industry's self-praising department, treated itself to its first annual banquet here recently and passed out its achievement awards for 1948 without giving so much as a nod of approval to anyone for the planning or playing of music.

The Emmies, counterparts of filmdom's Oscars, went to:

Charles Meak of KTSL for technical advancements.

Shirley Dinsdale, *Judy Splinters*, as "television's outstanding personality of 1948." Miss Dinsdale's popular puppet show, on which she occasionally used a pianist, was on KTLA, is now on KNBH.

Marshall Grant-Realm Productions for the best film (*The Necklace*) produced for television. A straight dramatic short, it was underscored with public domain music dubbed from phonograph records.

Pantomime Quiz as "television's most popular program." No music.

Mal Boyd, one of the organizers and leading spokesmen for the Television Academy, was asked why music had not been mentioned. "This time, our first, we were concerned with what we felt were certain basic factors," he said. "However, I personally feel that music has been and will be increasingly important in the development of television. We should have an award for musical achievement and I'm going to take up the matter at our next meeting."

Hollywood Teletopics

Buddy Rogers, who quit the movie business in which he was a top ranking name in the early 1930s, to have a lot of fun as a band leader, headlines a new show scheduled for KLAC-TV starting February 22.

Producers said they hoped to get Joe Venuti and trio with which he currently is appearing at a Hollywood nitery to back Buddy, who, in his band fronting days played away right lustily at trombone, trumpet, and piano.

Joy Protas, 20-year-old soprano, carried off the grand prize, a \$750 Packard-Bell combination, at the close of KFI-TV's *Television Talent Test*, but for this scribbler the best thing uncovered on the series was the six-piece combo, headed by tenor man Dave Harris, which played the show.

With Harris were Sammy Weis, drums; George Greely, piano; Maury Harris, trumpet; Matty Matlock, clarinet, and Fred Whiting, bass. Abbott-Kimball agency hopes to sell the show, including the Harris combo, to a new sponsor.

Although word from Petrillo lifting the ban on telefilm recording was still "expected any day" at this typing, Joe Bonica, prominent newsreeler who also is turning out telepic, headed for Mexico with aim of soundtracking instrumental backing there to which vocals can be dubbed here.

Telefilm producers actually are more interested in settlement of legal details which will make ASCAP music catalogue available to them than they are in clearance from the AFM.

Betsy Mills, whose popularity with teletuners has been noted here several times, has been signed to an exclusive contract by KTLA, where she immediately drew a choice regular Sunday evening spot.

Spade Gets Backing

Spade Cooley, whose rustic rhythm review from Santa Monica ballroom is one of video's top west coast shows in popularity, has snagged a sponsor—Hoffman Radio corporation, but the bankrolled telecast will emanate from a different high school auditorium every Monday night.

Beryl Davis, first guest singer on new KNBH show, *Designed for Women*, did a neat job of silently synchronizing to one of her own records.



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

Hollywood—A few notes on the Louis Jordan starrer, *Look Out, Sister*, which we mentioned in a previous column but hadn't seen at the time:

This one finds Jordan (in a dream) in the role of musical cowboy which fortunately is more of a satire on musical westerns than anything else and doesn't let him get too far away from his saxophone.

No Rustic Rhythm

Jordan never gets out of character musically, though he does one square dance ditty that is a mild burlesque. Other than that the dozen or so songs (*Caledonia*, etc.) are all Jordan, the Jordan band, and strictly in the Jordan manner, even to the underscoring (it's probably the first feature picture ever made in Hollywood in which the entire scoring job was done by a seven-piece band).

The bandsmen seen and heard in *Look Out, Sister* with Jordan (with the exception of a short sequence at the beginning made with a different band and taken from Jordan's first picture) are Aaron Izenhall, trumpet; Paul Quinquette, tenor; Bill Doggett, piano; Billy Hadnott, bass; Chris Columbus, drums, and James Jackson, guitar.

Knowing something of the problems producer Adams faces in making all-Negro pictures on a budget limited by a very small market (compared with that in which the usual movie can be sold) we won't bother to point out obvious defects in *Look Out, Sister*.

We'd rather give him a hand for a worthy enterprise, hoping he keeps at it and knowing that his pictures will get better.

Sound Track Siftings

We've had several inquiries about the "native drum" effects that highlight the underscoring of *The Siren of Atlantis*. The drumming was recorded by Thurston Knudson, authority on primitive rhythmic forms and a member of the faculty at University of Southern California. . . . Movie tops are working hard on their big name stars to persuade them to make personal appearance tours at movie houses. We're told many of them are actually "afraid" of live audiences, but one who is anxious to do it is 20th-Fox's Dan Dailey who, if present plans go through, will front a dance band organized and directed by Dailey's rehearsal pianist and accompanist, Johnny Scott.

Ted Cain, formerly music co-ordinator for the Society of Independent Motion Picture Producers, has set up a new firm here in association with Walter Schumann to handle scoring assignments for indie producers. Only the major studios maintain permanent music staffs, and most of these were cut to the bone in the "economy wave" so the independent movie field is now a not-so-happy hunting ground for free-lance musicians, composers, and arrangers.

Yours Music Suit

Unfaithfully Yours, the symphony movie for which we hailed (*Down Beat*, January 28) for best use of music since advent of sound pictures, is the object of a \$150-

KC Stirring, With Keith's Help



Kansas City—Looks like the town's opening up again, and one indication is the Jimmie Keith Sextette, of which only the substance of tenorist Keith is shown above. Unit has Maurice Wheeler, alto; Orville Minor, trumpet; Bob Wilson, piano; Jack Johnson, bass; Ed Phillips, drums, and singers Evelyn Twyne and Eddie Dillard. Play everything from pop to blues, and a danceable swing with a beat that's contagious.

Lynn Dixie Revives 100%

Lynn, Mass.—Since first reported last year, the Dixie sessions at Pelletier's here, formerly the Alibi club, have been packing in 100 per cent attendance every Sunday afternoon and sometimes turning away late customers. In two sessions held the last part of 1948 and the first part of this year, clarinetist Edmond Hall was featured. This seemed to set the pace for packed houses.

There are two groups featured at Pelletier's. One, the Vinal Rhythm Kings, organized by the late Charlie Vinal, with Paul Watson, trumpet and acting leader; Howie Gadoys, clarinet; Bob Gay, trombone; E. Schwartz, piano; John Field, bass, and Charlie Hegarty, drums.

The relief crew has George Poor, trumpet, leader; Arthur Karle, tenor; Joe Battaglia, piano; John Harbo, bass; Tony Hannan, drums, and Bill Learoyd, guitar.

Hoping to draw more dancers to his Now and Then ballroom, op George Larkin has started giving away silver dollars every half hour on Saturday nights. Spots uses territorial bands. Pete Chase's ork being the most popular. Joe Mack's old-time unit plays Friday nights with great success.

In Beverly, a popular trio plays at the Seaview inn. Boys are Harry Marshall, drummer from Lynn; Eddie Charles, pianist from Beverly, and Al Sherry, sax man from Peabody.

Another Beverly spot to use entertainment over the weekend is the Melody room of the Spic and Span cafe. Room features the Al Davis trio.

Primo's lounge has Tony Ranieri with his accordion, plus Jean

Carr at the piano. . . Lynn grille still has the Johnny Lee ork for the three-night weekend.

—Henry M. Cole

Sacramento Biz Shows Increase

Sacramento, Calif.—Business has been picking up in this area lately, with more combos and full bands finding steady work.

The Five Spaces at the Clayton club are doing nice business. Unit is one of finest to play this city in some time, doing a complete floor show, playing some fine Dixieland jazz on occasion, and featuring excellent vocals by the whole group.

The Art Bras trio is on the stand nightly except Tuesday at the Club Charles, with the Bill Vogel trio subbing then. . . . Paul Rodriguez and his piano at Buddy Baer's theater-restaurant. . . . Singer Marilyn King in at the Alibi with Helen Tvede's piano stylings. . . . Al Dary at the Red Hen.

Forrest Cattlet's trio at Rodney's. . . . Pepe Delgado is taking a vacation, and pianist Jim Ooley is in as a single at Tiny's. . . . Dick Dildine's orchestra at the El Rancho, with George Arnold's *Carnival on Ice* playing to capacity houses.

Doris Dale, former Boyd Raeburn chimp, doing the vocals with the Frank McMinn trio at the Capitol inn. . . . Ernie Williams' band still at the Mo Mo club, featuring Harrel Wiley's tenor, still unequalled in these parts. . . . Jess Morales, local Latin band leader, just grabbed a sponsor for a half-hour weekly air shot on KROY. . . . Bill Rase, local singer, made his first recording on Mars label. Backing is by combo headed by Bob Mosley.

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Biz se Four Deals Unit Set To Move Out

Mesa, Ariz.—The Four Deals, after 16 weeks at the Baseline tavern as the beat combo in the area, plans to pull out in March. Guitar man Lloyd Ellis repeatedly comes up with new and sparkling arrangements to keep the group the tops.

On the stand at the newly reopened Corinthian room in the Adams hotel is Bernie Alper's band, playing mostly pop tunes, but indulging in a rather impressive and unique brand of jazz at times.

Outstanding are Seth Storm, piano, and Ralph Conner, bass. Henry Alper, brother of leader Ralph, plays a jazz violin mindful of Joe Venuti's.

Charlie Aaron vocalizing at the Sundown club has a terrific following. Singer is backed by Sandy Sandifer's band, which has saxes—Ford Martin, J. B. McTaggart, and Harold Nelson; piano—Gordon Gailey; drums—Leon Russell; bass—E. L. Davis; Betsy Jones—vocals, and Sandifer, trumpet.

—Jackie Stewart

Uh Huh—We Know The Score



New York—Actor Dick Powell, on the left, swapping alleged high notes with band leader Dick Jurgens, on the right. Winner of this cutting contest was lad in the center in the top row of Jurgens' band.

Skitch Saxes Change

New York—Steve Madrick, lead alto sax, left the Skitch Henderson band, George Furman moving over

from the third chair to replace him. Tony Farina came in on baritone and alto, with Harry Davis taking the tenor spot.

ON THE SUNSET VINE

Laine Passes Test; Back On Coast Better'n Ever

By EDDIE RONAN

Hollywood—Frankie Laine can't seem to make a mistake out here. Laine began his climb here in the summer of 1947 and has been a big draw ever since. He was working at the now-shuttered Morocco and had the tradespeople talking. The big guy seemed to be everybody's find. But his eastern tour was his proving grounds.

Since his return from the tour last year, he has piled nothing but successes. First, was his opening at the Coconut Grove of the Ambassador when he threw the carriage trade into a big spin as the bobby soxers.

His latest smash success was an affair thrown for him at the Palladium ballroom with a steep testimonial through Mercury records and some of its other artists.

The mob fractured all existing Pally records (including wartime) when 7,662 paid admissions crushed through the turnstiles to hear Frankie.

The gross was more than \$9,500, out of which came the cost of other artists — Ike Carpenter's band, Trenier Twins, Steve Gibson's Red Caps, others—ballroom rental, incidentals, leaving more than \$7,000 to be split among Laine, his managers, and promoters. That ain't hay.

\$2,000 a Night

On other one-nights along the coast, Laine has been pocketing himself an average of \$2,000 a night in percentages.

Down Beat never judges an artist on his net profits, but it is heartwarming to see a guy—a guy who has been found artistically sound by the Beat—make it big. His Palladium date cinched it.

Nellie Lutcher, who soon should have her broken ankle out of the cast, is winding up a run at the Melodee after having walked out on an engagement at the Cricket club. She claimed bad working conditions. . . . Orrin Tucker band with pianist-comic Victor Borge is currently at the Coconut Grove.

New Dave-Peg Firm

Dave Barbour and Peggy Lee have inactivated their Barbour-Lee

music publishing company to set up a new firm, Oriole music, with manager Carlos Gastel and publisher Buddy Morris. New deal calls for a sliding scale split with Morris according to profits, whereas formerly they had to give a 50 per cent cut to Mickey Goldsen, who handled their business in the Barbour-Lee firm.

Les Baxter trio has been signed by Discovery records. . . . The Ike Carpenter band along with comic (disc jockey Jim Hawthorne have been dropped from ABC sustaining time after but a few shows. Cost cuts were claimed as reason.

Murray Massey has resigned from Jewel music. . . . Bob Stern, Leeds flack, has been admitted to the pluggers union and will work Leeds' oat catalog.

Mary Kaye at Cockatoo

The Mary Kaye trio is now at the Cockatoo just out of Ingleswood.

Connie Haines probably will end up with Decca now that her Signature pact has expired.

Columbia records has signed the Regalaires, new singing group on the Alan Young show. Group has Gini McCurdy (Mrs. Alan Young), Faye Reiter, Sue Allen, Ginny Reese, and Lee Gotch. . . . Singer Pat Russo has dropped from the Bill Leyden KFWB airer to become a song pluggler. Lesly Grey will take over his Monday-Wednesday-Friday slot.

The Merry Macs currently are at Ciro's. Jack Neye's band replaced Victor Vincent at the spot. Chuy Reyes was held. . . . Doris Drew is back at Eddie DeSurre's Oasis after an extended tour.

Louis Jordan went into the Hollywood Empire February 23 for three weeks. . . . Dick Cohen now flacking for the Palladium.

Michael Tobin has been signed by Capitol. . . . Jack Archer, out of the agency business, now is song plugging for Jimmy McHugh. . . . Friends tossed a swell benefit bash recently at the Cricket club for guitarist Bud Scott.

Word reaches here that Cliff White is back replacing guitarist Norman Brown, who has been ill, with the Mills Brothers. . . . D'Varga has been held over at Vivien Laird's supper club. . . . Kid Ory is at the Beverly Cavern. . . . Flack Martha Glaser has signed song writers Hope Rider and Lida Dolan, penners of I Got the Jackpot, satire on the giveaway airers.

Andrews Fill for Bob

Laryngitis knocked Bob Crosby off the CBS Club 15 show recently, and frantic calls to many singers, including brother Bing, brought nothing. Finally, the Andrews Sisters were pulled in off their 8-Bar ranch in boots and loud shirts to fill. . . . Blue Chip records' first platter is out with French singer Robert Clary featured. Headed by Art Schwartz, music publisher, firm will release only foreign-made platters.

Dick Peterson band has been held over at Zucca's. . . . Song penner Eliot Daniel (Lavender Blue) and Ken Darby of the King's Men (Fibber McGee and Molly show) have invented an automatic splicer for use in editing taped radio shows. Pair came up with invention playing with Darby's son's Erector set.

Chicago Roost?

Chicago—Sunday afternoon bop sessions formerly held at the Casbar on 119th street have moved to the Nob Hill, 53rd street and Lake Park avenue, where Jay Burkhardt's band continues to play Monday nights. Club owner Al Fenston may switch to a full week of bop, and pattern his spot after New York's Royal Roost.

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GLENN BURRS, Publisher NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

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

EDITORIAL DEPARTMENT

New York Staff: JACK EGAN DOROTHY BROWN 1270 Sixth Ave. New York 20, N. Y. Circle 7-4131	Chicago Staff: CHUCK SWENINGSEN PAT HARRIS 203 N. Wabash Chicago 1, Ill. ANdover 3-1612	Hollywood Staff: EDDIE RONAN CHARLES EMGE 1222 N. Wilcox Ave. Hollywood 38, Calif. Hillside 0677
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Contributors: Tom Herrick, George Hooper, Michael Levin, Sharon Pease

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There Should Be No Beefs In 1949

Now that the tumult and the shouting over *Down Beat's* 1948 band poll has died down and most of the winners have been given their awards, we've got news for you!

The 1949 band poll this fall will be airtight and its results, although it obviously will be impossible to have them match perfectly with the personal preference of each individual, unquestionably will reflect the general choice of *Down Beat* readership.

At this writing *Down Beat* has 14,000 subscribers—readers who have paid the subscription rate for a year or more and who receive copies regularly at their homes. Many times this number of copies, of course, are sold at newsstands or across counters. The circulation is increasing steadily, and by autumn this subscription figure may have increased to 16,000 or perhaps 18,000.

This group of subscribers represents a fair cross-section of the *Beat's* general readership. It includes many professional musicians, agency executives, bookers, personal managers, hotel and ballroom operators; persons active in the theater, recording, motion picture and radio fields; dance band fans, music devotees, students, and just plain people.

This is the group which will select the favorite bands, instrumentalists, and singers this year. It already outnumbered by 2,000 the electors who cast 12,000 ballots in the 1948 poll.

No ballots will be printed in the copies of *Down Beat* during the 1949 poll. This factor alone probably will elicit cheers from the many readers who previously have protested the necessity of clipping precious copies of the *Beat* in order to cast a ballot.

Instead, official ballots will be mailed directly to the 14,000 to 18,000 subscribers, and they will be the only ones who may vote in the 13th annual *Down Beat* band poll.

The editors regret that this means disfranchisement of thousands of just as loyal regular readers who buy copies at a stand. We do not regret the resulting sacrifice of sale of thousands of extra copies of *Down Beat* during the heat of the poll campaign.

We believe that this sacrifice, or any similar one, is justifiable if it means, as this decision does, the undeniable preservation of *Down Beat's* established integrity and reputation as a fair, honest, and impartial newspaper!



NEW NUMBERS

BRESKIN—A son, Steven Harbin (8 lbs., 2 oz.), to Mr. and Mrs. Barney Breskin, January 12 in Washington, D. C. Dad leads band at the Shoreham hotel there.
GERTZ—A daughter to Mr. and Mrs. Irving Gertz, January 20 in Hollywood. Dad is composer.
MURAD—A daughter to Mr. and Mrs. Jerry Murad, January 20 in Chicago. Dad is leader of the Harmonicats.
STUKEY—A son, Dennis Edmund, to Mr. and Mrs. Ellis Stukev, January 27 in Chicago. Dad is drummer with Bill Snyder's orchestra.

TIED NOTES

EVANS-GRACE—Gil Evans, arranger for Claude Thornhill, Gene Williams, Miles Davis, and Charlie Parker, Wed Lillian Grace, January 24 in New York.

GRAY-FORD—Phil Gray, with Henry Busse's band, and Peggy Ford, January 18 in Omaha.
HIBBLE-McADEN—Albert Hibble, singer with Duke Ellington, and Jeanette McAden, January 23 in Bridgeport, Conn.
LASTFOGEL-STRANGE—Bob Lastfoegel of the William Morris agency and Wynema Strange, former singer known professionally as Sunny Brennan, January 11 in Chicago.
MARSHALL-DARE—Lorry Marshall, musician, and Nancy Dare, January 13 in Pittsburgh.

FINAL BAR

BURCHILL—Tommy Burchill, 69, booking agent, January 17 in Chicago.
CHABASO—Ruth Chabaso, onetime cornetist, January 12 in New Orleans. He was treasurer of Local 174.
COOK—Bill Cook, 61, stage doorman at the Chicago theater, January 9 in Chicago.
FINNERTY—Frank C. Finnerty, 81, father of Chicago drummer and vibist Lew Finnerty, January 24 in Mansfield, Ohio.
LEE—Marvin Lee, 69, song plugger and ASCAP member, January 25 in Chicago.
MATTIOLI—Lino Mattioli, 95, concert cellist, pianist, and voice teacher at the Cincinnati College of Music for more than 60 years, January 22 in Cincinnati.
McGUIRE—Karl McGuire, 41, composer, January 28 in New York.
PAIGE—Frances McMinn Paige, singer, January 25 in an auto accident near Utica, N. Y.

CHORDS AND DISCORDS

The Very Pure

Santa Monica

To the Editors:

It is difficult for me to understand why Marvin Ash and Stan Wrightsman, two of the finest jazz pianists in the country, again failed to garner even the minimum 10 votes to be listed in the latest *Down Beat* poll. At the recent Dixieland Jubilee in Los Angeles, the beautiful duets of Marvin and Stan were a highlight of the evening; yet out of a crowd of more than 8,000 it seems that no one has remembered the boys.

Before boycotting the poll in the future, I suggest that local cats ask the musicians if they would feel "corrupted" (hah!) by getting a healthy mention in the final results.

Irving L. Jacobs

Mark Misses It

London

To the Editors:

Noticed in the December 1 issue of the *Beat* that a fellow Englishman, one John M. Jacklin, has been singing the praises of Mark White and his AFN nightly *Masquerade* show.

Brother Jacklin seems to be a square, otherwise I can't see how he thinks so much of the show. Admittedly White gives us a dose of Kenton, but it's an odd disc jockey who never has heard of any other band playing what he loves to call "progressive jazz."

Have never yet heard a Frankie Laine record, or a Herb Jeffries, or, for that matter, an Eckstine, since the old jock Ralph Moffatt left Munich.

B. J. E. Kendrick

Jazz Via Luxembourg

Belfast, Northern Ireland

To the Editors:

I have heard this program (Mark White's) and I find that the type of music is loud and noisy, nearly all swing. Before White started to spin discs for AFN they had a guy by the name of Ralph Moffatt on the air. Everyone was talking about his program—except the highbrow fans. He even played Minnesota music.

Ralph left Munich and is now on Radio Luxembourg, for one hour each night, spinning records. He is really quite good.

Jimmy Bleakley

Bop Down Under

Arncliffe, Australia

To the Editors:

I have an eight-piece outfit at the Roosevelt restaurant in King's Cross, Sydney, which was well known to Americans during the war as the official officers club for the east coast area. We are proud of the fact that we are recognized as the first to introduce bop into Australia and are probably the only band here playing bop to a mostly square crowd, without the winners and diners objecting.

We dish it up in a subtle manner, such as playing a chorus of *How High the Moon* followed by a couple of *ad lib* choruses, then branching into *Ornithology*, which, of course, is constructed on the same chords. We give similar treatment to *All the Things You Are* coupled with Ventura's *Charge Ac-*

STARK—William P. Stark, 77, pioneer popular music publisher, recently in Brentwood, Mo.
STOYHART—Herbert Stoyhart, 64, composer and movie musical director (winner of an Oscar award for score of the *Wizard of Oz*), February 1 in Hollywood.
TURNER—John C. (Happy Jack) Turner, 50, NBC singer-pianist, January 19 in Denver, Colo.
TOWNSEND—Hugh H. Townsend, 64, musician and teacher, December 18 in Pennsauken, N. J.

LOST HARMONY

DONAHUE—Al Donahue, band leader, and Frederica Donahue, February 1 in Hollywood.

Sitting In



New Orleans—No union complaint on this example of sitting in, but wonder what the management of the Roosevelt hotel here had to say! Lack of baby sitters forced Jimmy 3rd to join his father, Jimmy Padget Jr., in the trumpet section of the Elliot Lawrence band.

Some Spoofing



Cincinnati—The Aristocrats, shown above, piled up a seven-month run at Danny's Musical bar, and if this is one of their routines, we can see why. Boys are, left to right, Stanley Pates, clarinet doubling bass; Clarence Loos, bass doubling drums, and Earl (Fritz) Becher, piano. Loos was formerly with Milt Britton, Barney Rapp and Deke Moffitt's Little Red Caboose. Pates is also a former Caboose. Trio was formed for a three-week date at Danny's last spring, and will hit the road soon for a tour.

count, and nobody, except the ones who matter, is in any way perturbed.

Enjoy reading your articles on arranging for their quaint simplicity. Wish your writers would dish out some of the stuff for which they are famous, rather than the nursery rhyme or part harmony stuff that they've handed on so far. Let's have the voicings of chords such as the finish of *Diz' Things to Come*, or the modulations in Raeburn's *Body and Soul*.

Wally Norman

No Criticism?

Attu, Alaska

To the Editors:

Have been following *Down Beat* for quite some time now, and it's had a four-note rating in my book since I picked up my first copy. Guess we do fly off the handle now and then, but one thing I'm sincerely interested in is, where can I get a job with "nothing to do but drink brew and go to the movies." No, not in the navy—I'm in!

The few sailors here along with me read and enjoy the *Beat* and listen to all the records we can get hold of. Confidentially, we like all the music we've got.

We have no time criticizing people, bands, and music—maybe because we're just a stone's throw from the Siberian salt mines. We play no favorites in the musical world, and only wish we could congratulate all of them on the fine

job they're doing to keep this wonderfully fouled up world supplied with music.

Bill Berg

(Ed. Note: Quotation in the first paragraph (*Chords*, December 29) refers, we are sure, to Adlai's reader, Ray Pizant's, leisure time only.)

Jazz Might Help

Kulmbach, Bavaria, Germany

To the Editors:

Probably you will not understand that a jazz fan in Germany today sometimes stops short and starts guessing whether he should take such a great interest in that kind of music. That is, if he thinks at all.

Although you also have your men over here (and a lot of them are working pretty hard now), only a person who already has lived for years under these immensely material and moreover mental depressions sometimes gets into this troubled way of thinking. If this man does not use jazz as a way to make himself forget everything, it might help him as well to get through. It would be nice if hot music could create safety, or at least safety-feeling.

Jazz is spreading in this country, in spite of or maybe even because of all the circumstances today. A man who is interested in books, original American musicals, or (what an idea!) in instruments, even if he urgently needs them, soon will learn that they are unavailable.

The more did I enjoy a copy of *Down Beat*, June 30, 1948, discovered in the American reading room recently opened here, an institution much too late created, like almost everything else in western Europe today. The only trouble with this famous copy was that I soon found out about subscriptions, which seem to be not yet available in Germany.

I do not completely agree with your lines "Germany Had Jazz" in this June 30 issue. It says that jazz never was entirely verboten under the Nazis.

As being one of the young generation of Germany, I must say there actually was heard the so-called Deutsche Tanzmusik, that was mainly based on jazz. So far Mr. Pruett is right. But "jazz" does not mean merely an absorbing of influences from another continent. But to hear from that hot source of jazz, to read about BG or Satchmo Armstrong and, resulting from this, finding huge pleasure in playing that kind of music, too, there wasn't an opportunity at all. Today there is.

Listening to AFN you get an idea of what it was all about in 1945. Nowadays there are some bands in Germany I dare compare with good American bands. There are many boys who have made up for the lost time, who have developed a good technique and also get ideas enough, which is necessary in playing it hot.

Just hearing Kurt Henckels playing some very progressive Stan Kenton from Leipzig, I can only repeat that jazz might be the linking band today, as it is rather the only thing the Russians have not yet "demonstrieren" from Germany.

Gunter Meyer

Second Plea

Marne-Holstein, Germany

To the Editors:

Thanks for the friendly publication of my letter in your columns. It seems that it was useless. I got three letters from the States—from an arranger, a record collector, and a record seller. Perhaps I have more fortune this time.

The musicians who would like to play the newest jazz have no opportunity to get good music. There is only music of before the war. We are very interested in the newest jazz, bebop, too, but we have no opportunity to get this music.

Perhaps you can help us to get letters from the States? Are there some musicians who would give us some material?

Ulrich M. Weiss

Barb Carroll Singles

New York—Barbara Carroll, solo and combo pianist in many of the city's jazz spots during the last few years, went into the Pepper Pot, Greenwich Village, as a single



Chicago—Five of the top winners in the Hot Box poll are shown above. All-time greats were nowhere in the Beat's own annual poll but for very good reasons: center

three, pianist Jelly Roll Morton, singer Bessie Smith, and guitarist Charlie Christian, are dead; there is no place on the regular Down Beat ballot for Red Norvo's

instrument—vibes, and Louis Armstrong, as a band leader, cannot get votes as favorite trumpeter. Armstrong photo by Bud Malke.

Wetzel Forms Combo

Columbus, Ohio — Ray Wetzel, former Stan Kenton trumpeter, has formed his own combo and opened

at the Stage lounge of the Streamliner, local nitery. Backing up Wetzel are Bill Smith, drums; Archie Thompson, piano, and Dusty Rhodes, bass.

THE HOT BOX

Jazzmen—Past, Present—Share All-Time Honors

By GEORGE HOEFER

Chicago—The Box's All-Time Jazz Hall of Fame poll shows the following interesting results in tabular form below—the older school of jazz splitting honors with swing and present-day hop musicians pretty much down the line. No jazzman, dead or alive, was barred, which brought back to light a number of famed names of the 1920s and 1930s—Jelly Roll Morton, piano; Johnny Dodds, Jimmy Noone, clarinet; Charlie Christian, guitar, and blues singer Bessie Smith.

Here is the Hot Box Jazz Hall of Fame as named by Beat readers. The first three places are listed in order for each instrument unless there was an extremely top-heavy vote for one or two men in a certain category.

- | | | | |
|-----------------|--|---------------------|--|
| TRUMPET | 1. Louis Armstrong
2. Dizzy Gillespie
3. Miles Davis | TROMBONE | 1. Bill Harris
2. Kid Ory
3. Jack Teagarden |
| CLARINET | 1. Benny Goodman
2. Johnny Dodds
3. Jimmy Noone | TENOR SAX | 1. Coleman Hawkins
2. Charlie Ventura
3. Flip Phillips |
| ALTO SAX | 1. Johnny Hodges
2. Charlie Parker
3. Benny Carter | BARITONE SAX | 1. Harry Carney
2. Serge Chaloff
3. Ernie Caseres |
| PIANO | 1. Jelly Roll Morton
2. Teddy Wilson
3. Art Tatum | DRUMS | 1. Gene Krupa
2. Baby Dodds
3. Dave Tough |
| BASS | 1. Pope Foster
2. Eddie Safranaki
3. Jimmy Blanton | GUITAR | 1. Charlie Christian
2. Django Reinhardt
3. Bud Scott |

- VIBES**
1. Red Norvo
2. Lionel Hampton
- SOPRANO SAX**
1. Sidney Bechet
2. Frank Trumbauer
- C-MELODY SAX**
1. Frank Trumbauer
- BASS SAX**
1. Adrian Rollini
- BANJO**
1. Johnny St. Cyr
- VIOLIN**
1. Joe Venuti
- ARRANGER**
1. Ralph Burns
2. Pete Rugolo
- FEMALE SINGER**
1. Bessie Smith
2. Billie Holiday
- MALE SINGER**
1. Louis Armstrong
- Favorites record tall received an equal number of votes:**
1. Coleman Hawkins' *Body and Soul* on Victor.
2. Louis Armstrong's *West End Blues* on Okeh.
3. Jelly Roll Morton's *Dr. Jazz Stamp* on Victor.
4. Bunny Berigan's *I Can't Get Started* on Victor.
- Winner of the Erskine Tate *Static Strut* record with Armstrong featured is Alan Schneidmill, Bronx, New York City. Schneidmill gets the disc on the original Vocalion label as a prize for submitting a ballot closest to the Jazz Hall of Fame.
- He picked all first winners with the exception of Jimmy Blanton

(came in third), Jack Teagarden (third), Art Tatum (third) and Duke Ellington (out of the running as arranger). He also picked one of the favorite records.

Honorable mention ballots were turned in by Paris Flammonde, New York; John and Mary Reid, Cincinnati; Bill Page, Chicago, and Dennis Kier, Toledo, Ore.

NOTES ON POLL: Many jazz luminaries voted. Clyde Clark of Toronto (U. S. correspondent for *Jazz Notes* of Australia) picked Baby Dodds, washboard; Bechet, saxophone; Red McKenzie, blue blower; Meade Lux Lewis, harpichord and whistling; Earl Hines, celeste; Louis Armstrong, slide whistle; Tony Spargo, kazoo; Sonny Terry, harmonica, and Pete Riggs, tuba.

Miscellaneous votes also were received on the following instruments: cornet, bass trombone, harp, alto clarinet, bass clarinet, bassoon, and bongo drums.

No Hop But Scop

Monte Ballou of Castle Jazz band fame asides that the band's latest recording is *No Hop Scop Blues*. . . . Bob Weinstock of New York (Jazz Record Corner) picked two bands, a big group and a modern group and then by asterisks combined the best of the two. . . . Neaui and Marili Ertegun of Hollywood's Jazz Man Record shop both voted for Chicago's George Mitchell on trumpet.

Dorothy Forbes, Baltimore, would give anything in the world to hear her selection play together under the leadership of Ventura. . . . Shirley Chiuse, Atlanta, picked an all-Ellington band. . . . Martyn M. Delao, Hartford, Conn., wants his band to play *High Society*.

Rhea Anger, President of the Ottawa Appreciation society, voted a down the middle group—between Dixie and hop. . . . A rhythm club in London polled its members and sent the results as one ballot. . . . Note to Alan Schneidmill, the winner: look out! Dr. Wiatt, a veterinarian in Virginia, writes: "Anyone adding a saxophone to the band will be hung, drawn, and quartered."

Don Dodson, Berkeley, Calif., selected his band and then picked a predicted winning group. . . . Guy Lombardo received a vote for King of Corn. . . . A group of Ventura-Hermanites mailed its ballots from Brooklyn at the same hour but in different handwriting. They were counted. Ed Shaughnessy (Ventura drummer) should know how lucky he almost was.

Votes for 100

Stanley Turner, Chicago, voted for 100 instrumentalists and 40 favorite records. . . . A plug for the poll in the Disc Counter brought in some ballots. One from an ex-reader of *Beat* who quit when Mike Levin rated a Henry Busse and a Guy Lombardo record over a Wingy Manone and a Bunk Johnson disc. . . . K. S. Alanne, Chicago accountant, gave an erudite analysis of every one of his selections. His interest in jazz dates back to 1929 when he heard Ellington's stage show in a New York theater.

Ribble Run Indefinite

New York—Ben Ribble and his orchestra, formerly at the Iceland restaurant, opened at the Broadway Hofbrau for an indefinite run.



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Barclay Allen A Hit On His Own From The First

By Sharon A. Pease

Chicago—The talented and personable pianist-composer-leader, Barclay Allen, is now in the third month of a successful engagement in the Empire room, Palmer House, Chicago. Allen, who first moved into the musical limelight when his piano solos were featured with Freddy Martin's orchestra, organized his own group a little less than a year ago. He opened at the ultraswank Ciro's in Hollywood and has been a hit from the first.

Allen, now 30, is a native of Denver. Possibly much of his talent was inherited from his mother, who was an accomplished pianist and a well-known teacher. He began his formal musical training, under her tutelage, when 7 and, during nine years of serious study acquired a fine musical background.

Worked at Classics

"Mother kept me on the classics as long as she could," he recalls. "But I staged a mild revolt when 15 and devoted part of my time to experimenting with dance music. Fats Waller and Teddy Wilson were the chief early influences." Barclay formed his own dance orchestra while in high school and continued on commercially after graduation.

Shortly thereafter, Allen turned his efforts to radio and joined the staff of KLZ, Denver. He spent several years there and became musical director of the station



Barclay Allen

when 22. Later he was heard, with a small combination, on NBC network shows which emanated from station KOA. At the same time he maintained his position as a favorite with Denver dance fans by heading an orchestra at the Cosmopolitan hotel.

He moved to Hollywood in 1946 where he became musical director of station KLAC. His piano stylings were featured on many of the station's shows and came to the attention of Freddy Martin, who signed him to a contract.

While with Martin, Barclay's work as a composer, as well as a versatile piano stylist, came to the attention of an enthusiastic audience. Among his better known compositions are *Cumana*, *The New Look*, *It Began in Havana*, *Barclay's Boogie*, and *Beginner's Boogie*.

"My association with Freddy certainly was a great break," says Barclay. "He gave me every opportunity, and when my contract expired he encouraged and helped me form my own band."

Both of his musical units, full band and Rhythm Four, record for Capitol. His latest release, with the smaller unit, is *The Twister in the Slammer* (Capitol 15359). It is an Allen original, the cryptic title meaning the key in the door.

The accompanying example of Barclay's piano styling is the introduction and first chorus of this composition. The introduction uses a single chord, with a two-measure rhythm pattern, arranged as a pyramid to attain a natural crescendo. The instrumental score starts with string bass alone, adds guitar in the third measure and piano in the seventh measure.

The principal theme has an effective application of chromatic diminished seventh chords with a distinctive coloring attained by using the tonic tone (A flat) as pedal point. The bouncing arpeggio melody produces a pleasant surging continuity.

Harmonic Extension

An example of the effective application of harmonic extension occurs in measures one and two of the secondary theme (bridge)—a G flat ninth chord plus an augmented 11th (G flat, B flat, D flat, F flat [E natural], A flat, and augmented 11th C natural). This same effect occurs in measures five and six with the chord built on E.

It is interesting to observe that many performers think of this augmented 11th as a lowered fifth and conceive the harmony as being a dominant ninth chord with both regular and flatted fifth. Measure three of this same section has the harmony (F) extended from ninth through augmented 11th and into the 13th (D).

Measure eight has an unaccompanied figure that prepares the ear

Unknown, Belafonte Just Sang Self Into Roost Job

New York—It's nothing short of miraculous when an unknown and untried singer walks into a packed night club, talks the manager into giving him an audition on the spot and walks out a few hours later with a contract to play there for an indefinite period and make

records in addition to acquiring two personal managers. Yet, that's what happened to young Harry Belafonte.

The 24-year-old new rage of the bop set was to start a job pushing a hand truck around the garment center recently. He needed the job desperately, for his wife is expecting an offspring in a few months. The night before he was to start this new "career" he walked into the Royal Roost.

For more than a year he'd been making the rounds of theatrical

agents in search of an acting spot. He'd gone to school to become an actor after his discharge from the navy in 1946. The only acting he'd done at all was in a revue at the school.

On the eve of his debut as a "trucker," Belafonte decided to try another approach. Like many another Harlemite, he headed for the Roost, but while the others came primarily to listen, he was looking for a job.

He talked with Monte Kay, producer of the shows there, who allowed him a crack at the microphone.

Belafonte sang his own composition, *Recognition*, in which he pleads as a Negro for recognition as a man; a bell rang in Kay's head, and young Harry went to work. It seems Kay had heard the lad in that school revue, some time before and was impressed, but that was in his preproducing days.

To Make First Discs

The Roost patrons took to the newcomer immediately, with the result that the club decided to use him as their initial artist in making their own records. Kay and publicist Virginia Wicks became his co-managers.

Belafonte is a slim lad with a style similar to, but not an imitation of, Billy Eckstine's. He is not a bop singer, rather delivering his wares in a straight manner. His personality is appealing and his stage presence superior to many better established singers. —jeg

J. Lee Anderson's new feature, *Panorama of Jazz*, starts in the March 25 issue!

for a return to the fundamental harmonization of the principal theme.

This composition is an example of an ideal formula—each of the three contrasting sections has a single distinct idea that is fully developed without the use of unnecessary complexities. The result is a refreshing listening experience that leaves no doubt concerning the reasons for Barclay Allen's tremendous popularity.

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

Localites Sit In With Jazz Names

Fall River, Mass.—Jazz has come to Fall River in the form of Sunday afternoon sessions at the Latin Quarter, local night club, large crowds enjoying the only jazz in this area.

A recent session featured, as guest, Roy Eldridge just before he rejoined Gene Krupa. Other "names" possibly appearing at future sessions include Charlie Barnett, Hot Lips Page, Bud Freeman, George Brunis, Charlie Ventura, and others. Musicians from Providence and hereabouts, formerly with name bands, sit in, backing guest and providing intermission riffs.

These include Tony Pagnano, drums, who promotes the sessions; Artie Pelosi, tenor; Lyn Oliveri, trom; Al Nicolace, piano; Johnny Nicolace, bass; Nicky Petersen, tenor; Dave Swerling, tenor; Dave Nadien, piano, and others. Sessions will continue through winter.

—Howie Leonard

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Old University Hall Hears Bongo Beat In Chapel



Columbus, Ohio—With more rhythm than the old place probably has heard since the weekly college hoedowns were held there in the 1880s, Ohio State university's oldest building recently housed this group at its regular OSU Jazz club bashes. Ex-Sonny

Dunham pianist Phil Vagoda was featured, with Glenn Roberts, bass; Spero Karas, drums; Frank Fleischer, maracas; Jim Cullison, guitar, and Dan Friedman, down front on bongos.

Jam Session Began OSU Jazz Forum

Columbus, Ohio—A half dozen ex-GI student musicians wanted a place to jam, so the Ohio State University Jazz forum was formed in 1946. After obtaining local AFM and university permission, they went into the campus auditorium one Saturday afternoon to hold the session. It was attended by some 25 curious students and turned out to be a great way to spend a Saturday afternoon.

A petition to gain official campus recognition was circulated, and 500 students signed it. The recognition was received, and a record collector, trumpeter, jazz lecturer,

Alfred J. Philby, mechanical engineering instructor, stepped in as adviser and organized the group with officers, a meeting room, and an outline of operation.

On The Increase

Sessions grew more steady, and the attendance, both of musicians

and students, increased until now, about 21 months later, there are 48 students on the office and publicity staffs. There are 250 student musicians within a radius of 100 miles who are on the available list for sessions.

Two-hour sessions are held once every three weeks. Each concert is planned months in advance. The accent at each concert is, of course, on improvisation, but for the sake of variety, the 18-piece OSU Jazz forum dance band shares the program along with a lecture by Professor Philby or a tom-tom quartet feature (three tom-toms and timpani).

Whenever possible, guest name attractions in the vicinity are invited as guests of honor to lecture and play.

Jazz Greets Guests

Guests in the past have included such musicians as Ray Anthony and band, Gene Krupa and band, Jess Stacy, Joe Sullivan, Norman Granz' Jazz at the Philharmonic crew, and Dave Arnt's Chicago bop outfit.

University Hall chapel holds only 1,200. With 2,000 associate members (any OSU student or faculty member who pays 75 cents each school quarter) on its rolls, the forum has been forced to turn away several hundred at past concerts after packing the aisles, stage, and all available standing areas.

Objective of the forum is to present jazz to the layman as the high type of art form it is, to allow

Russ Morgan Definite—Love Those Mickey Orks

Portland, Ore.—Kentons may come and go, but Morgans go on forever. Russ, that is . . . who, when interviewed recently after a one-niter in this city, said of Stan's retirement possibly to enter medical school, "I only wish I weren't too

old to do the same." Morgan, in no uncertain terms, expressed a tremendous preference for Lombardo, Kaye, and Barron, as contrasted to Kenton, Goodman, Herman and others.

Pair Of Philly Chirps Return As Singles

Philadelphia — Two familiar names in music circles make their bows this month in town as singles. Mary Louise Jones, local gal who was singing with Cab Calloway for several years, is making it a solo stint at the Celebrity room.

And Beryl Booker, local pianist who played for a long time with the Slam Stewart trio, is singing to her own accompaniment as a solo at the Hotel Senator Rendezvous.

Trumpeter Howard McGhee featured a number of local sidemen in his band here recently, including Specs Wright, drums; Percy Heath, alto, and Dolo Coker, piano.

Sax Gill, baritone with his own crew at Budweiser's, has Herbert Gordy, ex-Calloway, bass, and Coatesville Harris, ex-Louis Armstrong, drums. Mike Jefferson leaves the piano bench with Baggie Hardiman's Five Kings, new Mercury record unit, to study law at Dickinson college in Carlisle, Pa. Jimmy Golden, once with Billy Eckstine's band, is the replacement.

Making his local musical bow is Lenny Herman at the swanky Hotel Warwick's Warwick room.

Leader Bobby Roberts already set to summer in the Pocono mountains in the Pocmot Lodge in Bushkill, Pa. Until then, he is providing the music at the resort hotel for the holiday weekends.

Ben Forms Own Unit

New York—Ben Ventura, baritone saxist, left brother Charlie's band at the Royal Roost and formed his own combo, using the same setup as the original. Ben's group made its debut with a series of weekend sessions in Brooklyn.

musicians to play in an atmosphere free of dense smoke and shady characters, and to entertain and educate with an idiom that shouldn't be mistreated or misunderstood.

Moving Forward

The forum is moving forward with its plans to publish a jazz newspaper and to set up a tour this spring of universities and colleges from coast to coast. Appearances already have been requested from Indiana university, Kenyon college, Western Reserve, Denison university, and more than 50 others.

Many of these requests came in when the forum presented a concert at a special session for 400 college publication editors several months ago.

Hamp Life Movie

New York—Lionel Hampton is slated to spend the first week of March here working on a proposed movie of his life and several musical shorts for producer Arthur Leonard.

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Said Russ: "Give me those first three, and I'll show you how to make more money than anyone else in any given year." Russ surprisingly selected, without a moment's hesitation, Mill Mole as his favorite trombonist. . . "both as a legit and jazz player." Also netting a bountiful share of Morganish plaudits was Bing Crosby, who "is the greatest vocalist alive."

Original with Wa-Wa

Additional Morgan Musings: That he, Russ, introduced the "wa-wa" trombone; that Rudy Vallee urged him to begin his first band, while Russ was a Freddy Martin sideman; that be-bop is strictly a fad and will die soon; that a town of Portland's size (more than 500,000 population) cannot support even a micky band for more than one night; that there is no popular dance step at this time because "all of us are sheep, who emulate the doings of celebrities, none of whom recently has indulged in anything new dance-wise."

Morgan, who recently switched from MCA to the Glaser office, still is working dates he booked himself while under MCA. Russ opens at Houston's new \$27,000,000 hotel, the Shamrock, on March 17, holding until June 15, when the Morgansmen return to L.A.'s Biltmore for a TWO-year stand.

Stay on Coast

Morgan does not intend to leave the coast again until late 1951, when his current five-year contract with the Biltmore hostelry will expire.

Morgan's band recorded in Hollywood January 18-21 for Decca, in a series of four dates, during which 18 sides were cut. On January 21 the band waxed 40 tunes for World transcriptions.

—Ted Hallock

Bill Lawrence Inks Pact With Victor

New York—To hypo the heavy campaign behind Bill Lawrence, former Jimmy Dorsey vocalist currently featured on the Arthur Godfrey TV and AM programs, he was signed to a pact with RCA Victor. George Evans, who handled Frank Sinatra from the time he went out as a single until recently, is behind the Lawrence campaign.

Recording contracts also have been signed by Larry Fortine and his band and Decca, Frankie Masters and MGM, and Phil Moore and Discovery.

New 44-Cent Pop Disc Hits Market

New York—A new low-priced pop record label, Spotlite, has hit the market at 44 cents a platter, as competition for Eli Oberstein's line. Deal is on a direct manufacturer-to-dealer basis, with, generally, one store in a city or locality to carry the label.

Established pop tunes are recorded. Among the first artists to cut sides were vocalist Pat Terry and the Paulette Sisters. Spotlite offices are located at 467 W. 45th street.

Sonny For Denny

New York—Tommy Dorsey has set Sonny Callolo to replace Denny Dennis in his vocal department, while the latter returns to London to attend to some personal matters and obtain a new visa. Callolo recently was featured at the Copacabana, east side nitery.

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- Doc's Ology
- Can't Believe

Album Rating—J J J

The good Doctor who makes up in ability what he may lack in national reputation finally has done what a scad of habitués of Chicago's Jazz Ltd. and other Chicago and Midwest jazz spots have been hoping for, namely cut an eight-side album of some of the most popular of his two-beat works.

In Doc's frequent appearances at Windy city hangouts, the personnel of his band has undergone many a change, but the heart of his outfit always has been his own Bixian-Spanier style of horn, and the group that cut these sides gets the same general sound that its predecessors did.

As most readers of the *Beat* know, Doc is from Minneapolis, and this current group is about two-thirds made up of home towners, to wit: Dick Pendleton, clarinet; Don Thompson, trombone, and Ed Tolek, drums, all of whom were in the great little band of his that jobbed and did locations around the Twin Cities for so long.

Mel Grant is on piano, Jack Goss on guitar and Earl Murphy on bass. The sides were cut in Chicago at United broadcasting with John Steiner at the controls and Dublin of record shop fame supplying the label.

This is good Dixieland jazz with equal emphasis on ensemble and solo work although the most frequently featured is the rhythmic, fluid horn of leader Evans.

He rarely gropes for ideas and yet manages to maintain a level of constant output in his lead work that leaves no objectionable holes in the ensemble, a fault that is fairly common among many of those who are playing the righteous stuff today come pop or high water. (Dublin's Doc Evans' Album.)

Dexter Gordon, Teddy Edwards

J J The Duel (Parts one and two)

Tenor men Gordon and Edwards share the honors on this late 1947 Dial bopper though it must be stated that the honors are in somewhat short supply.

Duel is, of course, a chase in which each tries to outdo the other by alternating first choruses, then half choruses, then four-bar phrases and so on until finally they are squalling at each other simultaneously like a couple of terrified sows.

High spots are the first tenor chorus on side two and the piano of Jimmy Rowles which comes midway (Dial 1028.)

Illinois Jacquet and His All-Stars

J J Diggin' the Count J J South Street Special

It is now almost possible to review any given Jacquet wax without so much as setting the needle down. Here's approximately what happens on a typical disc, this for example: One side (*Diggin'*) is a flash tempo riffer that opens with unison band on the pop figure.

Follows a couple of choruses which are magnanimously split among baritone, trumpet, and piano. Then Illinois plays a single chorus that will range from good to excellent in most cases.

The first half of the next chorus.

Symbol Key

- J J J J Tops
- J J J Tasty
- J J Tepid
- J Tedious

also by Jacquet, will start the gradual trend toward hysteria and by the end of that one and the beginning of the last, he'll be blowing octave C's or D's right from his heels, and the band will be trying to compensate in the background for their additional distance from the mike.

The flip side (*South*) will be a shade slower but with the same general routine. Leo Parker (baritone), Sir Chas. on piano, and Joe Newman playing an unboppish but attractive trumpet get the spilt choruses before Illinois gets under way. (Apollo 785.)

Jesse Price

J J The Whirligig J J Just Another Day Wasted Away

K.C. drummer Price departs momentarily from his blues style with the help of trumpeter Gerald Wilson and a bop tenor man who could be anyone of two or three who Capitol's Dexter uses in such sessions. What results is some bop that - doesn't-hit-you-on-the-head that is surprisingly good, too.

Whirligig is only a bop blues—straight jam without even an introductory riff chorus—but the beat is light and sharp, and the double 12-bar choruses by piano, tenor, and trumpet are well played. The final choruses which repeat a four-bar riff used initially as the intro are sparked by very tasty plungered Wilson trumpet.

Wasted with a different personnel (Buddy Tate, tenor, and Snookie Young, trumpet) has a blues vocal by Jesse and fair tenor and trumpet spots. (Capitol 15370.)

Joe Liggins and His Honeydrippers

J J He Knows How to Knock Me Out J J End of a Kiss

The Honeydrippers don't produce the kind of wax that will become treasured by jazz lovers either now or later, but their output is prodigious quantitywise, and their quality is pretty dawgonned good considering the Capitol lounge style of jazz they are committed to.

Knocks is a good example of their novelty blues with a vocal by "Ju-Lee," and *Kiss*, a straight instrumental, shows that the boys can play some better-than-average jazz when they aim that way. Of particular note is the brief trumpet solo which might have come direct from an Ellington horn man if the band were not identified. (Exclusive 1247.)

Fletcher Henderson

Scamp Blue Off to Buffalo

These sides were cut back in the mid-'20s by Fletcher and Coleman Hawkins, Tommy Ladnier, and Joe Smith. The masters were purchased by Chicagoan John Steiner for re-issue, and even the old Paramount label remains authentic. As an interesting study of one of the links in the development of jazz they are priceless. But for serious listening you'll have to decide yourself.

The fidelity and depth naturally leave a lot to be desired since they were cut with the old acoustical type of equipment. But the surfaces are remarkably clean and free from scratch. (Paramount 14012.)

BAND JAZZ

Woody Herman

J J J J Lemon Drop J J J J Ain't Gonna Wait Too Long

The Herd is so great these days it is hard to conceive of its falling below a three-note rating and not at all difficult to assume that most of their evaluation will fall in the top classification. This is its debut with Capitol, and both sides were cut within the last few weeks and with the kind of results you'd expect from such a teaming-up.

Drop is a Chubby Jackson-George Wallington special with burlesqued vocal bop choruses fore and aft, plus subsequent choruses by Serge Chaloff, Earl Swope, Red Rodney, who gets off an especially fluent one, and Terry Gibbs on vibes.

Wait is about half vocal, blues style, for Woody whose timing and inflections get better by the month. The rest is devoted to some fine Harris trombone and Ernie Royal trumpet plus too few bars of ensemble that is so big and so fine. In the intermittent brass explosions between Harris' phrases, the addition of a dissonance will take the curl out of your moustache. (Capitol 15365.)

Gene Krupa

J J J Up and Atom J J J Calling Dr. Gillespie

Just in case any loose talk is persisting about Krupa going out of the bop business, these two Ed Finckel originals ought to clear the matter up once and for all. The scores are boppish, the soloists are decidedly that way, and even Gene is leaning towards some of bop's peculiar rhythmic variations.

Atom is an up tempo score with a good trumpet 32 and fair tenor. *Gillespie* is slower and slightly better performed though our ratings don't attempt to split hairs. The trombone chorus is O-Kai, as are the split piano and tenor, and there is some granite-like ensemble on the final chorus. (Columbia 38382.)

Woody Herman Sequence in Jazz Album

Summer Sequence Lady McGowan's Dream Album rating—J J J J

If neither Mike Levin's excellent preview in the January 14 issue of the *Beat* nor an actual concert hearing did the proper amount of appetite whetting, there will be little point in reading anything further here or elsewhere about Woody's remarkable *Sequence* by arranger Ralph Burns.

Here, in the well-populated but somehow disregarded midwest, we get both our movies and our fine records about a month later than most other civilized peoples, but though the wait was unbearable it was well worth it.

The album, most of which has been resting in Columbia master vaults for some time, is made up of three records, four of whose sides are taken up with *Summer*, and two with *Lady*. All sides except the No. 4 (*Epilogue*) and were recorded by the old Herd with Harris, Phillips, and you-know-who.

The latter came from the same preban session late in 1947 that produced *Four Brothers* by the nucleus of the band as it is today, though it would be difficult to spot it if the fact weren't known. *Sequence*, for want of a better phrase, might be called a jazz tone poem.

It is essentially a composition for piano and orchestra but with an abundance of other solos and section work, too, frequently but not

necessarily in tempo. Part 1 sets the theme, a weird but hauntingly beautiful melody played by guitarist Chuck Wayne and followed by ensemble and a Bill Harris out. Part 2 opens at a jump tempo with Chaloff's baritone and subsequent sax work.

The guitar-piano-bass interplay toward the end is simple in execution but wonderfully interesting harmonically. Part 3 is moody in complexion with good tenor that blends nicely into Woody's alto.

The *Epilogue* is more of a melody side with more piano and guitar, a pretty tram solo (probably Earl Swope), and brief alto and tenor. Burns even throws in a few bars of the new reed sound he broke out in *Brothers*—the three tenors and a baritone which by all the rules of arranging ought to sound muddier than the Ohio in January but doesn't due to the extraordinarily buzzless tone that the section manages to create. The finale is a soft fadeout.

McGowan, unlike its sister, sticks pretty much to a tempo which is Afro-Cuban in flavor and fairly slow. Woody's alto gets a play in the opener, and the atonally voiced reeds on the second side and the explosive, precise brass will be worth listening to for some time to come.

This is beautiful scoring by a fine arranger and a superb performance by a leader who obviously doesn't mind taking tips from the composer on how things are supposed to go. If, as Levin says, these are a link between *ad lib* jazz as we know it and the formalism of more serious composition, the transition is going to be an enjoyable one.

This is also available on a 10-inch long playing record which includes *Everywhere* and *Back Talk*. (Columbia album C-177.)

tune is uninspiring. (Columbia 38383.)

Tommy Dorsey

J J So in Love J J While the Angelus Was Ringing

You get the impression that Deny Dennis knows he's singing flat in *Love* but just can't get himself back on pitch. It's a shame, too, because it's a nice tune, and the clarinet figure backing is strongly reminiscent of some of those wonderful ballad arrangements of an earlier era. *Angelus* is a better performance vocally, but nothing very startling happens. (Victor 20-3331.)

George Paxton

J J No Moon at All J J Prisonero Del Mar

Whoever scores for the Paxton band does some very interesting things without benefit of ten brass and a dozen or more fiddles. He is especially adept at getting good woodwind effects by means of copious doubling in the reed section. *Moon* is a vocal by Dick Merrick, and *Prisionero* is all instrumental with aforesaid effects, a bop figure here and there, and a vibes and guitar unison towards the end that is most creditable. (MGM 10351.)

Harry James

J J Redigal Jump J J Love, Your Magic Spell Is Everywhere

Redigal is a Ray Conniff original with a driving but delicately phrased solo by Harry that will breathe new hope into us members of the I-used-to-be-wild-about-Harry Club of America.

The band plays well, too, and the lack of a higher rating is due principally to the sameness of style that has gone into Conniff's manuscript. Jungle-type drum solos that

DANCE

Tony Pastor

J Saturday Night Mood J Grieving for You

Saturday is a novelty with a "I like Mamie for this and Mimi for that" approach sung first by Tony and then the Clooney girls. The band sounds okay, but the idea hasn't been improved on for years. Rosemary C. warbles the *Grieving* side in a cozy whisper, but the

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giving flat
himself
ame, too,
and the
strongly
nose wants
a slightly
boppy array
of 32nds at
the end. (Columbia 38380.)
Johnny Otis
Love's Nocturne
Good Bogdi Gooogie
The Johnny Otis band is short
on reputation but long on enthusi-
asm, and its apt interpretation of
the moody Nocturne sounds much
like a parcel of Ellingtonia and
some which the Duke would ap-
prove. Altoist Preaton Love is fea-
tured on top of a peculiar Afro-
Cuban, on-the-beat rhythm and
alongside of a bright brass section
that is precise and strong.
The reverse is a novelty blues
about by "George Washington"
who gets his accompaniment from
an odd but not unpleasant combi-
nation of shuffle rhythm and en-
semble bop figures. (Excelsior OR-
518.)
Ray McKinley
Little Jack Frost, Got Lost
Sunflower
Front is a simple but fairly
bright arrangement with a good

gradually build up through the
addition of bass figures in the
trumpet and sax sections to high
booming by Harry towards the
finale are far too banal for 1949.
Conniff's arrangement on the flip
is excellent as is the James' pre-
vocal arpeggiating and the sax 16
after Marion Morgan's vocal.
Harry continues his soloing and,
for perhaps the first time, goes
somewhat into Dizzy's debt with a
slightly boppy array of 32nds at
the end. (Columbia 38380.)

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opener split by trombones and
muted trumpets and a McKinley
vocal close behind. Jazz tram starts
to cut loose on the third but is
rudely interrupted every four bars
or so by something else. Jean
Friley and "Some of the Boys"
help out in the second vocal.
Sunflower is a bald, hillbilly novel-
ty intended to be a nickel grab-
ber no doubt—for as it is said, you
gotta make money in this business,
too. (Victor 20-3334.)

Barelay Allen
Margie
Twister in the Slammer
Eighty-eight tinkler Allen plays
most of his Capitol dance dates
with only himself and three
rhythm, and this release is ditto.
Margie is played pleasantly if pro-
fessionally at a moderate, bounce tempo.
Twister is an original of sorts
with most of the action taking
place within the limited confines of
a diminished chord within which
Barelay and his guitar man go up
and down—you know, like a yo-yo.
(Capitol 15359.)

Polkas
Helen (Henri René)
Yes-Yes Polka (Lawrence Duchow)
Beer Barrel Polka (Globe Musatte)
Hot Clarinet Polka (Lawrence
Duchow)
Old Lady Polka (Six Fat
Dutchmen)
Minnesota Polka
Just on the chance that there
might be a few polka-happy cats
who accidentally latch on to the
Beat every now and then and be-
cause we're woefully short of ma-
terial this issue, we are now in the
middle of a review on a polka al-
bum.

This is a collection of unrelated
sides from the Victor archives, and
the records herein may be used ef-
fectively on (1) early morning
broadcasts, (2) Polish weddings,
and (3) Bohemian weddings. Per-
sonally, the Beer Barrel Polka
gasses us the most. It's so gosh-
darned peppy. And we always were
a sucker for beer. (Victor album
P-235.)

VOCAL

Fran Warren
Why Can't You Behave?
What's My Name?
Fran vocals the slow and slinky
Behave with a modicum of innu-
endo that isn't in the words and
sings a couple of long, tough in-
tervals in the ending with the sure-
ty and confidence that have made
other singers turn green. Name
gets beguine handling from the
Henri René band, and Miss Warren
gets too wrought up in a couple of
spots. (Victor 20-3330.)

Art Lund
Someone Like You
I've Got My Love to Keep Me
Warm
The wide open pipes of Arthur
L. are as big and maculose as they
were a year ago, and he sings both
tunes as if he were glad to be back
on shellac again. Johnny Thomp-
son and a semiawing band play the
rhythmic backings to both—and,
say, could that be Ziggy's eight
bars on Warm between vocals? It
could. (MGM 10348.)

King Cole Trio
No Moon at All
It Only Happens Once
Even though it's only about
every tenth King Cole trio record
that's an instrumental, listening to
the King's backgrounds as he sings
can be a fairly adequate substitute.
Both ballads on this disc have that
sort of thing going on, and if the
excess of voice or Nat's tendency to
hit them a little flat of late is both-
ersome, you can pull the curtain
half way down and dig a real pian-
ist. Guitar has brief bits on both.
(Capitol 15358.)

Perry Como
With a Song in My Heart
Blue Room
There may have been a rush to
get these on wax right after lift-
ing the ban so as to tie in with the
Rodgers and Hart movie, but the
end result of the session is a couple
of Perry's most relaxed sides yet.
Without a doubt, he is getting to
be one of the finest mood sing-
ers in the country, and that coup-
led with the change of pace to a
booming finish on Heart makes it
a standout side. The Henri René
orchestra and chorus do an unpar-
alleled job of supporting him on

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J. J. Johnson-Bonology 1.05
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Fats-Everything's Cool 79
Fats-Yard-Bird Suite 79
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Wardell-Blue Lou 79
Wardell-Gray-High 79
Wardell-Just Bop Album 2.25
Wardell-Just Jazz Album 2.25
Wardell-Stoned 79
Herman-New Album
(Summer Sea) 3.15
Herman-Lemon Drop 79
Herman-Four Brothers 79
Herman-Goof & I 79
Kanton-New Album "Encores" 3.15
Barnet-Perdido 79
Flip Phillips-Perdido 1.05
Chubby-Follow The Leader 79
Chubby-Boomis 79
Chubby-Lemon Drop 79
Chubby-Happy Monster 79
Bird-Latest Album 3.15
Bird-No Noise 1.05
Bird-Bongo Bop 1.05
Bird-Barbados 79
Bird-Milstones 79
James Moody-O Henry 1.05
Moody-Tropicana 1.05
Thelma Houston-Evidence 1.05
Krupa-Calling Dr. Gillespie 79
Krupa-How High The Moon 79
Stan Getz-Diaper Pin 79
Getz-As I Live & Bop 79
Halg Eggar-How Tio 79
B. Stewart-W. Gray-Shaw 79
Moody-Babs-Choice Taste 79
Harvo-New Album 3.15
Ellington-Caravan 79
Ellington-Sultry Serenade 79
Ellington-C Jam Blues 79
Ellington-Perdido 79

Johnny Desmond
These Will Be the Best Years
of Our Lives
Careless Hands
The slow tempo and intimate
tenor of Lives is the kind of suit-
able material that shows Desmond
off to best advantage. The home-
spun rhythm of Careless, however,
is more Gene Autry's type. It's an

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this side, and the production is of
the best.
Room is all sweetness and light,
with the lad sitting right there in
your lap. (Victor 20-3329.)

Julia Lee
Didn't Like It the First Time
Sit Down and Drink It Over
Julia has a ball with the bouncy
Time and wisely refrains from
milking the double entendre lyrics
too obviously. Drink is a slow blues
pretty much like the host of others
she has done for Capitol. (Capitol
15367.)

Johnnie Johnston
If I Steal a Kiss
Senorita
Johnston has been singing too
long to be nervous about a record-
ing session, but why else would his
voice vibrate so excessively? Those
Sonny Burke scores are fine,
though. (MGM 10290.)

The Dixie-Aires
Movin' Up the King's Highway
When the Moon Go Down
The Dixie-Aires are skillful in-
terpreters of spirituals, and if
quartets and that kind of music
are your meat, here is a flet. (Ex-
clusive 1285.)

Janette Davis and Jerry Wayne
You Say the Nicest Things, Baby
I Got Lucky in the Rain
Double features, always double
features. Now it's Janette and
Jerry Wayne as a team with a couple
of tunes from As the Girls Go.
Wayne, who sounds much too simi-
lar to Buddy Clark to be on the
same label, does too much sliding
up into his phrases on Baby which
doesn't do a thing for either the
straighter singing of Miss Davis
or the tune. Lucky comes off bet-
ter. (Columbia 38387.)

Margaret Whiting
My Dream Is Yours
While the Angelus Is Ringing
With all the female talent at
Capitol, it must be quite a prob-
lem divvying up the good tunes,
but Maggie has come up with a
rather pretty one in Dream—least-
wise she makes it sound that way.
However, with the records that are
piling up on Angelus, it appears
that Joe Public is about to be
clubbed with it until it's a hit. De
Vol's backing is slick as usual.
(Capitol 15364.)

Doris Day and Buddy Clark
You Was
If You Will Marry Me
Doris and Buddy take up where
they left off some time ago with
Was, which is one of those cute,
half conversational deals that is
going to sell and sell. Marry has
an old-fashioned flavor without
bitters and minuets going on be-
hind Buddy's overphrasing. (Co-
lumbia 38392.)

even money bet that John hated
every minute of it. (MGM 10349.)

Peggy Lee and Dean Martin
You Was
Someone Like You
Dean Martin is Capitol's answer
to Crosby and Como—or anyone
else of the legion who follow the
Groaner's general style. The guy
sings good, though, and with some-
thing to shoot at besides a novelty
of the type of Was, he ought to
get a very earworthy sound. Don't
misunderstand us, however. This
side is going to be big. Peggy sings
the bounce tune Someone with a
beat. (Capitol 15349.)

The Masked Spooner
That Old Black Magic
I've Got You under My Skin
After listening to these sides, it
at once becomes clear why the
Spooner wears a mask. With his
tuneless talking he is, to these ears
at least, a sort of 1949 version of
Husk O'Hare. The Buzz Adlam or-
chestra plays pleasantly behind
him, but it's like getting two sta-
tions at the same time, the one re-
sembling a tired sergeant on police
short wave. (Victor 20-3333.)

Ma Rainey
Deep Moaning Blues
Traveling
Ma Rainey is supposed to have
taught the fabulous Beasie Smith
most of the basis of her blues shout
style, which will give you a rough
idea of how old these sides are.
They are, incidentally, another in
the series of old Paramounts that
were purchased for reissue by
Steiner.
Ma has a real, authentic jug
band playing and moaning those
Moaning Blues behind her, and
these sides are most revealing in
their demonstration of the close tie
between Negro religious spirituals
and what finally developed into the
blues of jazz. (Paramount 14011.)

NOVELTY

Jimmy Jones
Zigeuner
Some Day I'll Find You
Mad About the Boy
I'll See You Again
Album rating—J J J
Jimmy Jones, who has played all
kinds and styles of jazz in his
varied career up to and including
the job of being Sarah Vaughan's ac-
companion, is the antithesis of the
style propounded by Skitch Hen-
derson. His listening-hour solo style
is compounded entirely of jazz, fla-
vored with leanings toward impres-
sionism, and naturally his output is
infinitely more appealing to jazz
fans. This is restrained, modern
piano work—a good album. (Wax
album 1.)

Skitch Henderson
Two Sleepy People
Two Cigaretts in the Dark
Moonlight
Autumn in New York
Soft Lights and Sweet Music
Jealous
Album rating—J J J
It's too bad that Skitch is not
nearly so fastidious with his or-
chestra as he is with his own in-
dividual performance, for there can
be little doubt after listening to
this Capitol album which is all
piano with rhythm, that he is a tal-
ented musician by any standards.
Although he is classified by most
as a "society" pianist, the descrip-
(Modulate to Page 16)

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SWINGIN' THE GOLDEN GATE Crescendo Of Screams Greets Hibbler Voice

By RALPH J. GLEASON

San Francisco—All those who sat in the Oakland auditorium January 31 and heard the screams, male and female alike, that shot up in a tremendous crescendo when Al Hibbler started to sing, knew right there that they were looking at million dollar property. With or without Duke Ellington's band to back him, Hibbler has grown to be the No. 1 vocal attraction around here.

Al was the hit of the San Francisco concert the night before, but it was at the auditorium where the audience wouldn't let him go and kept screaming for more. Screaming is the right word, too. When Al went into his "heehheeh" routine on *Trees*, it looked for a minute as though the roof would come down. And that's a big roof.



Ralph

A major pat on the back should go to disc jocks Bert Solitair (KRE) and John Sharpe Williams (KWBR) for their consistent plugging of the Oakland dance which was responsible in a large way for the turnout.

Advance sale for the Illinois Jaquet-June Christy concerts here February 8 and Oakland February 9 has been far from satisfactory, especially in comparison with the high advance on the Ellington concert. Lack of time to do a proper promotional job may be the cause.

Remedy Seen

That should be remedied by the time the *Jazz at the Philharmonic* unit gets here March 17 and Oakland March 22. Preliminary plans call for a full-scale promotional drive for these last two dates with special emphasis in the closing days and the interim between the S.F. and Oakland dates when the unit will be laying over here.

There's a possibility that Jaquet, if he is in Los Angeles at that time, may be used by Norman Granz as an added filip to the concerts.

Guitarist Pee Wee Crayton, Modern records star blues singer, opened at the Million Dollar in L.A. for week early in February and followed that with ten days at the Last Word before beginning a 16-week tour of the south, up the east coast and then back through the middle-west. Pee Wee, a disciple of T-Bone Walker, has a new Modern disc out which looks like another hit—*Darkness Falls and Rock Island Blues*.

Vido Musso with a five-piece all-star band was slated to follow Billy Eckstine at Ciro's, opening there March 1. Eckstine went in February 16 for two weeks.

To and Fro

Slim Gaillard, plus Vernon Alley and Bobby Ross, keep switching back and forth so fast from one of Dutch Neiman's spots to another that it's hard to keep up with them. Dutch has been using Poison Gardner and Ricky Jordan plus Meade Lux Lewis as relief acts in Ciro's and the Say When. The 4 Knights of Rhythm, plus Ernie

Andrews, closed a successful run at Ciro's February 15. On March 2, Dutch will do a little experimenting. He's bringing in the Eastmen trio to Ciro's for 12 weeks.

BAY AREA FOG: Benny Goodman's concert at the Open House February 16 had a slow advance, too. BG had an Oakland auditorium date on February 17 with a two-day stand at the Edgewater on February 20, 21. All under the aegis of Ellis Levey. . . . Johnny Cooper rehearsing a big band with Earl Watkins, Allen Smith, and others. . . . Bob Hope's show with the Les Brown band played an Oakland auditorium one-nighter February 7. . . . Vernon Alley's Trilon records with Wardell Gray and Ernie Royal available again. . . . Ed Fishman up here early in February setting up Gillespie dates in the northwest.

Joyce Bryant and the Sepeniers still at the Irish and doing fine. . . . Burt Bailes joined the Lu Watters band on piano. . . . local Dixiecats report Albert Nicholas working in a quartet in L.A. . . . Ivory Joe Hunter back home again after a series of one-nighters, and readying a new set of blues releases.

Connie In

Connie Sawyer at the House of Harris. . . . Freddy Martin at the St. Francis. . . . Jack Fina at the Claremont. . . . Liberace at the Fairmont. . . . Arnold Covey, ex-Goodman guitarist, has a trio in Antioch. . . . Del Courtney, an Oakland lad, returned to the Palace hotel replacing Norval Knight. . . . Lee Young did a fast date here at the California Theater club last month. Red Callender opened here following Jerome Richardson.

Lou Landry has signed up a flock of talent for his New Orleans Swing club. Cecil Ganz opened at the spot February 17 and the Sweethearts of Rhythm are set for two weeks beginning March 10. On July 7 he has T-Bone Walker for Bones' first night club appearance here in almost a year.

Johnny Leighton Ork Into De Soto Hotel

Savannah—Johnny Leighton and his orchestra, recently featured for five months at the Lake Placid club in upstate New York, opened at the De Soto hotel for an indefinite run.

Leighton, who plays accordion, piano, vibes, and novachord, has Tony Valentine, tenor; Johnny Stack, drums; Herb Yengo, bass; Tommy Mirabella, accordion and vibes, and Elaine Moore, vocals.



(Jumped from Page 15)

tion fits him loosely, for he is actually much more than that. He has a command of keyboard technique that fits into many categories from ultraclassical almost to the borderline of jazz.

The selection of tunes herein was a thoughtful one, and Skitch's inventiveness along the lines not of things hot but of things in good taste is apparent throughout. This is not a dance album. There are tempo changes, rubato passages, and a general spirit of studied carelessness about keeping things in a single groove. (Capitol album CC-110.)

CONCERT

Al Goodman "The Vagabond King"

- Overture
- Love Me Tonight
- Song of the Vagabonds
- Huguette Waltz
- Some Day
- Nocturne
- Only a Rose
- Tomorrow

Album rating—J J J

The combination of Al Goodman, Earl Wrightson, Frances Greer, the Guild Choristers, and a juicy old operetta is getting to be a fairly common one around the Victor studios, and for this sort of thing the personalities are well-chosen.

Goodman's interpretative abilities for light opera and music comedy are too well-established to require restatement, and the demand for the rich baritone of Earl Wrightson whenever anyone on Broadway is proof enough of his talent.

Miss Greer is traditionally for more serious performance at the Met, but she's equally adept at the lighter stuff. This album is similar in content and arrangement to preceding Victor albums such as the recently released *New Moon*, and all concerned give smooth and enthusiastic performances of the colorful Friml tunes. (Victor album K-17.)

Lennie Hayton

♪♪ Slaughter on Tenth Avenue

Slaughter is rather heavy handed. Uptown-Manhattan background music for one of the production numbers in MGM's *Words and Music* superextravaganza. The theme is by Rodgers without Hart, and although the score is impressive and Hayton urges his lads through a performance of some spirit, the whole thing is so reminiscent of 85 other musicals that it excites not at all. (MGM 30174.)

Phil Moore

♪♪ Fantasy for Girl and Orchestra (Parts 1, 2, and 3). ♪♪ Day Dream

Conductor-composer Moore follows up his series of different things in music with a composition for a girl narrator (Annette War-

Dazzling Display By Dean, Sherrys



New York—The Sherry Sisters and their boss, Dean Hudson, display their best flash-bulb smiles during intermission at a dance recently. The girls are, left to right, Paula, Carol, and Janie.

ren) and 50 musicians (fifty). *Fantasy* is a sort of tone poem with overtones of neurosis, melancholy, revenge, despair, and a few other of our less popular emotions.

Much ado is made in the album notes about his "expanding the boundaries of jazz music," but although Moore is thorough musician with a full understanding of the atonal as well as the diatonic, it is difficult to justify such a claim—at least through this album.

Moore's interesting *Concerto for Trombone and Orchestra*, played by Murray McEachern, and his orchestral *Cornucopia* and *125th Street Prophet* all contained some of the elements of jazz, but it hardly can be said that any new frontiers were opened.

At any rate, his compositions are always rich in ideas and clever in design, and *Fantasy* has both of these attributes plus a well-written dialogue that is characteristically echo-chambered hither and you between the bars.

Violinist Dan Lube plays a prominent part here and also in the Ellington-Strayhorn *Day Dream* opus which fills the fourth side of these two 12-inchers. (Discovery album DM-10.)

J. Lee Anderson's new feature, *Pauorama of Jazz*, starts in the March 25 issue!

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Adrian, Mel (Pendulum) Massillon, O., nc; Albee, Barclay (Palmer House) Chicago, h; Albany, Ray (Plantation) Nashville, 2/28-3/13, nc; (Deshler-Wallick) Columbus, O., In 3/28, h; Armas, Desi (State) Hartford, 2/26-27, t; (Brand) NYC, In 3/4, t; Austin, Johnny (Sunset Beach) Almonesson, N. J., b; Awer, Dick (Gibson) Cincinnati, h.

Bach, Will (On Tour) GAC; Bankley, Stan (Willibrod Aud.) Montreal, h; Barbo, Bill (Willard) Toledo, O., h; Barnett, Charlie (Clique) NYC, Out 3/18, nc; (Music Bowl) Chicago, In 3/29, nc; Basse, Count (Florentine Gardens) L.A., Out 3/2, nc; Bata, Bob (Carnival) Minneapolis, nc; Begg, Buddy (Deming) Terre Haute, Ind., h; Beckner, Denny (On Tour) MCA; Benedict, Gardner (New Yorker) NYC, h; Benke, Tex (Orpheum) Omaha, 2/25-3/2, t.

Bishop, Hilly (Oh Henry) Willow Springs, Ill., 3/2-29, b; (Schroeder) Milwaukee, 4/19-5/2, h; Bohie, Lusa (Lions-Milford) Chicago, h; Bohm, Johnny (Embassy) Jacksonville, Fla., nc; Brandwynne, Nat (Beverly) New Orleans, Out 3/16, nc; Brennan, Morrey (Henry Grady) Atlanta, h; Buse, Henry (Palace) Youngstown, O., 3/28-3/2, t; (Deshler-Wallick) Columbus, O., 3/14-24, h; (Bill Green's) Pittsburgh, 3/25-4/7, nc; Burns, Verne (Rainbow) Denver, Out 4/15, t.

Calo, Freddie (Sherry Frontenac) Miami, b; Campo, Pupi (Saxony) Miami Beach, Out 3/7, h; Caudullo, Joe (Mother Kelly's) Miami, nc; Carle, Frankie (Deshler-Wallick) Columbus, O., 3/25-4/9, h; Carlyle, Russ (Arcadia) NYC, Out 3/17, b; Cavallaro, Carmen (Ambassador) L.A., 2/1-28, h; Chase, Bill (Hill Top) Billings, Mont., Out 6/30, nc; Clarke, Gay (On Tour) GAC; Clarke, Buddy (Mt. Royal) Montreal, h; Clinton, Larry (Deshler-Wallick) Columbus, O., 2/28-3/27, h; (Leabody) Memphis, 4/4-24, h; Coleman, Emil (Waldorf-Astoria) NYC, Out 3/30, h; Courtney, Del (Palace) San Francisco, Out 3/17, h; (Ambassador) L.A., 3/29-4/25, h.

Davidson, Cec (Ches Parer) Chicago, nc; Davis, Eddie (Larus) NYC, nc; Deutch, Emery (Rix Carlton) NYC, h; Sidine, Dick (El Rancho) Sacramento, h; Di Vito, Huddy (Riverside) Green Bay, Wis., 3/4-20, nc; Dolan, Bernie (Larus) NYC, nc; Donahue, Al (Statler) Washington, D. C., Out 3/13, h; Donahue, Sam (On Tour) GAC; Dorsey, Jimmy (Statler) NYC, In 3/21, h; Dunham, Sonny (Roseland) NYC, h.

Eberle, Ray (Roseland) NYC, Out 3/2, b; (Meadowbrook) Cedar Grove, N. J., 3/15-25, b; Ellington, Duke (Million Dollar) L. A., Out 2/28, t; (Blue Note) Chicago, 3/14-27, nc; Everett, Jack (On Tour) McC; Faroux, Joe (Yellow Jacket) Grand Haven, Mich., rh; Featherstone, Jimmy (Melody Mill) Chicago, Out 3/8, h; Ferguson, Danny (Commodore Perry) Toledo, Out 2/28-4/9, h; Fields, Shep (On Tour) MCA; Flak, Charles (Troadero) Evansville, Ind., Out 3/2, nc; Fitzpatrick, Eddie (St. Francis) San Francisco, h; Foster, Chuck (On Tour) MCA; Fotine, Larry (Melody Mill) Chicago, In 3/19, h.

Garber, Jan (On Tour) GAC; Gillespie, Dizzy (Regal) Chicago, 3/18-24, h; Goodman, Benny (On Tour) MCA; Gray, Chauncey (Beverly) New Orleans, In 3/3, nc; Greer, Wayne (On Tour) GAC.

Harpa, Daryl (Claridge) Memphis, Out 3/2, h; Harris, Ken (Junk) New Orleans, h; Harrison, Cass (El Morocco) Charlotte, N. C., nc; Hawkins, Erskine (Apollo) NYC, 2/25-3/2, t; Hayes, Sherman (Peabody) Memphis, Out 3/12, h; Haynes, Eric (Colgate Aud.) Jersey City, Out 4/27, b; Herbeck, Ray (Last Frontier) Las Vegas, 3/11-5/5, h; Herman, Lenny (Warwick) Philadelphia, h; Herman, Woody (Adams) Newark, 3/3-9, t; (Hippodrome) Baltimore, 3/17-23, t; (State) Hartford, 3/25-27, t; Hiney, Buddy (Roosevelt) New Orleans, h; Holmes, Alan (Astor) NYC, h; Howard, Eddy (Aragon) Chicago, Out 3/24, b.

Jahn, Al (Rice) Houston, h; James, Harry (Casino Gardens) Ocean Park, Calif., weekends, Out 3/20, b; Johnson, Buddy (On Tour) MG; Jones, Spike (On Tour) MCA; Jurens, Dick (Palladium) Hwd., Out 2/28, h.

Karr, Wayne (Skyliner) Ft. Worth, nc; Kassel, Art (Blackhawk) Chicago, Out 3/1, r; (Nicollet) Minneapolis, 3/4-31, h; Kaye, Sammy (Capitol) Washington, D. C., 3/3-9, t; King, Henry (Ansley) Atlanta, Out 3/27, h; Kiley, Steve (St. Anthony) San Antonio, Out 3/16, h; Krupa, Gene (On Tour) MCA.

Lang, Bob (Teen Town) Rochester, N. Y., Out 6/1, b; LaSalle, Dick (Blackstone) Chicago, h; Lawrence, Elliot (Adams) Newark, Out 3/2, t; Lewis, Ted (Copacabana) Miami, Out 3/16, nc; Linnale, Frank (Beachcomber) Miami, nc; Little, Austin (On Tour) GAC; Lombardo, Guy (Roosevelt) NYC, h; Long, Johnny (Kavook) Washington, D. C., Out 2/28, nc; (Club 86) Geneva, N. Y., 3/1-7, nc.

Martin, Nick (Tie Top) Montreal, nc; Martin, Freddy (St. Francis) San Francisco, Out 3/21, h; Masters, Frankie (Stevens) Chicago, h; Masters, Vick (El Gaucho) Salt Lake City, h; McCreery, Howard (Dunne) Pinehurst, N. C., h; McIntyre, Hal (On Tour) GAC; McKinley, Ray (Meadowbrook) Cedar Grove, N. J., Out 3/10, rh; Miller, Freddy (Holiday Inn) Flushing, Ill., N. Y., h; Miller, Freddy (On Tour) MG; Molina, Carlos (Texas) Ft. Worth, 3/15-4/18, h; Morales, Noro (China Doll) NYC, nc; Morgan, Russ (Shamrock) Houston, 3/17-4/6, h.

Nagel, Freddy (Oh Henry) Willow Springs, Ill., Out 2/27, b; (Peabody) Memphis, 3/7-4/3, h; Noble, Leighton (Muehlebach) Kansas City, Out 3/8, h; (Schroeder) Milwaukee, 3/28-4/18, h; (Ambassador) L.A., 4/26-5/28, h.

Olsen, George (Roosevelt) New Orleans, Out 3/8, h; Overend, Al (Skyline) Billings, Mont., nc; Palmer, Jimmy (Claridge) Memphis, 2/25-3/17, h; Pastor, Tony (Statler) NYC, Out 3/20, h; (Deshler-Wallick) Columbus, O., 4/21-3/4, h; Pearl, Ray (Martingale) Chicago, r; Peterson, Charlie (New Yorker) NYC, h; Petti, Emil (Bellvue) Kansas City, h; Phillips, Teddy (Schroeder) Milwaukee, Out 3/13, h; Powell, Teddy (La Boheme) Hollywood, Fla., nc; Primm, Louis (State) Hartford, 3/11-12, t; Pruden, Hal (Olympic) Seattle, h.

Raeburn, Byrd (Paramount) NYC, Out 3/1, t; Raquin, Don (Riverside) Green Bay, Wis., Out 2/28, nc; (Claridge) Memphis, In 3/18, h; Raye, Charles (Del Rio) San Pedro, Calif., Out 7/1, nc; Ray, Alvino (On Tour) GAC; Ricard, Joe (Marship) Union, N. J., nc; Rich, Huddy (Paramount) NYC, In 3/2, t; Robinson, Johnnie (House of Modern Music & Art) Greenville, Tenn., nc; Rogers, Eddie (Last Frontier) Las Vegas, Out 3/10, h; Ruhl, Barney (Cleveland) Cleveland, Out 3/4, h; Ryan, Tommy (Arcadia) NYC, 3/18-4/14, h.

Sanders, Joe (Riverside) Green Bay, Wis., In 3/28, nc; Santilli, William (Ambassador) NYC, h; Shafer, Freddy (Rocket) Ft. Worth, Out 4/10, nc; Sirock, Shorty (Paradise) Detroit, 4/18-21, t; Simms, Jimmy (Club 55) Akron, Out 3/15, nc; Snyder, Bill (Sherman) Chicago, h; Spivak, Charlie (Meadowbrook) Cedar Grove, N. J., 3/25-4/14, h; Stone, Eddie (Belmont Plaza) NYC, h; Stuart, Nick (On Tour) MCA; Sudy, Joseph (Statler) Detroit, h; Sullivan, John (Conzo Jungle) Houston, h.

Thornhill, Claude (Roosevelt) New Orleans, Out 3/3, h; Towne, George (On Tour) GAC; Tucker, Orrin (Ambassador) L. A., Out 2/28, h; (Roosevelt) New Orleans, 3/9-4/5, h.

Wald, Jerry (On Tour) GAC; Waples, Buddy (Peacock) Jacksonville, Fla., nc; Watkins, Sammy (Hollenden) Cleveland, h; Wayne, Howard (Casablanca) Greensboro, N. C., nc; Weems, Ted (On Tour) MCA; Welk, Lawrence (Casa Loma) St. Louis, 2/25-3/3, h; Wilder, Han (Mauser) Reno, h; Williams, Griff (Trianon) Chicago, Out 4/17, h; Williams, Paul (On Tour) MG; Winlow, George (Martinique) Chicago, r; Wolfer, Dick (Phillips) Hot Springs, Ark., r.

Combos

Allen, Leon (Harry's) Chicago, cl; Allen, Red (Silhouette) Chicago, nc; Armstrong, Louis (Mardi Gras) New Orleans, 2/27-3/1; (Flamingo) Las Vegas, 3/10-28, h.

Bal-Blue Three (Rhythm Room) Vallejo, Calif., nc; Bell, Curt (Ten Eyck) Albany, N. Y., h; Borr, Mischa (Waldorf-Astoria) NYC, h; Brati, Ira (Tavern-on-the-Green) NYC, nc; Brown, Ray (On Tour) MG; Butterfield, Billy (Nick's) NYC, nc.

Calloway, Cab (Clover) Miami, Out 3/8, nc; Casidy & Bowie (Cerutti's) NYC, nc; Cassidy Trio, Joe (Apollo) Chicago, cl; Castellanos, Al (Belmont Plaza) NYC, h; Charlotiers (Mapes) Reno, Out 3/7, h; Charles Trio, Evan, (Holland) Minneapolis, nc; Chittison, Herman (Vanguard) NYC, nc; Creators (Town House) Reno, nc; Cugan Trio, Norman (Club 43) Sunnyvale, L. I., N. Y., Out 5/1, nc; Cole Trio, King (Andre's) Syracuse, N. Y., 3/1-7, nc; (Rajah) Reading, Pa., 3/10-13, t; (Palace) Cleveland, 4/7-13, t; (Merry-go-Round) Youngstown, O., 4/26-5/1, nc.

Collins, Lee (Victory) Chicago; Conn, Irving (Savoy Plaza) NYC, h; Cooper, Allen (Island) NYC, r; Corber, Gene (Forest Hills) Greenville, S. C., cc; Coty, Red (Sherman) Chicago, h.

Daffy Dills (Sky Way) Cleveland, cl; Daily, Pete (Eddie Spivak's) Hwd., h; D'Alonzo, Freddie (Ritz Plaza) Miami, h; D'Amico, Nick (Roney Plaza) Miami, h; Dante Trio (Midwood) Brooklyn, N. Y., r; Dardanelle Trio (Park Sheraton) NYC, h; Davis, Dick (Sportmen's) Newport, Ky., Out 3/6, nc; Davis, Johnny Beat (Stage Door) Milwaukee, Out 2/28, nc; Dewey Trio (80 Club) Staten Island, N. Y., Out 3/20, nc; Deep River Boys (Mercur's) Pittsburgh, Out 2/27, nc; Delta Rhythm Boys (Bagatelle) NYC, nc; DeParis, Wilbur (Child's) NYC, r; Dixieland (Isabel's) Chicago, r; Durso, Michael (Copacabana) NYC, nc.

Eckstrand, Ray (Den) Rego Park, L. I., N. Y., nc; Elynn, Jimmy (Rose Bowl) Springfield, Ill., nc; Ennio's (Ambassador) NYC, h.

Janr, Ralph (Pierre) NYC, h; Leighton, Johnny (De Soto) Savannah, Ga., h; Lester, Larry (Grawmer) Chicago, h; Luby Trio, Wayne (El Comido) Richmond, Ind., h.

Martin, Dave (Cafe Society) NYC, nc; Mayerson Trio, Bernie (Roney Plaza) NYC, h; MacDonald, Bill (Wonder Bar) Milan, O., nc; Melba, Stanley (Pierre) NYC, h; Melis, Jose (Warwick) NYC, h; Miles Trio, Wilma (Gus Stevens) Biloxi, Miss., cl; Mills Brothers (Bill Green's) Pittsburgh, 3/4-17, nc; Miral, Miff (Bee Hive) Chicago, nc; Moody Quartet, Joe (Somerset House) Riverside, Calif., nc; Munroe, Al (Nestle Inn) Astoria, L. I., N. Y., nc.

Negrat, Tony (Versailles) Miami, h; Nelson Trio, Stan (Melody) Ft. Lauderdale, Fla., cl; Nichols, Red (Hangover) L. A., nc; Nye, Jack (Imig Manor) San Diego, h.

O'Brien & Evans (Evergreens) Havana, Ill., cl; Original Indians Five (Kiki's) Brooklyn, N. Y., nc; Otis, Hal (Sherman) Chicago, h.

Palmer, Jack (Island) NYC, r; Panchito (Versailles) NYC, nc; Parker, Charlie (Royal Royal) NYC, nc; Phillips Trio, Sonny (49 Club) Pueblo, Colo., nc; Ranch, Harry (Jack Dempsey's) NYC, nc; Richards, Billee & George (V.F.W.) Grand Island, Nebr., nc; Robb, Chet (Calro) Chicago, cl; Roth Trio, Don (Continental) Kansas City, h; Itusin Sonny (Pin-Up) NYC, nc.

Scott, Cecil (Jimmy Ryan's) NYC, nc; Shaw, Joel (Delmonico's) NYC, h; Shaw, Milt (St. Regis) NYC, h; Silhouettes (Black Bear) Duluth, Minn.; Slack, Freddie (On Tour) MG; Softwinds (Chancellor) Utica, N. Y., nc; Spanier, Muggsy (Jazz Ltd.) Chicago, nc; Struttin' Sam (19th Hole) NYC, nc.

Three Brothers (Park Terrace) Brooklyn, N. Y., nc; Three Notes (Crescendo) Bayside, L. I., N. Y., nc; Three Sharps (Top Hat) Grand Island, Nebr., nc; Townmen (Sky Club) Chicago, nc; Townmen Trio (French Village) Bakersfield, Calif., nc; Trace, Al (Blackhawk) Chicago, 3/2-4/25, r; Traynon, Dolph (Caro's) Manhattan, L. I., N. Y., nc; Tunemixers (Clover) Peoria, Ill., Out 2/27, cl; (Horseshoe) Rock Island, Ill., In 2/28, nc; Two Shots & A Coke (Ace O'Hearts) Union City, N. J., Out 2/28, nc.

Vasabonds (Beachcomber) Miami, nc; Ventura, Charlie (Ball) Washington, D. C., 3/8-18, nc; Vonse Vere Trio (Town) Houston, cl; Wiggins, Eddie (Riviera) Chicago, cl; Wotter, Stanley (Pierre) NYC, h.

Yared, Ed (Blue Dunes) NYC, nc; Young, Lester (Blue Note) Chicago, Out 3/18, nc; Zimmerman Trio, Carl (Crown Propeller) Chicago, nc.

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Singles

Adler, Larry (Shamrock) Houston, In 3/15, h; Ammons, Albert (Tallpin) Chicago, cl; Bailey, Pearl (Adams) Newark, 2/24-3/1, t; Betts, Johnny (Morocco) Chicago, cl; Bold, Dave (Palladium) St. Louis, cl; Brooks, Stella (Brevoort) NYC, h; Bueno, Delora (Blue Angel) NYC, nc; Chancy, Charley (Ball) Detroit, Out 2/27, h; Churchhill, Savannah (Cafe Society Uptown) San Francisco, 2/24-3/9, nc; Crosby, Les (Drake) NYC, h.

Daniels, Billy (Savannah) NYC Out 3/20, nc; Davis, Martha (Blue Angel) NYC, nc; Dennis, Clark (Biltmore Bowl) L.A., nc; Desmond, Florence (Fairmont) San Francisco, Out 3/17, h; Drew, Charley (Taft) NYC, h; Eberle, Bob (Paramount) NYC, t; Eckstine, Billy (Ciro's) San Francisco Out 3/1, nc.

Fields, Gracie (Plaza) NYC 2/10-3/14, h; Fitzgerald, Ella (On Tour) MG; Gale Belle (Vanderbilt) NYC, h; Gardner, Jack (Clango) Dallas, nc; Gentry, Leroy (Diplomat) Laminin, Mich., cl; Grant, Mel (Key) Chicago, pc; Green, Miltz (Copacabana) NYC, nc; Guarnieri, Johnny (L'Aiglon) NYC, nc; Harden, Harry (Armando's) NYC, nc; Hill, Chippie (Jimmy Ryan's) NYC, nc; Hunter, Ivory Joe (On Tour) A.B. h; Hutton, Marion (Strand) NYC, Out 2/24, t; (Earle) Philadelphia, 2/26-3/3, t; Hyle, Frankie (Helming's) Chicago, cl; Hynda, Johnny (Ciro's) Chicago, r.

Kay, Beatrice (Glenn's Rendezvous) Cincinnati, 2/18-3/8, nc; Kay, Dolly (Grawmer) Chicago, h; Kelly, Peck (Dixie) Houston, nc; Laine, Frankie (Merry-Go-Round) Youngstown, O., 2/28-3/6, nc; (State) Cleveland, 3/10-16, t; (Rainbow) Randrup Salt Lake City, 3/23-28, b; (Palomar) Vancouver, 4/4-17, nc; (Ambassador) L.A., 4/26-5/28, h; Langford, Frances (Carnival) Minneapolis Out 3/2, nc; Lutes, Marcy (Cliff) NYC, nc; Martin, Lucille (Et. Hayes) Columbus, O., h; McNulty, Hazel (Cafe Hays) NYC, nc; Mercer, Mabel (Tony Soma's) NYC, nc; Mills, Sinclair (Sunny Club) Chicago, nc; Montgomery Little Brother (Diamond Lounge) Chicago, nc; Murphy, Rose (Monte Carlo) Miami, Out 2/28, nc; (Latin Quarter) Cincinnati, 3/11-24, nc.

Osterwald, Bibi (Ruben Bleu) NYC, nc; Page, Patti (Copacabana) NYC Out 2/27, nc; Pearce, Johnny (Henry Hudson) NYC, h; Ravassa, Carl (Copacabana) NYC, nc; Richardson, Lee (On Tour) MG; Rocco, Maurice (Roxxy) NYC, Out 3/7, t; Ross, Dorothy (Bagatelle) NYC, nc; Ryall, George (Barbison Plaza) NYC, h; Saunders, Nettie (Chesterfield) Sioux City, nc; Shay, Dorothy (Beverly) New Orleans Out 3/3, nc; Simpkins, Arthur Lee (Palomar) Vancouver, B. C., 2/26-3/13, nc; Southern Gory (Beach) Chicago, cl; Steele, Eddie (Cerutti's) NYC, nc; Strain, Ralph (Szarac) NYC, nc; Sullivan Maxine (Bagatelle) NYC, nc; Sykes, Forrest (Vanity Fair) Chicago, cl; Tate, Norene (Little Casino) NYC, nc; Taylor, Harry (Cafe Troville) NYC, cl; Thaler, Jacques (Armando's) NYC, nc; Torme, Mel (Paramount) NYC, t; (State) Hartford, 3/25-27, t; (Blue Note) Chicago, 3/28-4/10, nc; Tucker, Sophie (Beachcomber) Miami, nc; Vallee, Rudy (Roxxy) NYC, t; (Ambassador) L.A., In 3/29, h; Vaughan, Sarah (Blue Note) Chicago, 2/14-3/13, nc; Waltee, Cy (Drake) NYC, h; Washington, Dinah (Royal Roust) NYC, nc.

White, Josh (Le Pavilion) Hwd, nc; Wilson, Garland (Little Casino) NYC, nc; Wilson, Julie (St. Regis) NYC, h; Winston, Ed (Winton's) NYC, nc.

Boston Ken Returns To Union Bands

Boston—The Ken club has shifted back to union bands after using one nonunion combo which didn't help the bad business too much. Manager Roy Chase has prepared a roster of local jazz combos which will play the spot starting with the Eddie Conrad combo and ending with the Four Tones on April 10.

The Conrad combo has been inked to a two-week contract and will be followed by the Herbie Lee band, which will stay until February 27. The Lee unit has been playing one-niters the past few months and this booking will give the young leader a chance to display his new bop library. Besides Lee, the Ken has inked the Tony Vento combo, which opens February 28 for two weeks.

Robinson Promoted

Located close by the Ken, the spacious Rio Casino has been promoting the Paul Robinson combo as one of the features of that spot. The Louis Jordan-styled combo has a large following here.

Replacing the Robinson combo at the Petty lounge is the Jimmy Wood quartet. The Wood quartet is a newly organized vocal-instrumental group which gained recognition at Wally's Paradise a few months ago and since then has accumulated a large following.

With the Savoy cafe and Hi-Hat doing the biggest business on Mass. avenue, Wally's Paradise has made a fresh bid for more jazz trade by purchasing air time over station WVOM.

The Paradise will feature Jimmy Tyler and rhythm vocalist LeRoy Brown every Monday, Tuesday, and Friday evening for a half hour. Besides featuring the house attractions, local guests also will be inked for the program.

Clarinetist Edmond Hall, who currently is appearing at the Savoy, has teamed with sideman George Wein in order to promote a special jazz concert at Jordan hall on March 1. The two promoters have contracted the services of Wild Bill Davison and Frankie Newton as added attractions.

Hall Most of Time

The Hall combo will play most of the evening and will feature two bassists, Johnny Fields and Al Morgan. Morgan has been granted a night off from the Sabby Lewis band in order to appear as one of the name attractions.

It was planned to have the Bob Wilber combo share the bill with Hall unit, but union rulings prevented this. The Wilber fan club has pledged to support the Hall-Wein concert.

Boston's Schillinger House has launched a total of six bands which will be handled by booker Sid Schlager. Only band which has made it's public debut has been that of altoist Fred Guerra, ex-Miller and Bencke sideman. The Guerra band has been doing college dates along with ballroom engagements the past few months.

Plans are under way to have the band work steadily in one of the local ballrooms. Other Schillinger House bands include Tex Richards, Tommy Todd, Dick Le Fave, Joe Viola, and Lee Daniels.

AROUND TOWN: Ruben Moulds moved out of the Crystal-tone record office with plans of operating his own recording company. Al Diehl has organized a large dance band since completing his engagement at the Music Box.

The Dave Lester band moved into the Latin Quarter with trombonist Dick LaFave featured. Pianist Al Vega joined the teaching staff at Schillinger House. Vocalist Ray Dorey will croon for Victor records.

Trumpeter Tommy DiCarlo moved out of the Larry Green band and into the Dave Lester unit. Vocalist Tommy Todd is doing a single at the Stable. Ernie West is now being featured at the Village Barn. The Hiawatha Lockhart bop band will do one-niters. Clarence Jackson and his Four Notes of Rhythm support the Hi-Hat bill. Art Foxall combo returned to Boston for a short vacation.

George Meyer's combo has been held over at the Brewster.

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Continuing with ear training—after you can write melodies fairly well by ear, the next procedure is to study a system of ear training for chords. The first step in this process is to practice singing arpeggios. Starting with major chords, learn to sing all chords in arpeggio form, including major, minor, seventh, major seventh, minor seventh, and diminished seventh.

A lot of persons have been writing in wanting to know something about writing introductions. So we'll devote the rest of the space this time to that subject. There are two schools of thought on intros, one claims it is better to write the melody first and then harmonize it; the second claims it is best to get a chord progression first and then write the melody to the progression. We think the

second method easier to work with, and here's why:

If you will learn a standard set of chord patterns, it is a cinch to write melodies to these patterns. Each pattern can be used by itself or in combination with other patterns. The rhythmic structure of the patterns may vary also. Here are all the chords of the patterns in two beats each. However, you may use each chord for any desired length of time. As a practice routine, write about four melodies (from four to six bars) on each of the patterns:

EXAMPLE I

Pattern No. 1: C / Am7 / Dm7 / G7 /

Pattern No. 2: C / Cdim / Dm7 / G7 /

Pattern No. 3: C / Gdim / Dm7 / G7 /

Pattern No. 4: C / A7 / D7 / G7 /

Pattern No. 5: Dm7 / G7 / Dm7 / G7 /

Pattern No. 6: C / C7 / F / Fm /

Pattern No. 7: C / Em / F / G7 /

Pattern No. 8: C / / / F9 / / /

We can't list all of the patterns in this issue so we'll try to present a new one with each column.

Remember that the bass fiddle sounds an octave lower than written.

(Ed. note: Send your questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York City 19. Include self-addressed, stamped envelope for personal reply.)

Savoy features Sunday noon sessions with top Dixielanders playing. Altoist Dick Sanito joined the Pete Chase band. Tenorists Nick Peters and Al Bertocci have been featured at sessions in Brockton and Fall River. Eddie Petty is the new disc jockey at station WVOM. Petty will spin jazz platters and do a single as pianist.

Vocalist Teddy King will not leave the Gene Jones band as rumored. The Tony Bruno band continues at Stuebens. Jimmy Tyler waxed *Date with Clayton* for disc jockey Bob Clayton of WHDH. Concerts coming up include one by Jazz at the Philharmonic and Woody Herman-King Cole for Symphony hall.

—Ray Barron

Usher Gets Airers

New York—Billy Usher, former vocalist with Tommy Dorsey, Harry James, and Charlie Barnet, is doing a 15-minute commercial series over WINS. Tuesday through Saturday, and a half-hour sustaining stint over WOR, Sunday, Wednesday, and Friday at noon.

The Dentist Advises

Chicago—Because the deadline for this issue arrived before the previous issue went on sale, it will be impossible to carry information in *The Dentist Advises* column this time.

It will take time for questions to reach this office so that the next in the series can be written. If any reader has a question concerning dental problems peculiar to musicians, send it to *The Dentist Advises*, c/o *Down Beat*, 203 N. Wabash avenue, Chicago, 1, Ill. For personal reply, send self-addressed, stamped envelope.

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Boston—Trumpeter Fred A. Bertram, one-time featured soloist with bands of Paul Whiteman and B. A. Rolfe, has been appointed head of the brass instruments department of the Schillinger House.

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By Michael Levin

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JOE PURS 1-A Christopher St. New York 14, N.Y.

Capsule Comments

New York—Former band leader Rudy Vallee made a remarkable return to the Broadway that first discovered him 20 years ago, with an engagement at the Latin Quarter.

Featuring the songs that first brought him fame, he kidded himself in his monologues about his age, the good old days, and being the idol of what are now matrons. It registered strongly with packed houses every show. Rudy had Walter Gross with him as accompanist and conductor.

On the same bill former band chirp Dorothy Claire came through nicely. More reserved than her Betty Huttonish days with the Bob Crosby band at the Blackhawk, she puts her personality across on a night club floor much better than from behind the footlights of Finlay's Rainbow.

She's definitely a good bet for clubs. Show was played by Art Waner's orchestra which, when caught, didn't sound up to par.

New York—Showwise Ray McKinley came through with a good, entertaining hour-long stage presentation for his latest Paramount theater stand.

Helped by the unusual set of stand drums he uses down front, plus his own stage presence and showmanship, he gave the folks plenty of visual entertainment along with the music.

An up tempo instrumental called *Jungle Drums*, featuring Ray and Vern Frieley on trombone, opened, with Mrs. F., the former Jean Clark, coming in fast for two numbers, backed by a vocal group from the band on the first, and joined by Mac for the other, *I'm Tired of Waitin' on You*.

Following a strong-arm act, the band did another instrumental, *Mumbo Jumbo*, again giving the leader a crack at the drums, then his hit vocal delivery of *You've Come a Long Way from St. Louis*. The Mills Brothers, headlining the show closed the bill with a pintet of tunes in their familiar

style, with Harry (the fat man) getting the laughs. The boys still prove dynamite.

New York—Tony Martin evoked more squeals and yells out of the bobby soxers than any singer since the advent of the Frankies, first Sinatra, then Laine. His stage mannerisms and presence, incidentally, greatly resemble that of the latter, being very informal and completely at ease behind the footlights.

His voice, however, is his own valuable piece of property, and his Roxy deliveries of *Lullaby of Broadway*, *Make Believe*, *All the Things You Are*, *Waitin' for the Robert E. Lee*, *For Every Man There's a Woman* and *Begin the Beguine* fractured the little cherubs and floored the older folks as well.

In the adult department, therefore, he outdistances the two squeal investigators mentioned above. The H. Leopold Spitalny choir gave an assist on the closer.

New York—Prior to their opening at the Capitol, Blue Barron and the Ink Spots were the subject of much trade talk as to which would do *You Were Only Fooling*.

They settled by closing the show with it. Spots doing it for second encore to be interrupted by the band, with Blue explaining one of his boys wrote same and he'd introduced it on MGM label.

By combining forces and alternating MGM against Decca they settled the problem, but in anything except a polished presentation for a finale. Over-all picture of the stage show revealed the Spots to be show stoppers with each number, the fat lad going heavy on the mugging, Bill Kenny making you nervous with that lanky, time-beating leg and sailing the falsetto around at about 3,000 feet.

Barron's band portion of the show was entertaining in a commercial way, loaded with singers all of whom handled their chores well, even though some specialties seemed a little amateurish.

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