

Woody Reorganizes: To Go After Dance Crowd

San Francisco—Look out Ralph Flanagan, Guy Lombardo, and any other bands strictly for dancing. Woody Herman is out to capture the college kid dance crowd and he means business! Woody is reorganizing his Thundering Herd to swing out on a 5½-month tour of theaters and colleges.

The band will have two books; one from the last Herd, and a new one, now being written, for dances.

Dance Music

"We'll play dance music at dances," Woodrow says. "You've got to satisfy the people. If you're in this business, you've got to be able to work every kind of date. You can't play dance music at a concert or concert music at a dance. If you can get the kids interested, you're in."

Woody's dance book will look toward the sound of his disc of *Early Autumn*, and will make a strong effort not to confuse the youngsters who Woody thinks are confused enough as it is by the world in general.

Basic personnel of the new band will be his current Woodchoppers group, which he's had out since his last band broke up late in '49. Ralph Burns will leave, however, to concentrate on his writing, thus making a search for a pianist necessary. The rest, Conte Candoli, trumpet; Milt Jackson, vibes; Sonny Igoe, drums; Red Mitchell, bass, and Bill Harris, trombone, will stay intact and will be featured as a unit within the big group.

Sensible Bid

This is the most sensible bid for broad popularity Woody has made in recent years, the value of his last two bands notwithstanding. He is calmly planning to stay in the music business and is making the most realistic approach possible under today's trying conditions.

Woody's bands have always swung ("when you stop swinging you leave jazz") and the Choppers are a swinging crew. The new band will swing, too, he promises, and with this down-to-the-good-earth attitude on the part of Woody and his management, there's no reason in the world why it won't go over.

Experimenting

Already, with the Choppers, he's been experimenting with sentimental ballads, old standards, and good old barroom-type songs like *I Want a Little Girl*. Since Woody is obviously happy with his group and they with him and each other, the whole thing has a fine personality of its own which makes the pop-style numbers just as pleasing to the customers as the barroom ballads.

They're relaxed, refreshing to see and to hear, and have what seems to be lacking in so many quarters these days, an unpretentious enthusiasm that is contagious.

—Ralph J. Gleason

Duke Takes Full Band To Europe

New York—Duke Ellington took his full band to Europe early in April for a three-month tour of the Continent, longest big band jaunt set since before the war. He's doing concert dates as well as theaters and one-nighters. Duke was in Europe for a while last year, but he took only four men with him on that trip.

Only member of the Ellington crew to stay behind was singer Al Hibbler, who is trying out as a single. He's currently on his first date at the Baby Grand in Harlem.

Advice

New York—At Ralph Flanagan's opening at the Meadowbrook, a slightly more veteran leader dragged Flanagan off to a corner, stuck his mouth in Flanagan's ear, and said, "Now, Ralph, I imagine plenty of people are giving you advice, telling you to do this and do that. Well, Ralph, don't you pay attention to any of them. You just do what you think you ought to do. But if I were you, I'd . . ."

Try To Attach J. D. Salaries

New York—When Jimmy Dorsey wound up his two-month stay at the Hotel Statler here in March, he was fighting off an attempt by Loew's, Inc., to attach money coming to him from the Statler and from GAC.

Attachment effort followed when Loew's tried to collect \$15,000 which it says Dorsey owes its subsidiary, MGM records. Loew's says the \$15,000 due is based on a contract made in California in December, 1946.

Under this contract, according to Loew's, the company gave Dorsey two advances of \$7,500 each against royalties. Under the terms of the contract, the firm says, if there was no money due to the clarinetist, he would repay the \$15,000 advance.

Refused to Return

Company claims that at the end of the contract no royalties were due to Dorsey, and he refused to return the advance. As a result, Loew's secured the warrant of attachment on March 10 this year. Dorsey's attorney came back with a motion to set aside the warrant of attachment on the grounds that Jimmy is a resident of New York and that the attachment would subject him to "inconvenience, annoyance, and harassment."

N. Y. Resident

Dorsey claims that under the civil practice act of the state of New York he is a resident of New York, and that he has not maintained a residence in California since June, 1949. Dorsey's argument is that he became a New York resident before the warrant of attachment was issued. Therefore, he says, it was improperly issued.

As Jimmy's stay at the Statler was winding up, Justice Morris Eder had reserved decision on the motion to dismiss the attachment in order to give it further study.

Louis Writes Life Story

New York—Louis Armstrong, who'll be 50 on July 4, is heading into a new career as a writer. The June issue of *Holiday* will have a 13-page travel diary of his recent European tour written in typical Satchmo idiom. And Harper Bros. has

commissioned him to write a complete and official autobiography. Louis has been working on the Harper's manuscript since January.

There's a possibility that Louis' autobiography may be adapted as a play immediately. Joe Glaser, Louis' manager, is trying to set up a production for the play in London next fall with Louis as star.

Quite a Lapse

This would mark Louis' first appearance in London since his trip there in 1933-34, when he did 12 command performances for the royal family.

Another literary project in the works on Armstrong is a book by Bucklin Moon, to be published by Doubleday.

Louis, of course, has been noted for his compositorial efforts in the past, but this is the first time he has concentrated on writing to this extent. His first literary effort to appear in print was a telegram which ran at the top of Walter Winchell's column.

Piece In 'True'

Some time ago *True* magazine asked him to write a piece while he was playing the Apollo theater here. In 45 minutes Louis batted out an article on his dressing room typewriter which was so good that *True* has reprinted it twice. Louis' current literary works are being handled by Ernie Anderson for Joe Glaser.

Louis recently cut 32 sides for Decca using the all-star combo with which he has been touring

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Flanagan Ork 'Gives Every Indication' Of Being A Hit

By JOHN S. WILSON

Reviewed at the Meadowbrook, Cedar Grove, N. J.

Trumpets: Knobby Lee, Ralph Scaffidi, and Art DeFew. Trombones: Blaise Turi, Phil Giacobbe, Herb Spitznagel, and Ralph Joseph. Reeds: Red Press and Joe Soldo, alto and clarinet; George Benham and Joe Walib, tenor and clarinet; Irv Haffer, baritone and clarinet. Rhythms: Tom O'Neill, bass, and Sid Bultin, drums. Vocals: Harry Prime. Ralph Flanagan—leader, piano, and arranger.

New York—The debut of Ralph Flanagan's new band was cause for more trade speculation than any band premiere since Tex Beneke stepped out just after the war. The fact that Beneke was not able to follow up on his initial ballyhoo undoubtedly tended to temper trade enthusiasm more than it might otherwise have been. But fingers were being crossed in all directions, for if Flanagan can prove to be the kind of draw that the bigger name bands were before the war, he may open up a prosperous path on which other bands and one-night operators and location operators can travel.

Based on his four-night opening engagement in Wrentham, Mass., and the first weeks of his stand at the Meadowbrook, the pianist-arranger has shown that he can drag in the customers. But for some time, a lot of this draw will have to be written off to curiosity as a result of the six-month build-up he received before he even had a band.

Every Indication

However, the continually mounting sale of his Victor and Bluebird records and the music being put out by Flanagan's new crew give every indication that his sponsors' hopes will be realized. For this band has the polish, presence, and projection which harks back to the days when bands of

real stature were legitimate attractions.

Flanagan's music, let it be said, will scarcely excite jazzophiles. His pitch is "music for dancing," and he pours it out in that vein. But besides maintaining a fine dance beat with the melody always out in front, the band provides pleasant listening. Practically everything it plays has an airy lilt which sidesteps any cloying stodginess.

It is one of the very few bands since the war which this reviewer has listened to for an entire evening with sustained interest.

One element contributing to this is Flanagan's general avoidance of current pop tunes. In practically any era, the majority of plug tunes of the moment are dreary items, but at the present time, that majority has risen very close to 100 percent. By refusing to become involved with this crud, Flanagan is enabled to be playing something that is melodically pleasant practically all the time.

It is perhaps significant that the few current pop tunes he has included in his book are all lively novelties—*Music, Music, Music; Rag Mop; Baked a Cake, and Chattanooga Shoes Shine Boy*. It is also significant that, with the exception of *Rag Mop*, these are the most feeble efforts in his book.

Most of the time, Flanagan (Modulate to Page 19)

group uses on theater and club dates. Combo has Jack Teagarden on trombone; Earl Hines, piano; Barney Bigard, clarinet; Cozy Cole, drums, and Arvell Shaw, bass.

Two Judgments Tap Billie's Till

Hollywood—Ed Fishman, whose personal manager's breach-of-contract suit for \$75,000 against Billie Holiday was denied in a California superior court ruling here recently, came out of the legal doings with a judgment against the singer for \$2,145.

Judge Frank Swain held that Fishman's contract with the singer was invalid because he did not hold a California agent's license. He did, however, award judgment for a sum of money Fishman said he had advanced.

About the time Billie was winding up her court business with Fishman, another superior court judgment against her was awarded Marian Epstein for \$1,540 worth of injuries said to have been received from Billie during a New Year's Eve fracas at Billy Berg's now-dark nitery a couple of years ago.

Top Sidemen In Jerry Gray Ork

New York—Although the band which Jerry Gray will take on tour this spring has not yet been set, probability is that the bulk of the sidemen will come from the crew which he is currently using on his Club 15 broadcasts.

Lineup on the show is: trumpets—Dale McMichael, Johnny Beat, Conrad Gozzo, and Zeke Zarchy; trombones—Hoyt Bohannon, Jim Priddy, and Murray McEachern; saxes—Willie Schwartz, Les Robinson, Ted Nash, Jules Jacobs, and John Rotella; rhythm—Jimmy Rowles, piano; Al Hendrickson, guitar; Joe Mondragon, bass, and Irv Cottler, drums.

Lombardo Benny's Summer Substitute

New York—One old fiddle player will replace another when Guy Lombardo takes over Jack Benny's Sunday night radio spot for the summer. Lombardo has snagged the choice time for 17 weeks starting June 4.

Meanwhile Don Rodney, longtime singer and guitarist with the Lombardo band, has left the crew to go out on his own. Rodney's replacement with Lombardo is George Hines, who takes over both Rodney's singing and guitaring chores.

Godfrey, Davis On The Cover

Arthur Godfrey, his ukulele and his vocalist, Janette Davis, pose for the cover of this issue. One of the busiest broadcasters in radio and television, the red-headed Godfrey is credited with reviving the ukulele industry, plays uke frequently on his air shows, even finds time to give instructions on the instrument in a series of quarter-hour, twice weekly TV programs over CBS. His Columbia recording of *Go to Sleep*, waxed with Mary Martin, has created almost as much of a furor as some of his ad lib remarks on the air. It's barred by even his own network.

BG, Favorite For The Tenth Time



Hollywood—Another plaque caught up with another *Down Beat* poll winner, as perennial favorite soloist Benny Goodman appeared on Steve Allen's CBS show to collect his annual tribute from *Beat* readers. Allen, a musician himself (piano) and favorite comedian of west coast musicians, was asked by *Beat* staffer Charlie Emge to make the presentation. That's Allen on the left, BG at right, and Emge in the middle. Except for Harry James ('42) and Duke Ellington ('48) Benny has had this category all to himself since the poll started.

A Wild Jaunt To Elko Ends In Wedding For Kenton Altoist Shank



(Photos by Buddy Childers)

Chicago—On their way east, at the beginning of the current Stan Kenton concert tour, the band stopped off at Elko, Nev. Not for a concert, but a wedding. Principals were Bud Shank, who plays alto with Kenton, and LaRue Moulton, shown in the center photo above. Trumpeter Buddy Childers managed to squeeze many of Kenton's big crew

into the first shot. Standing at the back, from the left, are Carlos Vidal, Shorty Rogers, Jan Childers, Buddy and LaRue Shank, Shelby Russel, Jimmy Lyon, Jimmy Cathcart, Jack Wolfe, Sam Singer, Dave Schackne, Carl Otto, and Alex Law. Kneeling, in the same order, are Carl

Ottobriano, Lewis Elias, Lee Bowman, Bill Russo, Bart Varasolona, Stan Harris, Don Bagley, and George Kast. Good reason to celebrate, and this section of the lineup at a local bar (third photo) includes Jimmy Lyon, Bud and LaRue, Jan Childers, Harry Betts, and Don and Lynn Paladino.

Dana Leslie, New Girl Singer, 'Can Hardly Fail,' Says Wilson

By JOHN S. WILSON

New York—Occasionally an entertainer comes along who has such a natural aptitude for showmanship, plus a sufficient supply of native talent and good taste, that he or she can scarcely fail to click, barring unforeseen accidents. These natural endowments are the fortunate possessions of Dana Leslie, a pert, bright-eyed, blonde singer who turned 23 on April 15, the day after she opened here at Birdland.

Her current Birdland engagement is her first real showcasing. Despite that, she has the poise and assurance of a veteran. But even more remarkable is the fact that practically everything she does is of her own devising, an amazing display of taste and imagination for a newcomer.

One of Best

Right now, at what amounts to the very outset of her career, she is unqualifiedly one of the better singing entertainers around. Unless cataclysmic events interfere, she should be one of the best within a year and within five years she should hold a unique position in the entertainment world.

At present, the dissecting mind can see a number of influences in her work. On rhythm there are evidences of Frankie Laine's phrasing and gestures, although she says she has never seen Frankie work. There are also reflections of Kay Starr's vigorous, blue-throated approach, but Dana has more sense of dramatic shading than Kay has shown. Some of her ballads have tinges of Lena Horne, though here again Dana says she has never seen Lena.

But despite these appearances of sources, the total effect not only of any given number but even more particularly of any set, is of a specific and uniquely refreshing personality who sells a song in such a fashion as to put most of today's stars to shame.

Large Repertoire

Her repertoire ranges through blues, ballads, rhythm numbers, and novelties with the icky quality removed. Her version of *I Said My Pajamas*, for instance, is far superior to any of the recorded versions of this rather overcut number.

Dana's effectiveness is based not so much on her voice, which is adequate but scarcely great, but from the imagination with which she approaches each number and her ability to carry out the ideas she dreams up. She has style in the generic sense, much more style than the so-called stylists.

Unlike the stylists who approach everything in more or less the same manner, Dana adapts her approach to the number, gives each number individual characteristics without burying it in production and interpretation.

Own Arrangements

Her arrangements are all done by Dana herself and her pianist, Eddie Cooper, and, possibly because they reflect her own natural



Dana Leslie

reaction to a song, they reflect a sincerity which might be difficult for an inexperienced singer as she to achieve if she were working with other people's ideas.

There are still some rough spots in her work but they are of a type which are so common among even the most highly touted singers that they are noted here not so much as criticism of Dana but rather as an indication of the heights she can achieve with a little more work and experience.

Her control of her voice varies. At times it is excellent and at other times it is weak, although the weaknesses seem to come primarily from attempting things which are beyond her range. Her dynamics need smoothing out and her Laineisms, even though they may be a natural expression, should be toned down to avoid comparison or any feeling of imitation.

Good Sidemen

Since the effectiveness of her work depends in great measure on an exact reading of her accompaniment, she has wisely surrounded herself with a capable trio made up of former Joe Mooney guitarist Jack Hotop, bassist Chet Amsterdam, and Cooper.

The background from which this unusual newcomer has emerged has been haphazard. At the age of 11 she started training for an operatic career, studying for a while with a Carlo Menotti, whom she feels may be the Gian-Carlo Menotti who is currently the rage of Broadway as the result of his opera-drama, *The Consul*. She's not certain because she has never seen a picture of Gian-Carlo.

L.A. Local Names Minimum Quota Of Men For Job

Hollywood—For what is believed to be the first time in AFM history, Local 47 authorities have succeeded in establishing a minimum quota for number of musicians that must be employed in a dance spot.

The establishment is the Casino at Catalina Island, where the union has ruled that a minimum of 10 local musicians shall be employed this summer.

It's understood that two local musicians will be added to the Mill Herth trio, which has been signed for the Casino, and that a band of not less than eight Local 47 musicians in addition to the Herth combo also will be employed in order to comply with the Local 47 decree.

Minimum scale for sidemen at the Casino has been set at \$20 a night (four hours) plus 2% percent extra, plus board, room, and transportation, or a straight \$150 a week. The Casino will be operated this year strictly as a tourist enticement, with dancing free.

Ross Coral Director

New York—Roy Ross, who has backed the Ames Brothers on most of their Coral records, has been signed by Coral as music director for the label. He'll also put out platters under his own name. Ross, a pianist and organist, is also musical director of WNEW, local independent station.

Musicianly Halos For Cal's Combo



Bellevue, Fla.—From a first, stiffly self-conscious attempt at comedy several months ago, the Cal Gifford combo has progressed to this point in their effort to combine society music and novelties. In the photo, they're staging an original ditty about what "angel" musicians are. Left to right: Ronnie Hartinger, Gifford, Al Semola, Carlita, Bob Sevilla, and Stan Hotaling. They were at the Bellevue-Biltmore hotel here until April 7.

Musical Union In Kroener's Crew



Evansville, Ind.—Two local musicians, Norman (Sonny) Kniess and Martha (Martie) Blackburn, have made a long musical association into a permanent marital one. Sonny, who has been featured trumpeter with Charlie Kroener's band for seven years, and Martie, singer with Kroener for six years, were wed March 5 at the Zion church here. According to reports, the Kroener band had a ball.

Revival Of Dance Bands Now They're Reviving The Recorder Won't Affect Us, Claims Combo-Minded Shearing

New York—Current push to bring back the big dance bands may be inspiring some combo leaders, such as Illinois Jacquet and Charlie Ventura, to expand to full-sized crews, but not George Shearing. The Shearing quintet will stay a quintet.

"We prefer to play for listening because we feel that people get more out of our music that way," Shearing says. "I can't see that the return of dance bands will affect us. We've already tried to play digestible progressive music and a lot of our stuff is perfectly danceable—*East of the Sun, September in the Rain, The Continental*, and *I'll Remember April*, for instance."

Two Ways Out

If the dance bands should return to popular favor, Shearing feels that here are two ways out for him.

"We can either play on the same bill with a dance band," he says, "or we can play for dancing ourselves in addition to playing for listening."

Shearing doesn't believe that the return of dance bands will eliminate bop from the picture.

Word Is Bad

"Bop will last as long as it is incorporated in an arrangement and not imposed," he says. "The only thing that can do anything bad for bop is the word itself. People consider it something they don't like. But then, think of what a wide variety of things have been labeled bop. Bop will get along all right provided it's not called bop and provided you don't go out of your way all the time to play completely in the bop idiom."

So far as his own group is concerned, Shearing just wants to see it working year in and year out and maintaining as high a standard of variety as possible.

"I want to feel that the quintet is capable of playing a two-hour concert at Carnegie hall which includes everything from the contem-



George Shearing

porary classical compositions of Margie Hyams (who, incidentally, is not leaving the quintet despite her marriage) through impressionist things, through commercial numbers, and such things as *Nothing But D. Best*, which is almost as much out-and-out progressive jazz as we play."

Digs Kenton Strings

Although he has heard the new Kenton band only on records, Shearing feels that the Kentonian ideas are greatly enhanced by the addition of the string section.

"With the string section, the band has a more emotional quality

Jacquet Suing For Song Slice

New York—Illinois Jacquet has instructed his attorney, Andrew J. Feinman, to file suit for plagiarism against the publishers and writers of *Don'tcha Go Way Mad*, charging that the melody of *Mad* is the same as *Black Velvet*, on which he split composing credit with Jimmy Mundy.

Jacquet claims Mundy collaborated with lyric writer Al Stillman to change *Velvet* to *Mad* without consulting him for permission to switch titles and add lyrics. He also wants the publishers of *Mad* to recognize him as one of the writers of that song.

Radio Ork To Tour With Jack Benny

Hollywood — Jack Benny will take the entire band (19 pieces) headed by Phil Harris on his airshow when he embarks on his tour of one-niters announced to open May 16 in Wichita.

Unit staging the series of shows, a two-hour enlargement of the Benny radio package, will consist of Benny, Phil Harris, Eddie (Rochester) Anderson, several vaude acts, and possibly some other name performers still to be added. A portion of the take will be donated to charitable organizations.

for the public," he explains. "Stan is a brave pioneer and has the courage of his convictions. But it's a question of time before we'll know whether he is actually going anywhere."

Laud- Tristano

"However, from the point of view of being purely and simply progressive and evolutionary, Lennie Tristano is as great as they come. Despite the fact that Lennie is not heard much because he insists on playing in his own way, he has the great advantage of being a teacher. Because of this, as time goes on, more and more pianists will be playing like Lennie. They'll begin to show up on small labels soon, and gradually, Lennie, through his pupils, will be heard by more persons."

"In any creative field, it's necessary to have persons like Lennie. But it's also essential to have the other kind of person who says that he must find a way to put it over to the public."

Must Have Reaction

"I'm this second kind of guy. I'm trying to put out as much progressive music as the public will take, but I've got to get a reaction from the public. If I don't see that people are digging us, I'm a very unhappy guy."

"I don't feel that I've compromised in doing this. I'm fortunate in that I like the kind of standards that audiences like. I happen to like to hear *I'll Remember April* played in our *September in the Rain* vein. I feel that we're satisfying ourselves and satisfying the people."

Stage Shows Back At Newark's Adams

Newark, N. J.—Adams theater, which dropped stage shows last year, is trying them again on a top talent basis. Policy is to use top names whenever they are available, whether it's for one night or for a week.

New setup started at the beginning of April with the King Cole trio and Ray McKinley's band in for a five-day stand. Noro Morales and the Ames Brothers went in for one day April 9. House has set Glen Gray's band for the week of April 21, Artie Shaw on April 28, and Woody Herman, May 19.

Read the articles on the dance biz by leaders, bookers, managers, and operators in *Down Beat's* big May 19 "Everybody Dance" issue, on sale May 5!



New York—Almost anything goes at the Village Vanguard. Example: Jean Carmen, known in Hollywood as the Comanche Queen, and Geoffrey Lumb, who plays Clutterbuck in the Broadway comedy of the same name, pose with Fred Hellerman at the Greenwich Village club. Hellerman, left, is one of the four folk singers in the Weavers group, which has been at the Vanguard for several months. All three are holding recorders, the ancient variation of the flute which has received a recent, though limited, popularity.

New York—They're trying to revive the recorder at the Village Vanguard. The recorder, it should be pointed out, has nothing to do with making records. It is a musical instrument—a straight, slightly chubby hunk of wood with some holes in it which makes it look like a poor cousin of the clarinet.

The impetus behind the recorder revival is the beartrap mind of a press agent who noted (a) the successful rekindling of interest in the ukulele and the zither, and (b) the fact that the recorder is used by the Weavers, vocal combo which has been holding forth at the Vanguard all winter.

Popular Group

Whether the recorder proves to have popular appeal or not, the Weavers have shown that they have it. Foursome went into the Vanguard last December and are proving to be the most popular group turned up by Max Gordon, the knowing gnome who runs the joint, since the Revuers put the spot on its feet before the war.

Group is made up of Pete Seeger, Lee Hays, Fred Hellerman, and Ronnie Gilbert. Seeger and Hellerman provide accompaniment on banjo and guitar respectively, with both taking occasional forays on the recorder. All four were doing singles as folk singers before they got together in 1948. Material they are using now has a heavy emphasis on blues, plus folk material from all over the world.

Outstanding factor of their work is the electrifying vim they inject into their more rhythmical numbers. None of the combo has much in the way of a voice, but the four working together produce some amazingly gutty harmonies. The pure excitement of sound which

they concoct is indicated by the fact that some of their most effective numbers are done in foreign languages.

Part of this excitement is created by the background instrumental and vocal work which creates an appropriate mood for each number. The recorder, for instance, is brought into play on the lonesome type of blues since its tone has really lost, lonesome quality.

Group has a seemingly endless repertoire and, unlike most acts operating around the folk idiom, availability of four voices gives them an opportunity to pace their sets with plenty of variety.

Group Sound

That slightly precious quality which typifies many folk singers, and thereby limits their appeal, is missing here, since the quartet can supply the group sound which is appropriate to much of the folk repertoire. Combo, which has been tied up by Gordon until June, has had excellent results in their occasional TV shots.

However, the problem of how to fit them into the commercial picture is indicated by the puzzlement they have created at Decca records, which is interested in them as a wax possibility. Decca can't figure where to slot them since they can't be departmentalized as hill-billies, blues and rhythm, or pop. Whatever they are, they're good, and provide a needed spark of vitality in the music scene.

Three Generations Of Allens



Chicago—You're looking at three generations of trumpet-playing Henry Allens in the above shots. In the top pic is Henry II (known to intimate friends as Red) blowing a chorus or two with Roy Eldridge when they both were at the Silhouette here. Lower left is Henry I, Red's dad, who still plays as leader of Allen's Brass band in New Orleans and is a member of Local 496. Lower right is Henry III, Red's son, who recently became a member of New York Local 802. Red, J. C. Higginbotham, and Co. open today (21) at the Blue Note, Chicago.

Song Track Cinderella To Be Seen



Hollywood—Composers Mack David, left, and Jerry Livingston, right, harmonize with singer Ilene Woods for the chummy photo above. Ilene sings their music in Walt Disney's *Cinderella*, and talk is that she may be seen, as well as heard, in movies soon.

CHICAGO BAND BRIEFS

Farrell Date An Example Of Chicago Biz Vagaries

By PAT HARRIS

Chicago—Never, ever, envy a club operator. Names, if the talent budget is stretched, and a "big" attraction is booked in, seem to have only an even chance of making it for themselves and the spot. Non-names have about the same percent-

age of luck. For luck is about all you can call it. Undoubtedly there're economical and psychological factors involved, but as far as we can tell, no one's figured them out—not in Chicago.

Most startling example, recently, was the way a comparatively unknown singer, Bill Farrell, pulled people into the Blue Note. He outdrew, among the singers the spot has featured, almost everyone except Sarah Vaughan. His audience there was consistently bigger than that accorded Artie Shaw's big band.

Freeman, Kirby Failed

Bud Freeman, who has a big and time-hallowed name in jazz and swing circles, did not get to nothing at Press Row, in spite of a good band behind him. John Kirby, another well-known cat, moved in and out of the Capitol lounge in a fast two weeks.

Press Row's going to try it again with Freeman, in a two-week reprieve, but chances seem slim. Blue Note had an almost sure thing in the Doc Evans-Les Paul bill, while the Capitol lounge brought in accordionist Joe Moneypenny and bassist Bob (Sheboblou) Carter. They worked opposite Skip Farrell for 10 days, then singer Harry Cool replaced Farrell.

Allen. Plus Bushkin

Red Allen's band and Joe Bushkin's trio now at the Blue Note, and future items for that spot are Tiny Davis, back May 12 for four weeks, and the Soft Winds, coming in May 19.

Silhouette, which has Charlie Ventura until April 30, brings in Dizzy Gillespie for 10 days starting May 5, and Charlie Shavers' crew, with Louis Bellson, Terry Gibbs, and Lou Levy, on May 19 for 17 days. A possibility that Julia Lee will work opposite the Shavers band.

Sidney de Paris now at Jazz Ltd., where he's playing a welcome interest in the ensemble

sound, and a repertoire of ingratiating tricks on his trumpet. And no one, we think, can cut Miff Mole's trombone. Sid Catlett, who's been drumming at the Ltd. for almost a year, leaves at the end of April to put together a band of his own. Zutty Singleton to follow Catlett behind the Ltd. drums.

Bob Anderson, who works out of Oshkosh, Wis., with Lawrence Duchow's polka band, spent several days filling in with a Chicago combo recently. The spot? That old polka hangout at 11 E. Grand—Jazz Ltd.

Anderson, who plays trumpet a lot like Doc Evans, but with more bite and drive, was with Tiny Hill's band before joining Duchow. He was on the west coast with Hill in 1946 when a couple of guys from Jump records heard him. That's why Jump 17 (September in the Rain/I'm Gonna Sit Right Down and Write Myself a Letter) is listed as by Bob Anderson's Oshkosh Serenaders. The Serenaders, who counted Nick Fatool, Warren Smith, and Joe Rushton among their number, cut two more sides, *Sleepytime Down South* and *Back Home in Indiana*, which ought to be released soon.

Alvin Packs Normandy

Danny Alvin's Dixie outfit packing them in at the Normandy, while the nearby Rita's, which had Jimmy Granato's band for a while, now has the Dale sisters and Rusty Fields.

A good band for any club wanting to get in on the Dixie revival is the group of kids which includes clarinetist Wally Wender, trumpeter Don Slattery, trombonist Ralph Hutchinson, pianist Bill Youngren, bassist John Phillips, and drummer John Carlson. Wender let us hear a test record of *South and Georgia Cakewalk* which is, in the idiom, a killer. Fine beat, exceptional ensemble and solos, and, frankly, the first time we could really feel any confidence in the outfit.

Other Available

Among other available bands rehearsing around town are Max Miller's now-dance-aimed unit, with Earl Backus hack on guitar, Buddy Nichols again on bass, and Guy Viverous on drums; Georg Brunis' latest try at his own unit, and John Kirby's return to the sextet format. Kirby wisely lost the guitarist he had at the Capitol, added clarinetist Benny Rosa, altoist Porter Kilbert, and trumpeter Buddy Rodgers. Brunis had collected a group including Pee Wee Russell, trumpeter Jimmy Ilie, and pianist Art Gronwall.

Every so often someone from out of town comes to Chicago, thinks he knows the sort of music needed and how to present it, and organizes a band. This is usually the last anyone ever hears about it. Hope that doesn't happen to drummer Jack Green, from Richmond, Va. Green's group: Walker Baylor, alto; Joe Daly, tenor; Pete Kerr, trumpet; Ken Buchanan, bass, and Dick Aton, piano.

Another nice little modern group was that at the Hi-Note recently. Guys, who have moved on since, are Frank Cope, clarinet; Michael Buffamonti, bass; Chuck Galloway, piano, and Elmo Luperini, drums. This is the combo which spent six weeks at the Avalon club on S. Wabash, and at the Three Deuces on the same street.

Pop left the Melody Casino, but got a faint nod from the Bee Hive again, where a band headed by (Modulate to Page 5)

Orrin Tucker 'Victim Of Circumstances'

Reviewed at the Aragon Ballroom, Chicago

Trumpets: Carl Erca, Lenny Faust, and Chuck Wiegman. Reeds: Cliff Hoff, John Lewis, George Cool, tenors; Sparky Berg, baritone and alto. Violins: Leo Zorn, and Morton Block. Rhythm: Bob Brookmeyer, piano; Ralph Greenfield, bass, and Herman Garst, drums. Vocals: Shirley Richards and Sparky Berg. Orrin Tucker—tenor, vocal, and leader.

Chicago—Griff Williams, Wayne Gregg, Jan Garber, Lawrence Welk, Teddy Phillips, and Orrin Tucker. This list of bands ought to bring to mind not only the type of music played, but, in the midwest, the names of two ballrooms

where it is played consistently, and has been for years. The two mammoth Karzas terperies, the Aragon and Trianon in Chicago, occasionally bring in a Benny Goodman or Tommy Dorsey for a one-niter, but the general musical diet is bland to the point of tastelessness, and soft and mushy for good spoon feeding.

Spice, such as the attempt years ago to present Woody Herman's "Band That Plays the Blues" seems to cause acute indigestion. Story is that ballroom owner William Karzas heard Herman in the east, flipped, in a quiet, Karzas-like way, and tried Woody out in the Aragon. He played one night. Karzas moved him to the south side Trianon. One night again. Then back to the Aragon—and still no go.

Architecture the Cause

Orrin Tucker, who has played the two Karzas houses for years, believes the reason to be not only the taste of the dancers, but, more important, the architecture of the two halls. "You can clap your

hands out there," Tucker says, "and it'll echo 20 or 30 times."

"The beats pile up, if you're playing four-beat, and the dancers don't know what's going on. Wayne King discovered this long ago, and arranged his music accordingly. People laughed at him, but he found out that the simplest things are none too simple at the Aragon and Trianon. It has nothing to do with what Karzas likes. It's that echo.

"We've been playing two-beat for years. A swing band usually sounds at a disadvantage here. They could play the same numbers in some other dancehall and people could dance to it, but not here."

Keeps It Simple

At the Aragon recently, Tucker took no chance on letting things get too complicated. He has some excellent musicians in the band, but their playing is usually limited to off-hours jam sessions. Trumpet soloist Carl Erca, who has been with the band more than three years, has a number of specialties—arrangements written around his solo horn. Things like *Stars in Your Eyes* display Erca's feeling for jazz, as well as Tucker's feeling for the proper limit for such a display.

Second tenor John Lewis does the bulk of the jazz work in the reed section, including a boppish chorus on *I I Knew You Were Comin', I'd Have Baked A Cake* (Tucker was offstage at the time). Another bop man in the section is Cliff Hoff, who, with pianist Bob Brookmeyer, was one of the reasons visiting musicians such as Red Rodney spent time in Chicago digging the Tucker band, or rather, jamming with the Tucker bandmen.

Tucker Knows

This necessarily split personality in some of his sidemen doesn't seem to bother Tucker, who realizes "We've got some boppers in the band, and they have to get it out of their systems, either in solos or in jam sessions."

Not all the jazzmen in the group are of the very modern school. Bassist Greenfield is the "Fuzzy" Greenfield of Mezzrow's book, *Really the Blues*, and saxist Lewis has a long history with various jazz units.

An alert reader, at this point, ought to start wondering why all the hedging, and where does the band review come in? Spending time detailing the tenor-band horrors that are Tucker's stock-in-trade seems foolish to us, however.

Group Takes Folk Music To Colleges

Chicago—A successful presentation of the history of folk music, and the universality of folk music themes, is contained in a concert program the four men in the lower photo have been taking to colleges and clubs around the country for over a year. You don't have to care anything about history though, to enjoy their work, because they've managed to combine good music with a humorous, fast-paced narrative, into a topflight show.

One of their first local dates in some time was a recent appearance before the Commerce club of Northwestern university. The four men, singers Win Stracke, Big Bill Broonzy, and Lawrence Lane, and narrator Studs Terkel, call their program "I Come for to Sing."

From Chosen Field

Under such embracing and universal headings as "rambling men," "work," "drinking," "tender love," and so on, each of the three sings one of the songs, from his chosen field. Terkel introduces each in turn, explaining the number, its origin, and its significance.

Covering the subject of drinking, for example, blues singer Broonzy leads off on *When I Been Drinking*, while Elizabethan specialist Lane contributes *Let the Toast Pass*, and Stracke combines the prohibitionist's theme, *Cold Water*, with the old American favorite, *Rye Whiskey*, into a mixture Terkel introduces as a highball. Though Stracke is perhaps the most accomplished showman of the three, all are pretty evenly matched as crowd pleasers and singers. Lane's singing of *The Three Ravens* is a beautiful and moving contribution to the "heroes" category, and one of the standouts on the program. Lane, incidentally, is the only one of the three who does his singing unaccompanied by guitar.

Lots of Roots

It might surprise jazz fans to learn that the final number, in which all three take part, is *Careless Love*, a tune which apparently has roots in more places than one would have supposed.

Four men with a fondness for folk music have learned how to present it intelligently and entertainingly, and to make it pay. An object lesson, at least in packaging, for concert promoters in any field.

—pat

He does what is expected of him, and does it with an unexpectedly alive group of musicians, and with a modest anxiousness to please that is all his own.

Like the Movies

"You know, the movies have been spending all that money and making their product for a 10 or 12-year-old mentality, but most dance bands are just starting to catch on," Tucker says. "They (the dance bands) didn't want to slip so low. I've been that low for quite a while."

His latest record, for which steel guitarist Don Johnson was specially employed, is *Steel Guitar Rag March* on London. "What chance do we have with the top singers taking all the ballads?" Tucker asks rhetorically. "A poor little dance band like ours has to rely on novelties."

Novelties are a big part of his book. Vocalist Shirley Richards and altoist Sparky Berg take the duets on items like *I Said My Pajamas*. Though Berg could easily remain in the reed section, both Miss Richards and Tucker do a fine job with ballads.

Looks to Hillbilly

Drummer Garst does all of the current arrangements, while some of the old book was arranged by Everett Ralston. Tucker is still looking toward the hillbilly field as a major influence in choice of tunes and method of playing them. "It's here to stay," he says, though he observed that the Aragon dancers seem to be equally pleased by occasional Dixieland numbers.

It wasn't as if Tucker hadn't tried. He played the Casino Gardens in California a couple of years ago with a band including seven brass, six saxes, and a French horn. It didn't go over.

But as soon as he dropped the trombones and added violins, he was in. The Mark Hopkins hotel in San Francisco grabbed the band, and it's been booked solidly since then. In fact, they left the Aragon for 10 weeks at the Claremont hotel in Berkeley, Calif., which just proves the point.

—pat

Record Distributor Waxes Benny Green

Chicago—Record distributor Monroe Passis, whose Parkway label has heretofore been limited to such artists as Muddy Waters, Memphis Minnie, Sunnyland Slim, and so on, planned to record Benny Green's new band for its first pop release.

Among the four sides cut April 10 was *Fennies from Heaven*, tune most closely associated with former Ventura trombonist Green.

Many photos of dance bands in action will be a feature of *Down Beat's* May 19 "Everybody Dance" issue, on sale May 5!

Good Deal



Chicago—Back to the music business after a three-year hiatus, singer Margo Good appeared recently at Helsinki's here, and then went to the Tic Toc club in Milwaukee. Margo, billed as "the female Frankie Laine," is under management of the Tweet Hogan office.

Folk Singers Tour Colleges



Chicago—Four men who've integrated three highly different varieties of folk music in an unusual concert program are, from the left, Studs Terkel, Win Stracke, Big Bill Broonzy, and Lawrence Lane. Terkel, who juggles a career embracing writing, acting, and disc jockeying, acts as narrator. Stracke sings the songs of the American pioneer and laboring man; Broonzy sings the blues, and Lane, like Stracke a highly trained concert singer, specializes in Elizabethan songs and ballads. Story on the group in next column.

Chicago Band Briefs

(Jumped from Page 4)

George Davis has been playing on Monday nights.

Regular group at the Hive consists of Lee Collins, Don Ewell, and Booker Washington, with clarinetist Jug Berger and trombonist Ray Long in on weekends.

Big Bill Bronzy, for the avid blues fans, still working weekends at Sylvio's, 2257 W. Lake street.

Veletones unit into the Rose Bowl on S. Michigan, with Roger Cozzi, clarinet; Art Cavalleri, bass; Ernie Inucci, guitar, and Matt Alagna, piano.

Among the big bands, Jimmy Featherstone opened April 14 at the Martinique, which is trying to decide between Tex Beneke, Ted Weems, and Art Kassel for the opening of its outdoor dance pavilion June 9, and Teddy Powell follows Sherman Hayes at the Blackhawk May 3.

Many photos of dance bands in action will be a feature of *Down Beat's* May 19 "Everybody Dance" issue, on sale May 5!

How Trio's Frigo Fills The Time



Hagerstown, Md.—One more addition to the list of musicians who competently engage in other arts (George Wetling's paintings, Boyce Brown's poetry, etc.) is bassist-violinist John Frigo of the Soft Winds trio. Frigo, with some of his work, is shown above. At present the Soft Winds were scheduled to be moving into the Blue Note, Chicago, for a sojourn starting May 19. Other members of the group are Herb Ellis and Lou Carter.

Joe Mooney, Plus Bass, Sells Well In Detroit

Detroit—The musical horn of the Auto city began to blow hot again. With a minimum of advance publicity, the Alamo, a plush night club out Livernois way, brought in Joe Mooney and his bass man accompanist, Bob Carter, for two weeks.

That kind of good news travels fast, and owner Max Spiegelman was very satisfied with the nightly flow of Mooney fans.

Joe displays his pianistic skill for the better part of the evening and is as exciting musically as he ever was. Carter's bass work, well suited to the Mooney vein, gives him excellent support.

Content with Bass

Joe says he's content to work with just a bass, and that he hasn't given much thought to forming another quartet. He is building up a book with Carter based, for a good part, on originals. Many of these are what Joe calls, "situation comedy," and show off his vocal talents as well as his magnificent sense of humor.

Carter (ex-BG, Barnet, Shebbolou) and Joe decided on their du-

stint back home in Paterson, N. J., and made their debut at Sandy's there. The date at the Alamo was their first on the road.

Sessions at Tropical

That citadel for *avant-garde* jazzmen, Lou Jacobs' Tropical Show bar, holding forth on Monday nights with "Fantasies in Jazz." The last few sessions have featured Wardell Gray, tenor; Norm Parkrantz, piano; Jim Richardson, bass, and Art Mardigan, drums.

The rest of the week, Willie Anderson's trio (Anderson, piano; Jimmy Glover, bass, and Billy Mitchell, sax) keep the customers happy.

Kenton concert at Masonic Temple caused quite a bit of comment, most of it favorable. . . . Pat Flowers back at his old stand at Baker's Keyboard lounge. . . . Doc Cenardo has replaced drummer Clyde Duquette in Frank Gillis' Dixie five.

The Page Cavanaugh trio closed a very successful four-week run at the Burgundy room April 10. Irv Lewis (ex-TD trumpet) followed with his quartet: Hank Trevisan, piano; Joe Oddo, bass, and George Rose, guitar.

—Max Jacobs

Husing Pitches Dixie Jamboree

New York—Ted Husing, WMGM disc jockey whose plugging of Dixie has been credited with assisting in the two-beat revival in the New York area, devoted the two hours of his morning show on March 25 to what he called his first annual Dixieland jamboree.

Whole show was given over to Dixie platters to mark the completion of Husing's first year on a two-beat kick. On hand for in-person comments were Baby Dodds, Wild Bill Davison, Frank Signorelli, and Jimmy Lytell.

Assisting the old master spinner was WMGM staff announcer Aime Gauvin, a Dixie digger who got Husing started on the two-beat material a year ago. He urged Husing to play some sides from his Dixie collection. These spinnings proved so popular that two-beat segments were made a regular part of the Husing format.

Chicago—Wayne King's entire television cast, a troupe of 30 persons, will fly to Tulsa, Okla., to spend May 13, 14, and 15 at the Southwest stock show, where they will provide the principal musical entertainment.

My Best On Wax

By Count Basie

I've always liked my band's recording of *Jive at Five* best. I just sort of like the sound. It's well balanced, has good ensemble and solo work, and I like the little eight bars I played as well as anything else I've played.

We recorded it in 1939 or '40 (February, 1939, according to *Hot Discography*). We were working at the Famous Door at the time. At the session we'd made three sides and had another one to go. This was a fill-in.

It was Harry Edison's head arrangement, and the recording was the first time we'd ever played it. Everything seemed to be right. Edison took a fine solo, and so did Jack Washington. I don't remember whether Lester took a solo or not. We dedicated it to Bob Bach's record program, *Jive at Five*.

hear the difference

Symmetrical Reeds

TV Music Of Note

Following are listings of shows emanating from the three top TV cities, New York, Chicago, and Los Angeles. Shows selected usually carry music that is of interest to readers of *Down Beat*. This list is brought up to date in each issue.

NEW YORK TV PROGRAMS

WCBS-TV (All times EST)

Monday 5:30 p.m.—*Ted Steele Show*. (Monday through Friday.)
6:45-7 p.m.—*Bob Howard*. (Monday through Friday.)
7:15-7:45 p.m.—*Strictly For Laughs*. Kirby Stone quartet. (Monday through Friday.)
8:30-9 p.m.—*Arthur Godfrey's Talent Scouts*.

Wednesday 7:45-8 p.m.—*At Home Show*. Earl Wrightson.
8-9 p.m.—*Arthur Godfrey and His Friends*.
9:30-10 p.m.—*48th Barrow Almanac*.

Thursday 8-9 p.m.—*The Show Goes On*. Ray Bloch's orchestra.

Friday 11:15-11:55 p.m.—*After Hours Club*.

Saturday 7:15-7:30 p.m.—*Blues*. by Burg. Jeanne Barry.
8-9 p.m.—*Sam Murray Show*.
9:30-10 p.m.—*Ed Wynn Show*.

WNBT

Monday 6:30-7 p.m.—*Easy Does It*. Johnny Andrews. (Monday through Friday.)
7:30-7:45 p.m.—*Roberta Quinlan*. (Monday, Wednesday, Friday.)

Tuesday 8-9 p.m.—*Star Theater*. Milton Berle.

Thursday 9-10 p.m.—*Kay Kyser Show*.

Friday 9:30-10 p.m.—*Bonny Maid Versatile Varieties*.

Saturday 8-11 p.m.—*Saturday Night Revue*.

Sunday 8-8:30 p.m.—*Supper Club*. Percy Combs.

WABD

Monday 12:30-1 p.m.—*Johnny Olson's Rumpus Room*. Penny Olson. (Monday through Friday.)
2-3:30 p.m.—*Nations Time*. Bob Wain. (Monday through Friday.)
6-6:30 p.m.—*Small Fry Club*. Bob Emery. (Monday through Friday.)
7:30-7:45 p.m.—*Henkilton Spotlight*. (Monday, Wednesday, Friday.)
7:45-8 p.m.—*Fineart Lanes*. (Monday, Tuesday, Thursday.)

Tuesday 7:30-7:45 p.m.—*Eloise Salutes the Stars*.
9-10 p.m.—*Cavalcade of Bands*. Name bands.

Thursday 9-9:30 p.m.—*Merry Amsterdam Show*.

Friday 7:45-8 p.m.—*Head Scott*.

Saturday 8-8:30 p.m.—*Dinner Date*. Vincent Lopez.
9-10 p.m.—*Cavalcade of Stars*.

Sunday 7-8 p.m.—*Front Row Center*. Bibi Osterwald.

WJZ-TV

Wednesday 2-4 p.m.—*Market Melodies*. (Thursday through Saturday.)

Thursday 9-10 p.m.—*Stop the Music*.
9:30-10 p.m.—*Holiday Hotel*. Bill Hargington, Betty Brewer, and Bernice Green's orchestra.

Friday 8-8:30 p.m.—*A Couple of Joes*.

Saturday 7:30-8 p.m.—*Hollywood Screen Test*.
8-9 p.m.—*Paul Whiteman's TV Teen Club*.
7-7:30 p.m.—*Paul Whiteman Revue*.
10-10:30 p.m.—*Celebrity Time*.

WOR-TV

Tuesday 7:30-8 p.m.—*Old Kitch Music Hall*. Pianist Eddy Bernard.

Wednesday 8-9 p.m.—*Talent Parade*.

Friday 7:30-8 p.m.—*Al Siegel's Music Shop*. The Heathertones, Judy Tyler, Jimmy Dolan, and Howard Mann.

WPIX

Monday 7:15-7:30 p.m.—*Gail and Bill*. (Monday through Friday.)
8:15-8:45 p.m.—*Clean's House*. (Monday and Wednesday.)

Friday 10-11 p.m.—*Art Ford Show*.

WATV, Newark

Saturday 6:30-7 p.m.—*Tom Tapper Revue*.

CHICAGO TV PROGRAMS

(All times CST)

WBKB

Wednesday 8:30-9 p.m.—*Follow the Fun*. Dave Fritchard's Korny Klowns.

WENR-TV

Sunday 12:30-1:30 p.m.—*Sachs Amateur Hour*.
4-5 p.m.—*Super Circus* (net).
6:30-6:45 p.m.—*Carolyn Gilbert* (net).

Monday 7-7:30 p.m.—*Parade Amateur Hour*.

Tuesday 8-8:30 p.m.—*Square Dance Time*.

Friday 8:30-9 p.m.—*Little Revue* (net).
9-10 p.m.—*Toni Gilman*.
10-11 p.m.—*Courtesy Hour*.

WBQ-TV

Sunday 9-9:30 p.m.—*Garvey on a Large* (net).
10:30-10:45 p.m.—*Bertha Minto*. (Monday through Friday.)

Thursday 9:30-10 p.m.—*Wayne King Show* (partial net).

Saturday 7-8 p.m.—*Saturday Night Revue* (net).

WGN-TV

Sunday 6-6:30 p.m.—*Request Performance*.
8-9 p.m.—*Stinky City Jamboree* (net).
9-9:30 p.m.—*Stars of Tomorrow*.

Monday 6:30-6:35 p.m.—*Jean Barton*. (Monday through Friday.)
7:30-8 p.m.—*Al Morgan Show* (net).
8:15-8:30 p.m.—*Band for a Day*.
9-9:30 p.m.—*McCarthy Gang*.

Wednesday 7:7-7:30 p.m.—*Temptation Show*.
9-9:30 p.m.—*Holland's Happiness House*.

Thursday 5:30-5:45 p.m.—*Whitney Carson's Corral*.
7-7:30 p.m.—*Temptation Show*.

Friday 10:30-11 a.m.—*Shopping Is Fun*.
5:30-6 p.m.—*Fair Teen Club*.
6:35-6:45 p.m.—*Art Jarrett Show*.
7-8 p.m.—*Cartoon-O* (Temptation).

LOS ANGELES TV PROGRAMS

(All times PST)

KECA-TV (ABC)

Wednesday 8:30-9 p.m.—*In the Morgan Manor*. Russ Morgan orchestra. (Guest band during Morgan's tour.)

Friday 7-7:30 p.m.—*Chef Mitan's*. Ruth Dennis trio, Bob Franklin, vocals.

Saturday 7-7:30 p.m.—*Squeakin' Dancer's Stars*. Carl Moore's ork.

7:30-8 p.m.—*The Veeva Show*. Bob Garretson trio.

Sunday 6-6:30 p.m.—*The Rangle*. Buzz Adams staff orchestra.

KFI-TV

Monday 8-8:30 p.m.—*Musky Marcellino*. Variety show with orchestra.
8-8:30 p.m.—*Frank Webb Show*. George Goulding, organ, and Valerie London, vocals. (Monday through Friday.)

Tuesday-Thursday 2-3 p.m.—*Bert Wheeler Show*. Robert Mitchell Beychoir.

Saturday 5:30-6 p.m.—*Music for Two*. Sybil Chism, organ, and Les Barry, vocals.

KLAC-TV

Monday 6:30-7 p.m.—*Kemper's Kapors*. Ronale Kemper, piano and vocals. (Monday through Saturday.)

Tuesday 7:30-8 p.m.—*Don Otis Show*. Red Millman staff ork.

9:30-10 p.m.—*Jazz Session*. Guest bands.

Saturday 7:15-8:15 p.m.—*Home Town Jamboree*. Billy Lethbrink ork from El Monte hall-room.

Siegel, Singers In Studio Shop



New York—Al Siegel, fabled friend of young singers, and the boys and girls who make up the cast of the *Al Siegel's Music Shop*, pose for their picture on the stage at WOR-TV's studio in the New Amsterdam roof theater. Behind Siegel, who's seated at the piano, are the four Heathertones. Other featured singers are grouped in front, left to right, Jimmy Dolan, Penny Carroll, Pat Wilkes, and Howard Mann.

KNBH (NBC)

Tuesday 7:45-8 p.m.—*Harmony by the Yard*. Eddie Oliver, piano, and Harry Bahbit, vocals.
9:30-10 p.m.—*Tex Williams Caravan*. Tex Williams band.

Thursday 8-8:30 p.m.—*Premier Theater*. Al Lapin ork, Finky Lee, smoo.

KTLA

Monday through Friday 7:30-8 p.m.—*Latin Cruise*. Bobby Ramos ork.

Wednesday 8-8:30 p.m.—*Disc Showboat*. Nappy Lamare ork.

Friday 8-9 p.m.—*Harry Owens' Royal Hawaiian*. Harry Owens ork from Aragon.

Saturday 8:30-9:30 p.m.—*Spuds Cooley Western Varieties*. Spuds Cooley ork from Santa Monica ballroom.

Sunday 5:30-6 p.m.—*Bandstand Revue*. Variety show from Aragon with Jack Fins and Turk Murphy bands.

KTTV (CBS)

Monday 8:30-9 p.m.—*Pickard Family*. Instrumental vocal group. Folk songs.

Tuesday 6:45-7 p.m.—*After Hours*. Red Nichols ork.
9-9:30 p.m.—*Alan Young Show*. Lud Gluskin, conductor.

Wednesday 7-7:15 p.m.—*Marcellino and Clayton*. Musky Marcellino, guitar, and Jan Clayton, vocals.
9-9:30 p.m.—*McMahon's Minstrels*. Hugh Hudson, music director.

Thursday 7:45-8 p.m.—*Lucille Norman Sings*. Ray Henderson ork, Kymotera vocal group.
8-8:30 p.m.—*Buster Keaton Show*. Bob Kinkle ork.
10-10:15 p.m.—*Music Shop*. Walter Gross, piano.

Friday 6:15-7 p.m.—*We'll Play Your Song*. Claude Kennedy trio, Andrie Devins, vocals.

Saturday 7-8 p.m.—*Born Dancer*. Andy Parker's Flaminians; Ken Carson, guitar and vocals.
9-9:30 p.m.—*Ed Wynn Show*. Lud Gluskin, conductor.
9:30-10 p.m.—*Stars of Tomorrow*. Marvin Ash trio.

KTSL (NBS)

Thursday 8:30-9 p.m.—*What's the Name of That Song?* Lou Maury & Frank Leithner, piano duo.



By Michael Levin

New York—The most discouraging commentary on the music business I've run into in months occurred the other night at a big jazz spot here. A young trombonist, who has played with every top-flight jazz band in the last five years, was working there with a rather dispirited hand, led by a young man better known for his wives than his artistry.



Mike

There aren't even many halfway good dance bands—because there aren't enough spots for them to play on the road any more.

When the young musicians start getting discouraged—and this kid is a good one, a man who has never become part of the tea and trumpets crowd, but blows his horn for the sheer hell of it—the business is in for trouble.

At the bottom of the trouble, of course, is inflation. High prices and lowered attendance have forced many places out of business—only top names draw. The marginal bands, the sub-marginal spots which furnished rent money and valuable training for young musicians, by and large just don't exist any more. One answer, of course, is a whopping big deflation, with its accompanying depression. Even for good jazz, however, this strikes me as rather a steep price.

The so-called Dixieland revival, welcome as it may be, still doesn't solve the hard economic fact that there aren't enough places, at any price, for young musicians to work and develop, for new bands to become working units.

It will indeed take a seven-beat Solomon to figure this one out. All the Harvard brains there are still can't figure out how to buck the business cycle—and this problem, all artistic phases neglected, is one aspect of it.

"Everybody Dance" is the slogan of the campaign to bring back the dance bands. Read about it in *Down Beat's* big May 19 issue, on sale May 5!

Hollywood Telepics

(All times PST)

Red Millman KLAC-TV staff ork on two new shows with Joe Graydon: a Monday-through-Friday at 10-11:55 a.m., and a Sunday stint at 8:30-9 p.m.

Les B. Brasilia, guitar and vocal team, started folk song series on KLAC-TV. (Thursday, 8:15-8:30 p.m.)

Mita T. Greenland, veteran showman who made TV debut on another station, moves over to KTSL with *Backstage with N.T.G.* and *Hollywood Road to Fame* shows. Will have six full one-hour periods a week of amateur variety type productions starting May 1. Plans to use live ork; format and personnel of music group not set at this report.

Red Norvo and Mildred Bailey, reunited musically, among guests announced to sub for Russ Morgan during his absence from his KECA-TV show, *In the Morgan Manor*. Others slated for guest spots were Benny Goodman, Sonny Burke, and Ted Mc Elroy.

Buddy Merrill's Band of Tomorrow KTTV opus (*Down Beat*, April 21), expected to tee off week of April 24, will originate in different high school, junior college, and civic auditoriums each week.

Heathertones (Hudgins) heads six-piece ork on KTTV's recent entry, *McMahon's Minstrel*. Personnel: Hudson, tenor; Roy Casell, trombone; Jimmie Selbe, trumpet; Paul Smith, piano; Clay Timbrell, bass, and Freddie Bode (Swedish youngster who came to U. S. with the late Stan Hazelgard), drums. Tedy Williams (Mrs. Hudgins) featured on vocals. (Wednesdays, 8-9:30 p.m.)

Claude Kennedy trio and singer Andrie Devins started new *We'll Play Your Song* series on their KTTV show of that name. Winning tenorship will get more than chance at fame and fortune on this one: first-placer in contest (judged by audience vote) will get brand new car from auto firm sponsoring program. (Fridays, 6:45-7 p.m.)

Turk Murphy (two-beat crew from San Francisco) will make local video debut on KTLA's *Bandstand Revue* from Aragon ballroom. (Sunday, 5:30-6 p.m.)

Frank Ball, L. A.'s most prominent Dixie disciple (his KFNB platter program was for years the last stand of the two-beaters here), dropped out of emcee's spot on KTLA's *Dixie Showboat*, was replaced by Dick Lane. Happy Lamore combo continues in music spot.

Truth about Dixie, first TV show of its kind here, off KFI-TV's schedule during baseball season except for one Sunday show a month, if baseball schedule permits. Show made pianist Mervin Ash a top TV music name here.

Robert Mitchell Beychoir, featured in many movies, took over KFI-TV spot formerly held by *What's New?* (with music by organist Ann Low). Mitchell (organ, piano, and celeste) supplies instrumental accompaniment.

Bob Garretson, leader and organ; Bill Teetford, piano, and Bob Sando, drums, drew music spot on KECA-TV's new variety review, *The Veeva Show*, emceed by Frank Veeva (of Veeva and Yolanda). (Saturday, 7:30-8 p.m.)

Claire Hogan Leaves JD To Do A Single

New York—Claire Hogan, who has drawn favorable attention for her work with Jimmy Dorsey this year, left the Dorsey band when it finished its stay at the Hotel Statler in April.

She's going out as a single and has been signed by London records. She cut her first idea for London at the end of March, before leaving Dorsey. No permanent replacement in the female vocal slot with Dorsey had been set at preastime.

Lynn Has Toni



Chicago—Toni Rami, whose recording of *From Now On* is one of the first issued on the new Barbel label, is a former ABC staff singer, had two programs of her own on WJJD, was on Al Morgan's TV show and on the *Camel Caravan* a white back. Toni also had her own record shop in a Chicago suburb for a time, and is now singing with Correy Lynn's band at the Paradise ballroom here.

On 'Holiday'



New York—Betty Brewer, whom *Beat* readers may remember as singing with Tommy Dorsey about seven years ago, and then with the vocal group of Hi, Lo, Jack, and the Dame, will be the regular vocalist on *Holiday Hotel*, a new Thursday night program on the ABC-TV network. Edward Everett Horton is the star of the television series.

Cincy Dancery Closes

Cincinnati—The Glenn Rendesvous closed its doors on April 7 and was offered for sale. Reason given was lack of business. The Glenn has been for years one of the top niteries in Newport, Ky., across the river from Cincy. Wally Johnson and his band out, of course, after being the mainstay here for at least five years. Band not set at this writing.

—Bud Ebel

Smith 5 In Virginia

Little Creek, Va.—The Van Smith quintet opened April 1 at the U. S. naval amphibious base here for a three-month stay. With pianist Smith are Jack Towne, tenor; Belmont Ketchel, trumpet; Lynn Oliver, drums, and Joe LaBruno, bass.

Juanita Hall No Longer Longhair

By JOHN S. WILSON

New York—"I wish," said Juanita Hall, "I had known 15 years ago that I could sing pop songs in shows and on records." This was coming from a singer who is one of the featured players in the smash musical hit, *South Pacific*, who records ballads and blues for RCA.

Victor, who has her own weekly show on WNEW, and who is one of the surefire draws on the cafe circuit with a return engagement at the Shelburne hotel coming up April 13.

All of this has come about, however, in the last year since *South Pacific* opened and she received critical acclaim for her singing of *Happy Talk*.

Primarily Spiritual Singer

For the 20 years before that,

she was known primarily as the leader of a spiritual group. She was generally considered a longhair. And she considered herself a longhair. These longhair years, however, were not particularly remunerative years, which is why she came up with the somewhat wistful quote above.

"I don't regret those serious years," she went on. "I believe that nothing happens before it's time." The seeds of the switch in Ju-

anita's "time" were planted when she was in *St. Louis Woman* a couple of years ago. She had been in a number of shows over the years, starting with a chorus job in *Show Boat* in 1928, which she took because she needed money. She was in *Green Pastures*, with the Lunts in *The Pirates*, in *Sing Out Sweet Land*, *Deep Are the Roots*, and *Street Scene*.

Close Contact

But, until *South Pacific*, she was either given nothing to sing or her songs were written out before the show opened. In *St. Louis Woman*, however, although she had nothing to sing herself she came in close contact for the first time with rhythm songs and with that

great exemplar of casual rhythm, Pearl Bailey. As a result of this, she started studying with Luther Henderson, currently Lena Horne's accompanist.

"Luther taught me how to swing, how to pat my foot," she says. "I had always liked pop music but people kept telling me I couldn't sing that kind of stuff. After I'd studied with Luther, I got my first night club job at the Old Knick Music hall in New York. I was scared to death. But I sang a blues by Herbert Kingsley and people listened."

"Now I could sing anywhere from the Bowery to Ciro's in Hollywood and it wouldn't bother me. And I could sing any type of song. And not just ballads and blues. I've done German Christmas songs and songs by Schubert in night clubs and people have listened."

No Lowering

Unlike many classically trained singers, Juanita does not feel that she is lowering herself by moving into the pop field.

"When you start studying serious music," she said, "you have a tendency to put your nose in the air at other music. But pop music and blues, in their place, are just as good as symphonies or operatic songs. You pull a really good pop tune apart and you'll find that it's great from a musical point of view. *I'm in the Mood for Love*, for instance, is well written. It's just as good as Schubert *lieder*."

As a newcomer to the pop field, Juanita has had to sit down and figure out what it takes to sing a pop song properly.

Good Taste

"You have to have good taste," she said. "That's particularly necessary in pop music. You need an inner feeling. You need a good musical foundation. And, of course, you need a voice."

One thing you don't need, she feels, is a style.

"All you have to do is sing a song the way you feel it," she said. "If you sing with your heart and soul, it's much better than having a style."

Admires Bessie

Although she can find no discernible influences on her singing, she has a profound admiration for Bessie Smith.

"She had a great voice," said Juanita. "I'd like to do something like Bessie. Not an imitation, but something like the things she did."

Bessie was probably the source of Juanita's first musical inspiration. She heard one of her records when she was 7, in Keyport, N. J., where she grew up. When Juanita came home singing Bessie's song, her grandmother, a very staid Methodist, denounced it as "a sin song" and told her that such songs were not to be sung in her house.

Spirituals, too, were disapproved of in Juanita's home. But when she heard her first spiritual at the age of 11 at the Keyport Baptist church, she was so overwhelmed that she cried. This experience primed her interest in spirituals, led her to join the Hall Johnson choir and to form her own choir. Now that she's singing blues, too, she figures her grandmother must be whirling madly in her grave.

Tony Scott Moves To Brooklyn Bistro

New York—After a month at Cafe Society with his quartet, Tony Scott moved to Brooklyn's Tabu club early in April with his combo expanded to eight.

New additions were the Heathers, vocal group, whom Scott has combined with his instrumentalists on some numbers to form a vochestra. Singers are also being featured on their own.

"FRONT-MAN" (See Page 17)

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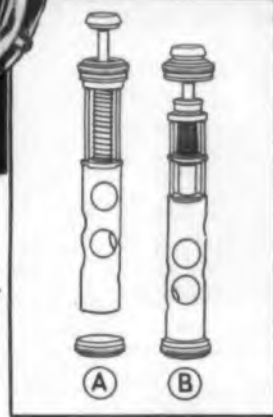
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Reynolds, Flanagan Hypo New England Dance Biz

Boston—New England hasn't as yet shown too much response to the name bands which are starting to flow into many ballrooms. To date, only Ralph Flanagan's and Tommy Reynolds' bands have shown a hypo to the ballroom business.

Reynolds' crew has been playing numerous ballroom dates throughout New England, thus far has managed to lure capacity crowds into practically every ballroom it has appeared.

For awhile the band was slightly boppish, since it was more than half made up of noted local boppers and one arranger who was a strict bop devotee. All this is now in the past.

Tommy has reshuffled and has dusted off his old library. Results have been great so far, since dates already have been penciled in for theaters and the Arcadia ballroom in New York.

Bop in Hi-Hat

The Hi-Hat now leaning heavily towards a bop policy, since business improved with the appearance of Serge Chaloff. Manager Dave Coleman has also imported trombonist Kai Winding for Sunday sessions, and at the present is working on a two-week Charlie Parker booking. The Count Basie combo recently proved to be the biggest and strongest attraction the spot has ever housed.

The famous Savoy cafe has

dropped its Dixie policy after many years. Sudden switch is due to new management. Hal Singer's combo inaugurated the new policy.

AROUND TOWN: The Stan Kenton concert dates here were sellouts . . . Vocalist Judy Tremaire is now on her fourth month at Hurley . . . The recently organized Al Vega orchestra featuring a theremin.

Serge Chaloff has organized a new combo for future dates at the Hi-Hat . . . George Shearing made his first New England appearance at Symphony ballroom . . . The Ted Herbert band waxing for London records.

Frank Petty trio has joined MGM records . . . Trumpeter Tommy DiCarlo has organized a 17-piece band for ballroom dates . . . Sabby Lewis continues to hibernate in Wally's Paradise.

—Ray Barron

Phils Hire Lawrence To Open Ball Season

Philadelphia—Barring rain, Elliott Lawrence opened a new field

Band Box New, Travis In Debut



San Francisco—Ex-Jimmy Dorsey tenorist Chuck Travis made his debut with his new combo at the Band Box in Redwood City, just a few miles from here. With Travis are former Saunders King bandmen Walter Oakes, bass, and Bill Hathaway, piano and trombone. Onetime Buddy Rich trumpeter Dick Collins is also in the band, though not in the photo. Drummer above is Cal Tjader, who left later to join the Dave Brubeck trio. Travis replaced him with Herb Barman.

for name bands when his crew played at the season-opening baseball game for the Philadelphia Phillies at Shibe park on April 18. Guy Lombardo has played at World Series games, but Lawrence's orchestra is the first to play a non-Series tilt. For the occasion, Lawrence and his arranger, Bix Reichner, wrote *The Fightin' Phils*.

Big Capitol Push For Ray Anthony

New York—Taking its cue from the current dance band revival, Capitol records is giving Ray Anthony a buildup via a rash of record releases. Firm is set to release one Anthony record a week for a while. Trumpet playing leader followed Jimmy Dorsey into the Hotel Statler here in April.

Kaye Back On Air

New York—Sammy Kaye's half-hour radio show, *Sunday Serenade*, which has been off the air for awhile, has been brought back by the American Broadcasting Co. Program returned April 2 under the auspices of the treasury department. It goes on Sundays at 1 p.m., EST.

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"FRONT-MAN"

(See Page 17)



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Jocks Ambush Lorry And Jack



Detroit—Singers Lorry Raine and Jack Owens were cornered by disc jockeys Bill Silbert, left, and Ed (Jack the Bell Boy) McKenzie, right, recently at the Wonder Bar restaurant here. Object was a WXYZ interview, shown in progress.

It's 'Hit Parade's' 15th Birthday

New York—On April 22, the weekly *Hit Parade* show marks its 15th year of giving back to the public those songs which they yammer for the most. For a program devoted entirely to pop music, this is a remarkable show of longevity in

a medium notable for its sensitivity to the sometimes vagrant whims of sponsors who are primarily interested in selling their products. The *Hit Parade* itself has had its share of sponsor whims, but none of these happened to involve cancellation of the show. In its early days, the shotgun tempo decreed by sponsor George Washington Hill as being ideal for all tunes was the subject of a good deal of humor of varying shades.

Fast Changes

At various times, talent on the program has turned over as

though it were in a squirrel cage. And throughout its 15 years, loud squawks have frequently been raised by those who felt their songs were deliberately being excluded from the program's listing of the country's top 10 tunes.

Statisticians, working over steaming abacuses, have determined that some 9,000 songs have been ground through the program's mill. Involved in the production of same have been a list of conductors and singers who, if laid end to end, would probably

stretch.

The first *Hit Parade* program went on on April 20, 1935, with Lennie Hayton conducting and Gogo DeLys, Johnny Hauser, Charles Carlisle, and Kay Thompson doing the singing. The top song that week was *Soon*. Hayton stayed at the helm of the orchestra for 29 weeks, was followed by, among others, Al Goodman, Freddie Rich, Leo Reisman, Peter Van Steeden, Richard Himber, Abe Lyman, Harry Sosnick, Ray Sinatra, B. A. Rolfe, and Mark Warnow.

First Warnow Appearance

Warnow made his first appearance in 1937, at a time when a new face was apt to show up on the podium every week. He appeared on and off until Jan. 1, 1939, when he took over on what appeared to be a permanent tenure. Except for one time when he was replaced by Don Voorhees, Warnow waved the stick every Saturday night from that time until Sept. 6, 1947.

On that date, Frank Sinatra, who had been one of the regular singers on the show when he was first coming out of his cocoon, returned to the program as a full fledged star and exercised his prerogative of bringing his own conductor, Axel Stordahl, with him.

However, when Sinatra's stay ended on June 4, 1949, Warnow was called back to action, and he continued to conduct until his death last October. Altogether, he conducted the show 496 times over a 12-year period.

Scott Replaces

On Warnow's death, he was replaced by his brother, Raymond Scott, who still conducts the show. Scott, at the time he took over, was no stranger to the *Hit Parade*, since his quintet had put in a 37-week stretch on it in 1938 and 1939. This occurred at a period when the sponsors felt prone to use instrumentalists in addition to singers. Ethel Smith and Orrin Tucker's orchestra were also used during the time that this thinking was going on.

A vast variety of singers have attempted to grind out songs in the *Hit Parade* tradition. Longest-lived were Joan Edwards, who survived 232 shows, Sinatra with 189 shows, Barry Wood with 169, and Buddy Clark with 166. Outside of the venerable Dr. Crosby and Perry Como, who sell rival cigarets, the *Hit Parade* has used practically all of the established croon specialists. In addition to Sinatra and Clark, Andy Russell, Dick Todd, Dick Haymes, and Vic Damone have appeared on the show for varying lengths of time.

Tibbett, Too

Occasionally the program has felt the need of reaching into the longer haired ranks. Most of these efforts turned into one-time shots, although Lawrence Tibbett hung around for 27 weeks.

Among the better known singers who have exercised their tonils in the *Hit Parade's* interests are Marjorie Hughes, the Andrews Sisters, Dinah Shore, Margaret Whiting, Fred Astaire, Martha Tilton, Ginny Simms, Doris Day, Johnny Mercer, Beryl Davis, Lanny Ross, Eileen Wilson, and Bea Wain.

Many photos of dance bands in action will be a feature of *Down Beat's* May 19 "Everybody Dance" issue, on sale May 5!

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Got A Lesson

Fitchburg, Mass.—Local deejay Ed Penney ran into some trouble on his *Penney Serenade* show when he ran a contest gimmick. Listeners were to make up a list of as many words as they could from the letters in song *My Foolish Heart*. He expected maybe a dozen entries, only prize being Billy Eckstine's disc of the song.

The 350 that poured in kept him up one whole night checking answers. Winner, incidentally, made up some 1,000 words.

DOWN BEAT

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MEMBER OF AUDIT BUREAU OF CIRCULATIONS

Local 802 Having Financial Problems

Local 802, the New York City appendage of the AFM, is currently having financial problems. Costs have mounted greatly, while dues and income have remained constant. The present (Blue Ticket) administration tried, some time back, to get the dues raised, took quite a bad licking when the issue was put to the membership.

Recently there was quite a fracas when the minority forces—a large and omnipresent one, by the way—assailed President Dick McCann for ousting a couple of boys who had twisted some of his remarks about Britain to include anti-Semitism.

McCann's method of ousting the two musicians was, though completely according to Hoyle, not a very sensible thing to do, though his ire was understandable. The attack on him and the administration was one of the sweetest jobs of logic-twisting pamphleteering we have seen in some years of union mud-alinging.

The trouble with 802's present political situation is that the administration is guilty of serious laxness on some major problems, of a diffident approach to some very pressing problems.

On the other hand, the opposition has used some extraordinarily questionable method in pointing out these defects. Which leaves the clarinet player who gets up at noon voting for whom?

In view of the present economy drive, you might find it a little amusing to note in a union financial report of some months back (802 publishes complete audits every three months, by the way—something other AFM locals might emulate) an item of \$79.30 for a gold membership card for "Mr. Petrillo, President, the American Federation of Musicians."

Though this was undoubtedly a proper publicity expenditure to get brother Petrillo and 802 brethren into the papers in a favorable light for a change, nevertheless it can make wonderful election bait properly used. "Money-wasting bootlickers" is merely the first phrase that occurs to us. Oh, to be a musician union official and get ulcers even faster!

—Michael Levin

RAGTIME MARCHES ON

NEW NUMBERS

DESMOND—A son to Mr. and Mrs. Tommy Desmond, March 10 in Philadelphia. Dad leads combo at the Cynwyd lounge.

GLEASON—A daughter, Joyce Bridget (7 lbs., 11 oz.), to Mr. and Mrs. Ralph J. Gleason, March 22 in Berkeley, Calif. Dad is Boss's San Francisco correspondent.

GIMMES—A son, Gregory Alan (8 lbs., 14 oz.) to Mr. and Mrs. Holart Gimmes, March 17 in Chicago. Dad is WEBB staff read man who doubles on flute, violin and viola.

MILLS—A son, Ron Lee, to Mr. and Mrs. Jack Mills, recently in Creston, Iowa. Dad is music director of KSDB there.

NESTICO—Twin sons to Mr. and Mrs. Sammy Nestico, Feb. 18 in Pittsburgh. Dad is with Barro Elliot's band.

ROBERTS—A daughter to Mr. and Mrs. Ralph J. Roberts, March 18 in Philadelphia. Dad is national sales promotion and publicity head for Muzak; mom in TV director and producer.

SMITH—A daughter to Mr. and Mrs. Reginald Smith, Feb. 10 in Elmira, N. Y. Dad is organist.

TIED NOTES

BAIRD-DANIELS—Taft Baker, with the Sun Valley trio, and Jean Daniels, dancer and singer, recently in Ketchum, Idaho.

KNEISE-BLACKBURN—Norman (Sonny) Kneise Jr., trumpet with Charlie Kroener and Martha (Martie) Blackburn, singer with the same band, March 5 in Evansville, Ind.

ROSENBLUM-REISMAN—Sam Rosenblum and Joan Reisman, secretary to Bourne music's Midwest manager Hank Markbreit, March 10 in Chicago.

BICCARDO-ELSON—Danny Riccardo, singer with Eliot Lawrence, and Florence Klein, March 11 in New York.

WALSH-MITCHELL—Al Walsh, pianist and arranger last with Jimmy Dorsey, and Wanda Mitchell, April 2 in New York.

FINAL BAR

BROWN—Ada Brown, 50, oldtime blues

CHORDS AND DISCORDS

Jocks Lack Taste

San Diego

To the Editors:
I think the disc jockeys should be given a large percentage of the blame for what's wrong with the music business. There was a time, a few years back, when you could tune in certain disc jockeys and know you would hear a good program. Now they seem to be run by the record companies.

I know that when a record company has a new release they take it to the jockey and tell him to plug it, which he does, regardless of the quality of the record. What the jockey doesn't seem to realize is that his job doesn't depend on the record company, rather it is the other way around.

If the jockey would refuse to play all the trash that is being cut, he would soon find the companies coming up with better records.

Most of the records of today are an insult to human intelligence. And why all the revivals of old numbers that should stay dead? It is the corny music, pseudo-samba, gay '30s, and ya-hoo western, silly duets, and hand-clapping records that are keeping me, and many persons I know away from the record counters.

Billie Bradford

That's Too Bad . . .

Austin, Texas

To the Editors:
From what I've heard of Tiny Kahn's drumming, I'm glad he said he will never join our band (*Down Beat*, April 7). But first he should be asked, and as long as I'm in the band business Tiny Kahn will never be a member of my organization.

Tommy Dorsey

Puts Deeps Straight

South Shields, England

To the Editors:
The Deep River Boys (*Down Beat*, March 10) gave a very inaccurate account of the dance band world over here. Cyril Stapleton and Joe Loss are not the top British bands by a long way. The Teddy Foster, Eric Winstone, and Bert Ambrose groups and the Squadronnaires are equally, if not more, popular.

Ted Heath, although voted the top swing band in the 1949 *Melody Maker* poll, has not been quite the same since trumpeter Kenny Baker left to join Ambrose. Geraldo, although he has no outstanding soloists, apart from drummer Eric Delaney, has the finest all-round band in the country. Humphrey Lyttleton is out on his own in the New Orleans style and the Ralph Sharon and Club Eleven groups play the best bop around here. Also worthy of note are poll winners Ronnie Scott and Kathleen

singer who recorded with Bennie Moten, Fats Waller, Darnell Howard, and others, March 31 in Kansas City.

EVANS—Jack Evans, 48, leader, March 22 in Toronto.

JORDAN—A. Joseph Jordan, orchestra director at Loew's Orpheum theater in New York, March 18 in that city.

JULES—Jaquinet Jules (Mrs. James C. Landree), 64, organist on KFUP, St. Louis, for the last 10 years, and before that on KMOX, March 18 in Richmond Heights, Mo.

LAMBERT—Basil Garwood Lambert, 68, onetime member of the Cleveland symphony who toured, as Professor Lambert, in a vaudeville act in which he played xylophone, March 13 in Hollywood.

LINTCEUM—Max W. Lintceum, 35, known professionally as Max Wilson, March 23 in an auto accident near Bargersville, Ind. Lintceum worked with the bands of Clyde McCoy, Charlie Spivak, and George Auld, and arranged for various bands and singers. Recently he led his own band, working out of Indianapolis.

MCGARRY—John L. McGarry, 52, violinist and leader, March 21 in Columbus, Ohio, where he was working with the Walter Knick trio.

MOSTMILLER—Karl L. Mostmiller, 42, former supervisor of the record department at RCA Victor's Camden, N. J., plant, March 20 in Haddonfield, N. J.

RIGGAN—David S. Riggan, 69, former actor and pianist, recently in Sidney, Ohio.

ROBBINS—Roland Robbins, 72, onetime manager of the Keith vaudeville theater in Washington, D. C., March 18 there.

VANBUSUM—Mrs. Mable E. Vanbusum, 44, piano and accordion teacher, recently in Indianapolis, Ind.



"Yes, sir—there's only one man who can handle a mike like that!"

Stobart (tenor), Johnny Darkworth (alto), and Sid Phillips (clarinet).

How the Deeps omitted the Vic Lewis orchestra is beyond me altogether. This is a Kenton-styled band, voted second in the *Melody Maker* poll and regarded by many as the finest jazz group ever in this country. They are now playing a series of "progressive" concerts and featuring the original scores played by the Kenton band of 1947, '48, and '49. Incidentally, the lead trumpet in the Lewis band, Harold Luff, can be compared with Maynard Ferguson as a high note specialist.

Brian Cook

Tucker followed Stevens on the air, and in my opinion, he has a more "danceable" band than Stevens.

A local band here, Lyle Mitchell's 10-piece outfit, is far superior in dance music and in selling the band than most I have seen in quite sometime. Yet this band is still a local outfit, made up of local fellows, none of whom have big names.

Ralph Walters

Harpichords, Jazz

Forest Hills, L. I., N. Y.

To the Editors:
Referring to Dave Brubeck's recent article on the emergence of jazz as an art form, I cannot refrain from observing that his blueprint for a brave new world reminded me rather forcefully of a statement by Havelock Ellis to the effect that "the Promised Land always lies on the other side of a wilderness."

Without wishing to dampen Mr. Brubeck's youthful ardor, it did strike me that his discussion contained just enough misinformation to raise grave doubts as to what his beloved Milhaud taught him, if, indeed, he taught him anything at all.

When, for example, Brubeck seeks to convey the impression that improvisation as used by jazz musicians represents a radical break with previous classical practice, it seems to me that some better informed person ought to pull him up sharply.

The simple and irrefutable truth is that improvisation characterized all of the best classical music prior to the 19th century. Consequently, Virgil Thomson was on firm ground when he once compared the trumpet playing of Louis Armstrong with the singing of the great classical castrati of the 18th century.

In further evidence of the same point, there are the recordings of Wanda Landowska, who, seemingly unknown to Brubeck, has spent the better part of a lifetime demonstrating that improvisational playing was an essential feature of all Bach and pre-Bach music.

Kay C. Thompson

Local Pride Hurt

Montreal

To the Editors:
In *Diggin' the Dines* (March 24) Mix stated that Wilkie Wilkenson's Bopset hailed from Toronto. Butch, Wilk, and the rest of the unit which pressed the Monogram sides have been playing in Montreal since we can remember. The reason for the mistake was that the sides could have been pressed in Toronto.

Red Young and Keith Marsden

Against Recall

Chanute, Kans.

To the Editors:
What is all this about these record companies having to call in a lot of recordings, especially Charlie Barnet's *All the Things You Are*? Just because Mrs. Kern doesn't like the way they arranged it! In what way does she expect them to play it?

Bands have to come out with something new once in awhile or things would get stale. This is one of the finest records to come out in quite awhile. I had the record on order for 1 1/2 months and then it was recalled. What a letdown!

Charlie Haines

Stevens Disappointing

Danville, Ill.

To the Editors:
I have been following your articles on the "test band," Roy Stevens and ork, and have been hoping to hear something really different and outstanding. I was rather surprised that your magazine should be interested in what's happening to the dance business, as it seems to me all you are interested in promoting is bop, jazz, jive, etc.

I was quite sold on the Roy Stevens orchestra as a result of your articles, but—I happened to hear the Stevens band on the radio last night and I was very disappointed. As a matter of fact, I can't see or hear a thing about the band that is outstanding. Orrin

Faraway Places

Chicago—Jack Potter, who operates the Washington hotel next door to the union headquarters here, recently received a letter from Felix Reido, a musician in Zurich, Switzerland. He stated that he had seen the hotel's ad in *Down Beat*, planned to visit Chicago and wants rates on a single room. Potter thinks it is a long distance record for a reservation.

Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the *Beat's* review section that they've been released and are available.

GENE WILLIAMS' ORCHESTRA (Mercury, 3/22/50). Trumpets—Tony Faso, Louis Mucci, and Stan Fischelson; trombones—Bob Alexander and Harry DeVito; sax—Sid Cooper, Sam Marowitz, Al Klink, and Manny Thaler; rhythm—Toddy Napoleon, piano; Mel Zelnick, drums; and Eddie Safranek, bass. Gene Williams, vocals; Hahn Wheeler and Gil Evans, arrangers.

Ask Me No Questions; Spring Made a Fool of Me; Rain, and Cry, Cry, Cry.

RAY MCKINLEY'S ORCHESTRA (Victor, 3/2/50). Trumpets—Larry Forward, Guy Eadsdon, and Bobby Siles; trombones—Irvin Dinkin, Dave Pittman, and Vern Friley; sax—Bobby Jones and Sebastian Gioia; piano—Benny Bardach and Ernie Perry; tenor—Denny Beck; baritone—Jim Thorpe; bass—Joe Crisari; drums and Ray McKinley, drums and vocals. Dale Nunnally, vocals.

I Don't Wanna Be Kissed; Third Man Theme, and Corcora. (Same date.) Bobby Siles, trumpet; Vern Friley, trombone; Bobby Jones, clarinet; Benny Bardach, tenor; Jim Thorpe, bass; Joe Crisari, piano, and Ray McKinley, drums and vocals.

Serab Me, Name, with a Bogie Beat.

NANCY REED AND ANDY ROBERTS (Rainbow, 3/27/50). Eddie Miller, piano; Griff Howe, guitar; Lawrence Wilson, bass, and Chick Morrison, drums. Nancy Reed and Andy Roberts, vocals.

I'm Such a Hung About You and I Could Love You 'Til the Cows Come Home.

MIFF MOLEY'S BAND (Mercury, 3/11/50, Chicago). Miff Moley, trombone; Bill Tinkle, trumpet; Darrell Howard, clarinet; Don Ewell, piano; Earl Murphy, bass; Booker Washington, drums, and Harley Runney, guitar.

High Society; Ramin' Wild; When the Saints Go Marching In, and Light as a Feather.

MUGGSY SPANIER'S BAND (Mercury, 3/27/50, Chicago). Muggsy Spanier, cornet; Georg Brunis, trombone; Darrell Howard, clarinet; Floyd Bean, piano; Truck Farham, bass, and Sid Catlett, drums.

Dixie Flyer; Lazy Piano Man (original by Bean); *Sweet Georgia Brown*, and *Further Blues.*

MEL TORNE with PETE RUGOLO'S ORCHESTRA (Capitol, 3/31/50). Trumpets—Louis Mucci and Tony Faso; trombones—Kat Windling; French horn—Al Hishman; reeds—Sid Cooper, Milt Yanas, Eddie Brown, and Manny Thaler; strings—Lee Kravetz, Morris Lefkowitz, Low Stone, Stan Karpunis, George Zorbig, Phil Sabinson, Ray Schiavsky, Tom Aloja, Maurice Brown, and Sander Sautman; rhythm—Toddy Napoleon, piano; Mel Zelnick, drums; Barry Calhoun, guitar, and Eddie Safranek, bass. Alce Dave Lambert's vocal solo.

Lullaby of the Lovers; Shylark; Piccolino, and Bontschod, Bothered, and Boudiered.

Ventura Plays For Dancing At Chicago Nitery

Chicago—They removed a few tables and chairs and bared a dance floor that few persons knew even existed when Charlie Ventura and his 17-piece crew moved into the Silhouette here last week. And for the first time in years, there's dancing in the big nitery, as Ventura plays a system of "three for you, and three for us" in his stay here.

Dance Concert

Three of the evening's six sets are strictly dance music, three are concert-type presentations.

The band continues to do well here, as it has on its ballroom dates in the east. Don Palmer, band manager, who, quite naturally, is a bit prejudiced, says that "It's one of the greatest dance bands to come along in years, and the best I've ever handled in 13 years of band managing."

Not Bop

"We've had some trouble with ballroom ops who think it's a loup band, due to the 'Bop for the People' tag the Charlie's combo used, but it isn't. It's geared strictly for dancing, and we've proved that in places we've already played, like the Arcadia in Providence, and the Savoy, Pittsburgh."

Band lines up with four trumpets (headed by local blower, Ed Badgley, three trams, five saxes, and three rhythm. Lucille Reed handles vocals.

—jac

THE HOT BOX

Starts Search For Early Olsen Sides With Nichols

By GEORGE HOFER

Chicago—Red Nichols played trumpet on the first Victor record made by George Olsen and his band according to the maestro. He recalls the tunes as being *The Hottest Man in Town* and *I Got a New Kind of Man with a New Kind of Love for Me*. Both Olsen and the *Hot Box* would like to hear from anyone who might have a copy of this record.

The Olsen band recently closed a successful engagement at Chicago's Edgewater Beach hotel. George has been in the band business since 1921, and, after the night's work at the hotel, he enjoyed taking a group of friends to his suite, where he would relate many stories about his experiences in music and the many famous musicians he has had working for him.



George

His professional career started in Portland, Ore., where he had one of the first band broadcasts ever made. It was over KGW in the Portland hotel. They used the old-fashioned broadcasting horns and had the drums right in the center of the band.

Didn't Dig

Olsen's trombone player was an Indian who didn't understand about carbon mikes. During a 15-second break on the half-hour shot, the Indian walked up to mike and said, "Go to —, you —."

George wanted us to be sure to mention the late Eddie Kilfeather, who was with him from 1920 to 1935 as an arranger. Kilfeather included many jazz licks in his arrangements years ago that are now considered modern. He died last January.

Fran Frey, who was one of the top vocalists during the late '20s,

was an Olsen discovery. He was the first to sing jazz licks into a microphone—on the hit tune, *Knee Deep in Daisies*. Frey was also leader of the famed trio that made *Who* famous on Victor records long before the days of Dorsey, T.

JAZZ ON RECORD: A Dixieland date of considerable interest took place in Chicago on March 27 under the supervision of George Tasker for Mercury records. Muggsy Spanier was the leader and cornet; Georg Brunis, trombone; Floyd Bean, piano; Big Sid Catlett, drums; Darnell Howard, clarinet, and Truck Parham, bass. The tunes were *Feather Brain*, *Sweet Georgia Brown*, *Dixie Flyer*, and *Lazy Piano Man*.

Tasker, in addition to his supervisory jobbing, has his own record company, the North American Recording Co. First release is two sides by Red Nichols and His Pennies, lined up as follows: Red, cornet; Heinie Beau, clarinet; Lou McGarity, trombone; Don Lodice, tenor; Joe Rushton, bass sax; Pete DeSantis, piano, and R. Culver, drums. Tunes are *Blue Jay* (Heinie Beau instrumental) and *Sugar Babe* (vocal by Dottie O'Brien).

JAZZ MISCELLANY: Louis Deppe, vocalist, whose Gennett records many years ago introduced Earl Hines at the piano, is now working in Chicago at the Jackson Funeral home on Indiana avenue.

Blue Disc records of Glendale, Calif., has for sale many rare, posed photos of Duke Ellington's orchestra. Pictures from 1929, when Harry White played trombone in the band, to 1948 are included.

Love's Labor Lost

Bill Love has found it necessary to postpone completion of the latest edition of *Who's Who in Jazz Collecting*. It will eventually be published, but at the moment there is a lot of work to be done that Love is unable to get time to do. Anyone who desires a refund may get same by writing to Love, Alad-

Calloway Won't Form Big Band

Chicago—Contrary to recent reports, Cab Calloway is not planning to form a big band for quite a while, he reported here recently. Cab played at Chicago's Silhouette club for 10 days with Jonah Jones on trumpet; Dave Rivera, piano; Milton Hinton, bass, and Panama Francis, drums. He then went to the Trocadero, Henderson, Ky., for a two week date before flying down to Panama.

Calloway will spend three weeks in the Canal Zone, playing several theaters and clubs, and expects to start a tour of South America immediately afterward.

din road, Lookout Mountain, Tenn.

JAZZ ON THE RADIO: Foster Johnson is playing some jazz on his program over WMOR-FM in Chicago. Stint is 15 minutes daily.

COLLECTOR'S CATALOG: Bobby Johnson, a dancer with the Chicago company of *Kiss Me Kate*, collects Duke, Louis, Goodman, Dizzy, and the Bird. Has been collecting for 13 years and is now in the process of transferring his 4,000 records to tape so he can take them around with him.

Jimmie Parker, 1032 Bladensburg road, N.E., Washington 2, D.C. Young fan of the late Albert Ammons, boogie-woogie king, and of Jimmy Yancey. Desires to correspond with other Ammons fans.

French Brunswick

Joe Campbell, 75 E. Wacker drive, Chicago. Would like to contact collector interested in buying two French Brunswick releases. One by the Wolverines and the other by Bix's Rhythm Jugglers. Allan Rice, 10 Fife street, Creighton, Derby, England. Favorites are Stan Kenton, George Shearing, and Charlie Ventura. Desires correspondent.

Interested in Dixie

E. Hoberrecht, 1103 N. Vine street, Hollywood, Calif. Plays trumpet and has a large record collection. Interested in contacting other jazz fans or collectors in the Los Angeles area. Dixieland preferred.

Joe M. Mihal, 29 Haendel, Binghamton, N. Y. Wishes to trade swing and bop records for New Orleans jazz and Dixie with collectors from Alaska, Iceland, Australia, and New Zealand.

"Everybody Dance" is the slogan of the campaign to bring back the dance bands. Read about it in *Down Beat's* big May 19 issue, on sale May 5!

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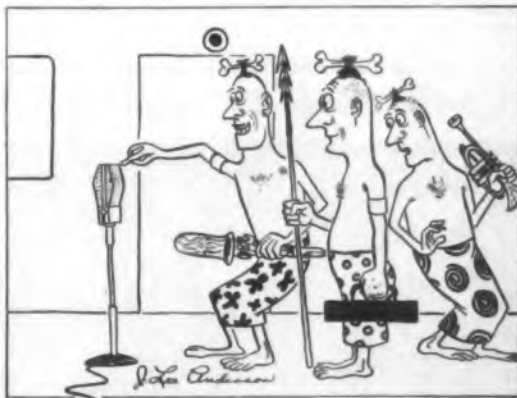
by J. Lee Anderson



... he also waxed with the Kansas City Tin Roof Stompers ...



... Melrose ... played the Chicago World's Fair ...



... Bud Jacobson and his Jungle Kings ...

Frank Melrose was born in Sumner, Ill., in 1907. He studied the violin as a youth, but later abandoned this instrument in favor of the piano. Ragtime was his earliest influence, but by the time of his initial recording date for Gennett, early in 1929, Melrose had developed and perfected the piano style classified as "barrelhouse." For years the Melrose solos on *Jelly Roll Stomp/Pass the Jug*, issued under the pseudonym Kansas City Frank, were thought to be the work of the incomparable Jelly Roll himself and both the 1938 and 1943 editions of *Hot Discography* list these recordings under Morton's name. Later in 1929 he cut *Stomp/Jug* again, this time for Brunswick, recorded several other piano solos, and also waxed with The Market Street Boys, Kansas City Tin Roof Stompers, The State Street Ramblers and The Beale Street Washboard band (Johnny and Baby Dodds, and Herb Morand).

From a recording standpoint, 1929 was by far Frank's best year. He was to make few appearances on wax in the years that followed. The Cellar Boys (Wingy Manone, trumpet; Frank Teschemacher, clarinet; Bud Freeman, tenor sax; Melrose, piano, and George Westing, drums) made *Jazz Me Blues/Barrel House Stomp, Trying to Stop My Crying/Wailing Blues* for Vocalion in January, 1930, and Melrose never recorded again until 1941. He did, however, play off and on at a number of night clubs and road houses around Chicago and suburbs. And, during part of 1933 and 1934, Melrose, clarinetist Bud Jacobson, and a band of rapidly changing personnel, played the Chicago World's Fair. During the late '30s, Melrose found the going increasingly tough with a wife and two children to support on the returns of an occasional jobbing date.

In 1941 came the memorable four sides for Signature by Bud Jacobson and his Jungle Kings, a band assembled for this date only. They cut *Clarinet Marmalade/Laughing at You, I Can't Believe/Opus No. 1 Sans Melody*, the latter featuring Melrose in what is perhaps his finest performance on wax. Later in the year, Frank took a job as a war plant machinist and was away from music for several months. On Labor Day he came to Chicago to visit Jacobson, Pete Daily, and other friends. While making the rounds of the south side, he and Daily became separated. Frank's battered body was found early the next day in a vacant field west of Hammond, Ind. Newspaper accounts suggested that he might have been struck by an automobile, but a more credible theory was that he died as the result of a severe beating. Whatever the true circumstances, his end still remains a mystery.

THE HOLLYWOOD BEAT

Pollack Says Firehouse 5 Is 'Just A Cornball Crew'

By HAL HOLLY

Hollywood—"The Firehouse Five Plus Two—plus seven funny hats!" says Ben Pollack, with a snort of disdain, of the west coast's most recent contribution to musical history. Pollack and his boys were booming into their fifth month at the Beverly Cavern at this deadline, and, without benefit of any special sentimental following or comedy routines, seem to be building a constantly growing following with the solid act hereabouts.

The Cavern, it may be recalled, is the spot from whence the Firehouse gang hopped into the Mocambo's Monday night sessions and thereby to overnight fame and fortune. It also is the spot where Kid Ory and his New Orleans jazz men took off on a new career when most musicians of their period were still to be heard only on old records.

Ben Next?

And now Pollack is playing with the years but still playing with the same old punch and spirit he had when this note-taker danced to his great Venice ballroom band in 1925 (Hey, that was 25 years ago!). He appears to be the next Beverly caveman to be headed for a ride on what may go down in the books as either a musical renaissance, or a nostalgia-born retroaction that will die off like that Gay '90s flair found in yesterday's "New Look."

In the Pollack brand of Dixie there is no banjo, no tuba, no police siren, no sound effects of any kind—just music, as played by Pollack, Matty Matlock, clarinet; Dick Cathcart, trumpet; Elmer (Moe) Schneider, trombone; Ray Sherman, piano, and Walt Yoder, bass.

Will Die

"This cornball conception of Dixie as played by the Firehouse Five and others will be dead within a year," declares Brother Ben. Here's his story:

"The kind of Dixie we play is strictly authentic, but it's a modernized version. The people who go for the old style New Orleans jazz are the same kind of people who go in for collecting antiques.

"In real Dixie, such as we play, the basic rhythm is not two-beat. Dixie drummers play four-to-the-bar except in certain spots where variation is necessary to create rhythmic effects. And that woodblock and cowbell stuff! What a laugh! We played that way on early-day records because it was the only kind of drum sound that could be recorded with the old acoustical system. We never

played that way on the job.

Just Noise

"Now, all these crazy kids and self-styled jazz experts think that Dixie drumming consists of making noise on your woodblock and cowbell. You have to play that way for these pseudo jazz lovers, like those movie stars who think it's smart to be seen capering around in front of the Firehouse Five at the Mocambo.

"The crowd we're drawing is made up of musicians and jazz fans who know what it's all about. I predict the Firehouse Five will be forgotten within a year, while authentic, modern early-American jazz (Pollack's term for it) will be bigger than ever."

DOTTED NOTES: Benny Goodman, asked to pick his favorite record for use on Steve Allen's CBS show in connection with the official presentation of his *Down Beat* plaque as 1949's "Favorite Soloist," selected *Clarinet à la King*, released by Columbia on their purple Okeh label.

A frantic search of Hollywood retail shops and even a call to the local Columbia distributor failed to turn up a copy. Finally, we located one in the private collection of Capitol's disc jockey promotion man, Dave Hyltune, who was kind enough to loan it to CBS for the show, despite the fact that it was a plug for a rival firm. We need more guys like that in this business; and their way will pay off in the long run.

Bop Not Dead

Bop has by no means taken that final bow. Ted Shapiro's Saturday sessions at the Hula Hut, sparked by Sonny Criss, alto; Hamp Hawes, piano; Teddy Edwards, tenor, and other progressives, are packing the place.

Nappy Lamare and his colleagues had a rather bad time of it in their attempt to emulate the success of the Mocambo's Firehouse Five at Ciro's, rival Sunset strippey.

Their biggest bringdowns: orders to play rumbas, and instructions from the headwaiter that "at Ciro's, musicians do not sit down at tables between sets with the patrons." In that atmosphere it's not strange that Dixie died a dismal death.

Pollack Third Band To Come From Cavern



Hollywood—From the depths of the Beverly Cavern club jumped the Firehouse Five Plus Two. It was also the spot where Kid Ory's veteran jazz men embarked on their second musical career. Now it has another comeback contender in drummer Ben

Pollack, who came out of retirement last year to head the group above. With Ben are Ray Sherman, piano; Matty Matlock, clarinet; Dick Cathcart, trumpet; Walt Yoder, bass; Elmer (Moe) Schneider, trombone, and the boss on drums.

Los Angeles Band Briefs

Frank Yanovic, newcomer to coast and heading what was announced as an 8-piece polka band, set for Aragon starting May 28, sharing stand with Clyde McCoy crew.

Ted Kavanah, Valley Times music columnist and pianist, into the Cabana room with his trio.

Dead Armas back in local dance band scene with weekend dates at Avodan, L. A. downtown danceery, April 22, and 29.

F. Bass Wabner combo set for three-week run at Down Beat room starting May 1.

Benny Strong crew in first local stand as follow-up to Phil Spitzley unit at Coconut Grove starting May 2.

Bernie Billings, tenor man who, in association with Lillian Harrison, recently launched "Jazz in the Afternoon" Sunday sessions at Florentine Gardens, heading off-nite (Tuesdays) combo at Hangover club.

Les Brown to follow Freddy Martin at Palladium with four-week stand starting May 16.

Dick Stabile booked for return to Ciro's with opening at Strip spot of funster Martin & Lewis.

Mel Manke, modern-flavored piano stylist, alternating with Ben Pollack's latter-day Dixielanders at Beverly Cavern.

Eddie Gilmartin, manager of Tommy Dorsey's Casino Gardens, shopping for band to reopen beach spot on week-ends.

Jerry Wald, who dissolved ork recently, has opened deluxe drink & dine spot, Jerry Wald's Studio club, on Sunset Blvd. near Vine St. Says he'll pick up his clarinet only for recordings and an occasional theater date henceforth.

Eddie Robertson, bass & vocals, recently in stage role with A la Carte show in New York, rejoined Dick Peterson combo, which was set for four-week stint at Eagle Rock's (L. A. suburb community) Double H club starting April 11.

L. A. KEYSPTS

- Aragon—Harry Owens, J. Fins, Turk Murphy
Beverly Cavern—Ben Pollack
Beverly Hills hotel—Phil Ohman
Biltmore hotel—Paul Neighbors
Ciro's—Dick Stabile
Club 17—Doc Rendo
Coconut Grove—Phil Spitzley
Hangover club—Clyde Hurley All-Stars
Hawthorne club—Denny Beckner
Mocambo—Roger Spiker, Lorraine Oatis—Lee Young
Palladium—Freddy Martin
Riverside Rancho—Tex Williams
Roosevelt hotel—Chick Floyd, Chuy Reyes
Royal room—Kid Ory
Sardi's—Red Nichols
The Haig—Red Norvo trio

Macy's Start Own LP Record Label

New York—R. H. Macy Co. has started its own LP record label, Herald records, to sell at \$1.89 for 10-inch platters. Sides are being made up from Varsity record masters and are being pressed for Macy's by Varsity's Eli Oberstein.

Although numerous record shops now have their own slow speed lines, it's believed that this is the first time a department store has put out a microgroove label.

New James Singer

Hollywood—Adele Francis, who recently took over the girl vocalist spot with Harry James, was forced to drop out before the band left the coast due to illness of her mother. The position was filled by Louanne Hogan, formerly with Tommy Dorsey and other name outfits, and for the past three years vocal double for Jeanne Crain.

Jazz Off The Record

Chicago—Jazz off the Record copy was delayed for this issue, as one of the writers, Bill Russo, currently is on tour with the Stan Kenton band.

Bostic Unit Grows

New York—Altoist Earl Bostic has enlarged his combo from six to eight pieces. New men are Al Casey, guitar, and Gene Redd, trumpet and vibes. Vocalist Helen Young has also been taken on by Bostic.

"FRONT-MAN"

(See Page 17)

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Book 3

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Carter Chose By Sound For Short



Hollywood—Part of the band Benny Carter put together for a Will Cowan-produced Universal-International short, is shown above. Saxes are, from the left, Bob Dawa, Wardell Gray, Willie Smith, Marshall Royal, and Bumps Myers. Scat Man Crothers is at the mike, with Carter at the conductor's stand. Others to be heard on the soundtrack are trumpeters Buddy Childers, Shorty Rogers, Karl George, and Ernie Royal; trombonists Herbie Harper, Britt Woodman, Dick Kenney, and George Washington; bassist Charlie Drayton, drummer Jackie Mills, and pianist Jerry Wiggins. Since progress in Hollywood moves slowly, white members of the band will be replaced for filming, with the result that the movie audience will hear eight brass and see six. Stars of the short are the King Cole trio, singer Dolores Parker, and Crothers—packaged for Cowan by Charlie Barnes, who also helped assemble the band.



COMBO JAZZ

Ben Pollack and his Pick-A-Rib Boys

Can't Give You Anything But Love

San Sue Strut

Drummer Ben Pollack has had the best work for him; the Goodman brothers, Miller, Teagarden, a young man named Harry James. Will Bradley told me a few months ago he still considered Pollack the greatest at holding a big band together. Dick Cathcart plays the trumpet on Love. This is relaxed,

skilled two-beat playing, with Matty Matlock's subtle clarinet wanderings helping Strut greatly. (Discovery 131.)

Phil Moore

Deep Purple Nobody Knows the Trouble I've Seen

Mood Indigo

Sophisticated Lady

I Know That You Know

Long Ago and Far Away

When I Grow Too Old to Dream

Ain't Misbehavin'

Album Rating—J

Phil Moore's recordings for years have been curious listening. He started out as one of among hundreds of ordinary jazz pianists. The more his acquaintance with better musicians and broader techniques, the better his own playing. Yet, throughout it all, you were constantly stuck with two elements: there were things that you heard elsewhere, usually done better, and that his style was constantly promising better things,

yet they never happened.

Phil many times starts quite nice ideas—only somewhere in the middle they become lost in a shade too much ostentation, or over-concern with a trick. These sides, some of which have been reviewed before, were done with Billy Hadnott, bass; Irving Ashby, guitar, and Lee Young, drums, all of whom play well. Tastiest of the sides is Know, with pretty piano-guitar echo phrasing. (Discovery DL 3006.)

Metronome All-Stars

Double Date

No Fig

Interesting that whereas other Metronome record dates have depended, at least in part, on full orchestra work, these sides are primarily combo groups, working from scores. Date, credited to Pete Rugolo, is Fine and Dandy. Best solo on the side is by the immense cool young clarinetist, Buddy DeFranco. Not far behind is Stan Getz' tenor and Lennie Tristano's piano, and the fine supporting drumming of Max Roach. Some of the figures are a little

Symbol Key

- Top Tasty Tapid Tedious

muddy in execution, but since only a part of the Lennie Tristano group is on, and not all of it, you can't expect perfect figure playing. Fig sounds like it was grown in Indiana, starts out with Tristano's by-now-characteristic trailing reed sounds. Lee Konitz plays very good alto, with DeFranco again fine. Serge Chaloff's baritone sounds more firmly seated rhythmically on this side, while Tristano's piano has some perky phrasing.

The reed ending, again typical Tristano, comes off well. Once again Max Roach's drumming is marvelously relaxed, as is most unusually the bassing of Eddie Saffranksi, who's usually more concerned with technique. Unlike most all-star dates, these two sides make musical sense. Congratulations to Metronome for having turned them out. (Columbia 1-557.)

too little of the fire and drive we have come to expect from two-beat at its best. It shows for a while in Weary, but to no tremendous extent. There is far better two-beat being put down than this band plays on these records. (Mercury 11025-6.)

Art Tatum

- I Cover the Waterfront Dancing in the Dark Aunt Hagar's Blues Blue Skies Nice Work If You Can Get It Willow, Weep for Me Dardanella I Got a Right to Sing the Blues

Album Rating—JJJJ

A new album by Tatum is a piano event. When he wants to, Tatum can probably amother any of them: Peterson, Tristano, Shearing, and all the rest—for the simple reason that Tatum can put down more of everything that belongs on a piano: rhythm, melody, phrasing, invention, technique and verve than they can. But very often he is being too sulky or uninterested or annoyed with the childishness of his audience really to bother.

All eight of these sides are profoundly expert piano. Yet, you may be bothered with the same sense of lack that I was: no real enthusiasm for what was being played. When Tatum is really ON, on wax or anything else, there is a shouting glee that carries everything in front of it in the sheer dazzle of ideas and technical exuberance.

These records are "cool"—perhaps not in the sense of the young jazz musician, but in the sense that they are expert, contained, and complete—but never seem to go beyond the envelope to sell the listener with a sense of importance of that to which he is listening.

In other words, if these records (Modulate to Page 14)



Really Terrific!

Says Jonah Jones with Cab Calloway Naturally he is talking about the CAUFFMAN HYPERBOLIC trumpet and cornet mouthpiece

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Top Drawer Discs

Combo Jazz: No Fig, by the Metronome All-Stars (Columbia). Band Jazz: Flyin' the Coop, by Chubby Jackson's All-Stars (New Jazz). Dance: Tumba of Quinto, by Machito (Mercury). Vocal: Crazy, He Calls Me, by Peggy Lee (Capitol). Novelty: Peter Cottontail, by Fran Allison (Victor). Concert: Great Masters of the Keyboard (Columbia).

Lu Watters and his Yerba Buena Band

- Waitin' for the Robert E. Lee Duin' the Hambone Weary Blues Ace in the Hole

These were recorded by a Mercury official who prefers to remain in the dark. They are four sides by the west coast gang which has paced the two-beat revival there. Bass horn, banjo, and all—it's all here. It may be my untutored taste, but these sides sound too much like Art Mooney for comfort. There is

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Record Reviews

(Jumped from page 13)

were played for me as being by some new pianist, there would have probably been much critical screaming about how good it was. But because it is Tatum, you expect the quintessence.

Dark has some fine phrasing, Hagar good broken rhythm, Work fine use of progressive changes, and so forth through the album. It's very great piano—but not Tatum's best. (Capitol H 216.)

BAND JAZZ

Jerry Gray

- Stormy Weather March
- Caricosa

Everyone, positively everyone, is playing like Miller. Jerry Gray, who did a lot of Miller band arranging, certainly has as much right to do it as anyone. The curious thing about all this Flanagan-Beneke-Gray thing is that no one seems to think about anything but who has the right to copy Glenn Miller. No one seems to ponder about the paucity of ideas and talents in a business that, in order to succeed commercially, demands you copy a man dead now six years!

March is much the same type of arrangement as the famed *St. Louis Blues March*. However, Jerry is given no help by dead recording and by a rhythm section, as well as a band, that doesn't play with the crispness it should. *Caricosa*, meets obvious comparison with the Les Brown of several weeks back. It just isn't as good. Again the playing doesn't have the bite and the power that big band jazz must have to keep it moving. (Decca 24912.)

Esy Morales

- Snake Pit
- Zimba
- Flight of the Bumble Bee
- Art Raymond Mambo

Esy's wild fluting would be helped if Decca would only use better recording techniques. *Pit* combines elements of *Christopher Columbus*, *Posin*, and the *Peanut Vendor*, which you will admit justifies the title. Things are better organized and more vigorous than usual. *Zimba* again is an up-tempo depending on the rhythm, strident brass, and Esy's leeringly sensual flute tone. *The Flight of the Bumble Bee* is that—but then again it's a novelty. Middle section leans heavily on the Machito technique of brass fanfares. (Decca 24858, 24818.)

Artie Shaw

- Orinoco
- Macho de Nala

Jazz' most pretentious pretender essays two with the help of Machito's rhythm section and John Bar-tue's good Latin scripting. He stays off of *Orinoco* for 5/6ths of the way, then comes in to play only a few notes. It's a pleasant side. Depending on how you translate it, the reverse is either "much ado about nothing" or "it's nothing

much." Shaw's pipings sound labored and unsure against the band's whomping rhythmic conviction. (Decca 24859.)

Ralph Flanagan

- Joshua
- Spring Will Be a Little Late This Year

All the Miller techniques again: the baritone sax lead, then the high unison trumpet follow-up. There seems to be some disagreement in the band as to whether the walls "came" or "come" tumbling down—at least they sang it both ways on the record.

This record, like Tommy Dorsey's *C'est Si Bon*, is an example of better recording technique at Victor, prompted by Charlie Grean. I presume. Thus Victor would seem to be veering away from its traditional view that the public prefers "dead" sound as opposed to live studio presence on its recordings. Last to start making the switch, it's a welcome trend to the better.

Spring is again typical Miller, this time the clarinet lead for ballads. (Victor 20-3724.)

Chubby Jackson

- May Be Wrong
- Flying the Coop

An all-star date. Gerry Mulligan's baritone is the first solo sound on *Wrong*, falls down a bit on his usual solo standard. Only interesting section is Howard McGhee's short trumpet solo. Things look up considerably on *Coop*, a score by drummer Tiny Kahn, who doesn't play on this date. Don Lamond does. J. J. Johnson's trombone is excellent, and the band really kicks. (New Jazz 825.)

DANCE

Harry James

- La Vie en Rose
- Mona Lisa

Vie, a lush tune, is suited to James' florid trumpet style. However, the tempo, scoring, and vocal leave much to be desired. (Columbia 38768.)

Enric Madriguera

- Jungle Rhumba
- El Cumbanchero

Jungle is a fave for all the Latin bands, particularly the less authentic ones. Madriguera rips it off, as well as *Cumbanchero*, quite satisfactorily. (Decca 24878.)

Machito

- Tumba of Quinto
- Vive Como Yo

Listen to the weakly-inflected playing of bands like Cugat and Madriguera—and then note these two sides. The drive, the crispness, the surety that is characteristic of the Machito band. This is fine Afro-Cuban playing and great dance music. Try it and see. (Mercury 5398.)

CONCERT

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- Vol. V: Mahler, Reger, Strauss, and Scriabin

Album Rating—★★★★

Truly a fascinating group of LP records: these five records contain world-famous composers playing their own compositions, as well as a group of pianists who belonged to what has been called the "golden virtuoso" era of piano playing.

Strauss playing his own *Dance of the Seven Veils from Salome*; Scriabin his *Prelude*; Paderewski his *Minuet in G Major*; Granados the *Fandango* from his *Goyescas*; all varieties of Chopin by DePachmann; Saint-Saens his *Symphony in A Minor*; Debussy his *Children's Corner Suite*; Ravel his *Valsea Nobles et Sentimentales*—no more fascinating group of records for pianists, musicologists, and just those curious about music itself has ever been put out.

The process of recording was vastly cumbersome as done in 1904 by the German recording company, Welte. Rather than the ordinary piano roll process of an airstream, they used an involved carbon rod through mercury process, with varying resistance to electrical current to give more accurate reproduction.

The result is not perfectly reproduced music by present-day standards. Jerome Bohm, in the *Herald-Tribune* (NY), says in so many words that these records are junk because they do not conform to modern high fidelity standards. Posh and bosh. Hearing Debussy play *Children's Corner Suite* (how much faster, yet more butter-smooth his interpretation than

most of the present day authorities) gave me some fascinating listening.

Once again, Columbia deserves congratulations for using the LP process as a documentary way of presenting music in a fashion not possible with other recording methods. (Columbia ML 4291-4295.)

NOVELTY

Fran Allison

- Stars Are the Windows of Heaven
- Peter Cottontail

Two sides by TV's quite wonderful Miss Allison. No great vocalist, but her stuff has definite warmth and charm. *Heaven* is a Wayne Kingish waltz, redeemed by the fact that it's sung obviously for children, omitting the usual cloying quality. *Cottontail* should be a big kid's seller even if it doesn't catch up to the Columbia original. (Victor 20-3727.)

VOCALS

Ella Fitzgerald

- Don'tcha Go Way Mad
- Baby, Won't You Say You Love Me?
- Basin Street Blues
- I'm Waitin' for the Junkman

Ella sings the Jacquet riff in suave style, with a vocal assist from ork leader Sy Oliver, who also straight-mans the flipover. *Basin* includes the by-now-famous takeoff on Louis Armstrong. (Decca 24917, 24868.)

Burl Ives

- Meh Lindy Lou
- John Henry

Ives' folkay style is perfectly adapted to this old tune. Crosby, Stafford, and all the rest of the converted folk singers can take a lesson on this one. The same mellifluousness which makes *Lou* detracts a little from *John Henry*, one of

the great labor ballads. Ives is just a shade too slick with it. (Columbia 1-556.)

Peggy Lee

- Crazy He Calls Me
- Them There Eyes

Peggy sings the latest Bob Russell-Carl Sigman tune, Pete Rugolo's backing is one of the best he has done. *La Lee* uses more Holiday phrasing here than she has in quite some time. *Eyes* is a re-release of a nice, light jumper, backed by Dave Barbour. (Capitol 898.)

Johnny Hartman and Erroll Garner

- September in the Rain
- Remember

A limp, uninspired performance on *Rain* by both singer and pianist. *Remember* goes better, but is not outstanding Garner. (Mercury 5378.)

Billie Holiday

- Somebody's on My Mind
- Please Tell Me Now

Mind has a curious start: Dixie brass followed by Billie and strings. It's like the old Shaw experiment of the small seven-piece jazz band playing against a full string section. Billie sings better than she has on recent discs here—less dragging, less milking of phrases. Rhythm is awfully chuggy though, holds the whole record down. (Decca 24857.)

Nat Cole

- Calypto Blues
- Twisted Stockings

Nat sings a calypso blues with just voice and bongo accompaniment. It's effective and clever—and is selling up a breeze. Reverse is Cole's concession to the western kick—the insistent one-beat push-beat—with choral background from the group. Another proof that when he exerts himself, no matter what the material is, Nat is a great song plucker. He shares this talent with Ella Fitzgerald and very few other singers. (Capitol 915.)

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MOVIE MUSIC

Academy Award-Winning Songs 'Falling In Quality'

By CHARLES EMGE

Hollywood—What's happened to the business—or art, as it once was—of writing songs for pictures? Frank Loesser, a really talented song writer who has turned out many worthy things, must have been the most surprised, if not downright embarrassed, man in Hollywood as he accepted his Oscar for writing Baby, It's Cold Outside, the Motion Picture Academy's choice as best movie song of 1949.

No one denies it was a hit, one of the big ones of last year, and we're not trying to start a scrap with Loesser. We admire him as a great guy of unquestioned talent. But we think Frank would be among the last to deny that the quality of the songs written for movies is steadily deteriorating.

Here's the list of Oscar winning songs from the time the Academy awards were introduced (with names of composers first): 1928—The Continental (Conrad & Magidson).



Charlie

- 1933—Lullaby of Broadway (Warren & Dubin). 1936—The Way You Look Tonight (Kern & Fields). 1937—Sweet Leilani (Harry Owens). 1938—Thanks for the Memory (Hainner and Rabin). 1939—Over the Rainbow (Arlen & Harburg). 1940—When You Wish upon a Star (Harline & Washington). 1941—The Last Time I Saw Paris (Kern & Hammerstein). 1942—White Christmas (Irving Berlin). 1943—You'll Never Know (Warren & Gordon). 1945—Smiling on a Star (Van Heusen & Burke). 1945—It Might As Well Be Spring (Rodgers & Hammerstein). 1946—The Auctioneer, Topo and the Santa Fe (Warren & Mercer). 1947—Zip-a-Dee-Do-De (Wruble & Gilmore). 1948—Buttons and Bows (Livingston & Evans). 1949—Baby, It's Cold Outside (Frank Loesser).

It will be noticed that among the winning songs of the period around 1934 to 1942, almost every song is now recognized as one that probably will be a part of our national music longer than most of the stuff turned out by the stiff-shirt boys under the label of "serious" music.

What's Happened

Now take a look at those songs rated as Hollywood's best in recent years. What's happened to our Hollywood song writers? Have they reached the bottoms of their trunks? If so, maybe it's time the movie men looked around for some new writers with fresh ideas. Maybe the Academy's entire system of nominations and voting on music awards needs an overhaul.

Possibly there are a lot of answers to be made, and we'll be glad to hear them. Just don't try to tell

'Heiress' Score, Party Song Win



Hollywood—Oscars, and a pat on the back from song writer Cole Porter, for Frank Loesser and Aaron Copland. That's Loesser on the left, Porter in the middle, and no, not Copland on the right, but proxy Louis Lipstone. Lipstone is Paramount's music director, accepted the award for Copland's work on The Heiress, judged the best score for a dramatic or comedy picture. Loesser won his statuette for the best original song for a movie, Baby, It's Cold Outside, used in Neptune's Daughter.

us those Oscar-winning songs of the last few years are even close to the best efforts of our American song writers. Quick, Watson, the zither!

A Safe Choice

The selection of Aaron Copland's score for The Heiress as winner in its division (best scoring of a dramatic or comedy picture) was certainly a good "safe" choice. But we contend that The Heiress would have been just as good a picture with a score by Johnny Richards or any number of competent musicians who know the business of writing music for the soundtrack.

Our choice for best in that division still goes to Intruder in the Dust, in which the dramatic intensity of the lynch mob scenes was so well punctuated with the music of that pseudo-Dixie band blaring from the cruising sound truck. Our first spare Down Beat plaque goes to the unidentified chap who supplied that idea and carried it out so well.

Soundtrack Sittings

Cliff Hedra, assigned to round up as many ex-Bob Cats as possible for crew backing Bob Crosby numbers in Columbia's When You're Smiling, came up with five for the soundtrack session. They were Jess Sissy, piano; Eddie Miller, tenor (by special permission of 20th-Fox, where Eddie is on contract); Matty Malloch, clarinet; Nappy Lamara, guitar, and Zake Zarehy, trumpet. Others in crew especially assembled for Crosby's numbers were Manny Klein, trumpet; Lou McCarly, trombone; Manny Stein, bass, and Nick Fatool, drums.

Red Norvo trio, which includes Red Kelly, bass, and Tal Farlow, guitar, are soundtracking special song numbers with June Haver, Gloria DeHaven, and Dennis Day in I'll Get By, 20th-Fox film which will feature Harry James' ork. Steve Allen, up-and-coming CBS radio showman, was signed for disc jockey role in picture.

Emanuel (Ganche) Vandenbans, formerly with Katherine Dunham troupe rhythm department, was signed to supervise and record "native drums" musical effects to be heard in Tea for Two, Warner's forthcoming Doris Day-Gordon MacRae starrer, Virginia Gibson, singer from New York stage (Look, Ma, I'm Dancin'), will make screen debut in featured role.

Benny Carter, with band he headed recently at Million Dollar theater here, recorded small-band sequences which will be heard in Dan Dailey-Betty Grable starrer, My Blue Heaven. In unit were Ernie Royal, trumpet; Britt Woodson, trombone; Bump Myers, tenor; Les Young, drums; Ulysses Livingston, guitar, and Jerry Wiggin, piano. Benny did alto solos and arrangements. Group will not be seen in picture.

Herb Jeffries and Tramer Twine were added to cast of Universal-International miniature musical which stars Kid Ory band and Sarah Vaughan.

shows, Yip Yip Yaphank and This Is the Army, more hits, more money, etc.

The book reads as if it were written strictly from reference material on Berlin and press agent releases. Nowhere do you get the impression that the writer actually interviewed Berlin or that he even has met the composer.

A section is devoted to "Selected Recordings of Berlin's Most Famous Songs." Naturally, any jazz recordings are at a premium. The closest we get is the Erskine Hawkins record of Remember. And here pianist Ace Harris' name is spelled Asa.

Carmen Cavallaro and Ted Straeter also get their names misspelled (Cavallero and Streeter).

The work, as a runover of the most famous Berlin songs and a scan of Berlin's life is good. But as a complete, witty, and revealing biography—uh, uh.

—jac

Books Noted

The Story of Irving Berlin By David Ewen Holt and Co.—\$3

Chicago—The prolific Mr. Ewen, who also has written several other biographies of musicians, including Haydn, Johann Strauss, and Gershwin, this time deals with a subject still alive, the fabulously successful Irving Berlin.

The book fails to tell much about Berlin that hasn't been told before. Starts out with the Berlin (Baline) family in Russia. Irving's father was a cantor, had no intentions of leaving the old country until the small village in which they lived was razed by the Cossacks.

Then they came to America, settled in New York City. Irving began working in a saloon, wrote his first song (Marie from Senny Italy), continued writing, scribed hit after hit.

Then came Broadway shows, movies, the two famous army

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Here's LP, 45 RPM Jazz List

By George Hoefler

ARTIST	ALBUM TITLE	TUNES	LABEL	LP-33 1/2		45 RPM	
				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Alton, Big Red		I Keep So Many Women But She's Not for Me	Capitol			F 886	
Ammons, Albert	Boogie Piano Stylings	Swann River Boogie Boogie Woogie at the Civic Opera S. P. Blues Shook a Shaky St. Louis Blues You Are My Sunshine Shakin' the Boogie Twenty-Fifth Street Boogie	Mercury	MG 25012			
Anthony, Ray		Divin Sitting by the Window	Capitol			F 794	
Anthony, Ray		Spaghetti Rag Sentimental Me	Capitol			923	
Anthony, Ray		In the Mood Way Down Yonder in New Orleans	Capitol			958	
Armstrong, Louis	Armstrong Classics	Wild Man Blues (Johnny Dodds Black Bottom Stompers) Molasses (Johnny Dodds Black Bottom Stompers) Georgia Boogie (Lil's Hot Shots) Drop That Sack (Lil's Hot Shots) Stable Strut (Erskine Tate's Vandome Orch.) Stamp Off, Let's Go (Erskine Tate's Vandome Orch.) Terrible Blues (Red Onion Jazz Babies) Santa Claus Blues (Red Onion Jazz Babies)	Brunswick	BL 58001			
Ash, Marvin	Honky Tonk Piano	Maple Leaf Rag Cannon Ball Rag	Capitol	II 118		OCF 187	F 15435
Ash, Marvin		Pearl House Rag Swathmoor on Parade	Capitol			F 855	
Auld, George	That's All	Hollywood Boogie They Didn't Believe Me Darn That Dream Yan Rag Kachooms You Got Me Jumpin' Sittin' the Pace Wild and Wallow	Discovery	DL 3007		FS 24	45-102 45-103 45-109 45-109 45-116 45-116 45-117 45-117
Bailey, Mildred	Serenade	I Let a Song Go Out of My Heart The Lonesome Road Thanks for the Memory My Melancholy Baby I'll Be Around Lover Come Back to Me Don't Take Your Love from Me All the Things You Are	Columbia	CL 6094			
Bailey, Pearl	P. Bailey Entertainers	Tired That's Good Enough for Me I Need You Like I Need a Hole in the Head Get It Off Your Mind Legalize My Name It's a Woman's Prerogative Fifteen Years Ma	Columbia	CL 6099			
Bailey, Pearl		Saturday Night Fish Fry Not Tonight	Columbia		1-430		
Bailey, Pearl		Johnson Rag Frankie and Johnny	Columbia		1-455		
Bailey, Pearl		Mamie Is Mine For You, My Love	Columbia		1-475		
Barbour, Dave		There Is Nothing Like a Dame Bals Ha' (with P. Lee)	Capitol			F 547	
Basie, Count	Basie Dance Parade	Basie Avenue C Navy Cool Hot Nail Boogie Wild Bill's Boogie Danny Boy Goodbye Baby Lonesome Miss Pretty	Columbia	CL 6079			
Basie, Count	Basie at the Piano	Dapone Blues Oh! Bed Ficus Hot Lady, Mama Dirty Doves When the Sun Goes Down Boogie, Boogie How Long, How Long Blues	Dores	DL 5111			
Basie, Count	Basie's Kansas City Seven	Lester Leaps Again After Thine Own Destination K.C. Six Cats and a Prince I Never Know Just You, Just Me Afternoon of a Basie-In Sometimes I'm Happy	Mercury	MG 25015			
Basie, Count	Piano Rhythms	Mr. Biddy Shine On, Harvest Moon St. Louis Boogie Basie's Basement I Never Know Backstage at Staff's	Victor			WF 200	
Basie, Count	Jolson Sings Again	After You've Gone	Victor			WF 254	
Basie, Count		Brand New Dolly Chook to Chook	Victor			47-2915	
Basie, Count		Shantia's Blues Did You See Jackie Robinson Hit That Ball?	Victor			47-2990	
Basie, Count		Silder She's a Wine-O	Victor			47-3032	
Basie, Count		Walkin' Slow Behind You Rocky Mountain Blues	Victor			47-3065	
Basie, Count		Normania St. Louis Baby	Victor			47-3107	
Basie, Count		Solid As a Rock Mina Too	Victor			47-3235	
Basie, Count		Down in Honkey Tonkey Town Sasin	Capitol			F 919	
Basie, Count		Whispering Sometimes I Feel Like a Motherless Child	Capitol			F 856	
Basie, Count		They Didn't Believe Me How Green Was My Valley?	Capitol			F 70059	
Basie, Ten	Basie Plays Boogie Carmichael	Star Dust Lazy River Lazy Bones Rockin' Chair Georgia on My Mind Riverboat Shuffle	Victor			WF 267	
Basie, Benny		Frankie and Johnny	Victor			47-2926	
Basie, Benny		I Can't Get Started The Prisoner's Song	Victor			47-2982	
Herd, Little Eddie, Trio		Chicago Is Just That Way What Makes Those Things Happen To Me?	Victor			50-0006	

Chicago—The phonograph industry has made a progressive step forward in making possible the Long Playing (33 1/2 rpm) and the 45 rpm records. It is not necessary here to go into the details, as both Columbia and RCA-Victor have spent fortunes in advising the public of the new speeds and their advantages. We might just call your attention to a couple of the most important facts to the jazz record collector. It is now possible to sit in your home and have almost concert hall freedom in listening to music without having to jump up to change or reverse a record. With the automatic changer and LP records, you can give yourself and your friends an uninterrupted jazz concert.

Saves Room

Both new systems allow the collector to keep his music library in a minimum of space. Is this important? Just ask John Wilson, *Down Beat's* New York editor. John has a collection consisting of 4,000 records. He recently decided to move. A moving company said he must pack his records 40 to a wooden box: they quoted him a coat of \$5 a box. Easy arithmetic

shows that it would have cost him \$500, and he just wanted to move from 71st street to 13th street in Manhattan.

These facts have impressed upon *Down Beat* a need for a select catalog listing of what music is now available or will become available in the future on the new speed records. The record companies give wide publicity to the commercial popular type of record. We are going to make a selective catalog in the form of a regular column to include what we think is of particular interest to the musician, record collector, and jazz aficionado.

Catching Up

The first columns will be devoted to catching up with past releases listed by artists in alphabetical order. When we finally get the catalog completely up to date, the listings will include releases out every two weeks.

Quite a few companies are making both speeds, so in order to eliminate duplication, the two speeds will be run together for each artist. On some artists, like Ellington, everything they make on either speed will be listed, while in other cases, like Beneke, just the records of musical merit to our readers will be included.

Red Caps Will Follow Torme At Philly Click

Philadelphia—Mel Torme making his first local stand at the Click for the April 17 week, with Steve Gibson and the Red Caps taking over the following week for a four-week stretch, marking their first stand in that room. Red Caps are currently finishing up a six-week date at Chubby's, across the river in North Collingswood, N. J. George (Butch) Ballard, drummer at the Powelton cafe, left the local scene to leave for Europe with Duke Ellington. While he's not replacing Sonny Greer, Butch goes well with the younger element in the Duke's band. Originally starting here with the local Duke's orchestra, Butch has played with Cootie Williams, Eddie Vinson, and lastly with Count Basie before coming home. Basie, incidentally, gets to town again on April 24, bringing his new small unit to the Club 421.

Kenton Concert

Concert stage found Stan Kenton at the Academy of Music April 11 and 12, Spike Jones contrasting on April 17, while May 2 at the Met finds George Shearing, Charlie Parker, and the Slam Stewart trio sharing the concert stage. Shearing's quintet also set for the Earle theater stage following their run in New York.

In spite of the fact that it was first-time for T-Bone Walker in these parts, the blues guitarist and his band, in a Reese DuPree dance promotion last month, drew only 84 persons to Landsdown hall, across the river in Camden, N. J. Blame it on lack of publicity.

Hugo Settles

With the opening of Smith's Sho-Bar, it means a location pitch for Victor Hugo's band. Jimmy Preston and his Prestonians week-ending nearby at the Dreamland

in Lawnside, N. J. Maestro Alan Fielding promoting the Friday night dances at the Coronet.

Elliott Wexler, record distributor and Benny Goodman's personal manager, setting up a combination of Buddy Greco and the Four Keys for London recording dates. In the meantime, Wexler's partner in the local distributing firm, Sam Katsoff, has also taken on a sideline in becoming a booking agent, opening up his Star Attractions.

McGee Back

Johnny McGee back at Wagner's ballroom. Freddy Gray's unit at Ciro's adds the canarying of Lee Charmell. Beulah Frazier and her Mellow Frazier launches the new Blue Goose cafe.

Nitery operator Frank Palumbo tried his hand at song writing for the first time, coming up with *As Long As I Have You*, dedicated to his wife.

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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; th—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allisbrook-Pumphrey, Richmond, Va.; BS—Billy Shaw, 1250 Sixth Ave., NYC; SAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 6675 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1250 Sixth Ave., NYC; UA—Universal Attractions, 307 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- Alvarez, Fernando (Copacabana) NYC, nc
Anderson, Wally (Magic Inn) Seattle, nc
Anthony, Ray (Statler) NYC, h
Back, Will (Heidelberg) Jackson, Miss., 4/22-5/5, h
Barbour, Dave (Palomar) Seattle, 5/15-21, t
Bardo, Bill (Mayo) Tulsa, Okla., h
Barron, Blue (On Tour) MCA
Becker, Benny (Hawthorne) L.A., h
Bell, Curt (Texas) Ft. Worth, h
Belle, Benny (Southern Dinner) Houston, nc
Beneke, Tex (Casino) Walled Lake, Mich., 5/5-7, h
Berkey, Bob (Van Cleve) Dayton, O., Out 4/29, h
Bishop, Billy (Schroeder) Milwaukee, Out 5/1, h
Blue, Bobby (Riviera) Swanton, Vt., h
Blum, Johnny (VFW) Chambersburg, Pa., 5/15-20
Bothie, Russ (Lions-Milford) Chicago, h
Brandon, Henry (Mayflower) Washington, D. C., h
Brandwynne, Nat (Roosevelt) NYC, In 5/8, h
Brown, Les (Palladium) L.A., 5/10-6/18, h
Carlson, Merle (Admiral Kidd) San Diego, nc
Carlyn, Tommy (On Tour) MCA
Carlyle, Russ (On Tour) MCA
Carson, Sal (Sir Francis Drake) San Francisco, h
Cavallaro, Carmen (Statler) Buffalo, 4/25-5/1, h; (Astor) NYC, 6/12-7/9, h
Coleman, Emil (Statler) Washington, D. C., h
Cummins, Bernie (Edgewater Beach) Chicago, Out 5/4, h
Davidson, Cee (Chez Paree) Chicago, nc
Dennis, Pat (Clendinning's) Upper Darby, Pa., Out 6/30, nc
Deutsch, Emery (Ritz-Carlton) NYC, h
DiPaerolo, Tony (Washington-Youree) Shreveport, La., 5/8-6/4, h
Dintard, Vic (Sherman's) San Diego, Calif., Out 5/10, h
Donahue, Al (Rice) Houston, Out 5/8, h
Dorsey, Tommy (On Tour) MCA
Drake, Charles (Grove) Orange, Tex., nc
Drayer, Roland (Club 56) Atlanta, Ga., nc
Duchin, Eddy (Waldorf-Astoria) NYC, Out 5/10, h
Duke, Johnny (President) Kansas City, h
DuMont, Oscar (Sunset Beach) Alhambra, N. J., h
Durso, Mike (Copacabana) NYC, nc
Ennis, Skinny (On Tour) MCA
Featherstone, Jimmy (Martinique) Chicago, r
Ferguson, Danny (Commodore Perry) Toledo, 4/24-6/17, h; (Broadwater Beach) Biloxi, Miss., 6/22-9/4, h
Fies, Dick (Westwood) Little Rock, Ark., nc
Fins, Jack (Aragon) Ocean Park, Calif., Out 4/27, h; (Edgewater Beach) Chicago, 5/5-6/8, h
Fitz, Tito (Beach Club) Delmar, Calif., h
Fitzpatrick, Eddie (Mapes) Reno, h
Flanagan, Ralph (Meadowbrook) Cedar Grove, N. J., Out 5/4, h
Floyd, Chick (Roosevelt) L.A., h
Foster, Art (Dancehall) Philadelphia, h
Foster, Chuck (Peabody) Memphis, 4/24-5/10-6/4, h; (Casino) Walled Lake, Mich., 6/14-18, h
Fotina, Larry (Melody Mill) Chicago, Out 5/16, h; (Kennwood) Pittsburgh, 6/28-7/8, h
Foy, Dick (Sir Francis Drake) San Francisco, h
Garber, Jan (Trianon) Chicago, Out 5/21, h
Golly, Cecil (Nicollet) Minneapolis, h
Grant, Bob (Plaza) NYC, h
Gray, Chauncey (El Morocco) NYC, nc
Gray, Glen (Adams) Newark, Out 4/26, t; (Peabody) Memphis, 5/25-6/11, h
Gregg, Wayne (Oh Henry) Willow Springs, Ill., h
Hampton, Lionel (Earle) Philadelphia, 5/28-5/4, t
Harris, Ken (Casino) Quincy, Ill., In 4/22, h
Hayes, Carlton (El Rancho Vegas) Las Vegas, h
Hayes, Sherman (Blackstone) Chicago, r
Hecksher, Ernie (Fairmont) San Francisco, h
Hill, Tiny (On Tour) ABC
Howard, Eddy (Casino) Walled Lake, Mich., 5/19-21, h; (Bill Green's) Pittsburgh, 5/26-6/8, nc; (Moonlight) Cincinnati, 6/23-29, h
Hugo, Victor (Smith Sho-Bar) Philadelphia, nc
Jahns, Al (Last Frontier) Las Vegas, h
James, Harry (Astor) NYC, 5/22-6/10, h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Deshler-Wallick) Columbia, O., 4/17-28, h; (Roosevelt) New Orleans, 5/3-30, h; (Cavalier) Virginia Beach, Va., 6/30-7/12, h
Kanner, Hal (William Penn) Pittsburgh, h
Kennedy, Ken (Crystal Terrace) Duluth, Minn., nc
Kerns, Jack (Stockmen's) Elko, Nev., Out 7/1, h
King, Henry (Shamrock) Houston, h
Kinley, Stephen (Statler) Washington, D. C., h
Krupa, Gene (On Tour) MCA
Lande, Jules (Ambassador) NYC, h
LaSalle, Dick (Blackstone) Chicago, h
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Tow Casino) Buffalo, 4/24-30, nc
Lombardo, Guy (Waldorf-Astoria) NYC, In 6-1, h
Lombardo, Victor (Cleveland) Cleveland, h; (Statler) Boston, In 5/15, h
Long, Johnny (On Tour) GAC
Lopes, Vincent (Taft) NYC, h

- MacDonald, Billy (Claridge) Memphis, 4/21-5/5, h
Martin, Freddy (Palladium) L.A., Out 5/7, h
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (Golden) Reno, h
McGee, Johnny (Wagner's) Philadelphia, h
McGrane, Don (Jefferson) Richmond, Va., h
McLean, Jack (Hilton Manor) San Diego, h
Miller, Bob (Statler) Boston, Out 5/14, h
Miller, Alan (K of C) Peabody, Mass., h
Mulliner, Lucky (Savoy) NYC, h
Mooney, Art (Meadowbrook) Cedar Grove, N.J., In 5/5, h
Morales, Noro (China Doll) NYC, nc
Morgan, Russ (Capitol) NYC, In 4/27, t; (Palladium) L.A., In 6/12, h
Nagel, Harold (Biltmore) NYC, h
Neighbors, Paul (Biltmore) L.A., h
Noble, Leighton (On Tour) MCA

- Ohman, Phil (Beverly Hills) L.A., h
Olson, George (Capitol) NYC, 5/18-31, t
O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Skyline) Billings, Mont., nc
Palmer, Jimmy (Claridge) Memphis, 4/21-5/5, h; (Aragon) Chicago, 5/23-6/18, h
Parriah, Charlie (Hamilton) Washington, D. C., h
Peabody, Eddie (Palomar) Seattle, 5/1-7, t
Pearl, Ray (Melody Mill) Chicago, 5/17-6/27, h
Peterson, Bobby (Eddy's) Kansas City, r
Petti, Emil (Versailles) NYC, nc
Phillips, Teddy (Peabody) Memphis, Out 4/21, h
Pieper, Leo (Bill Green's) Pittsburgh, 4/17-30, nc
Prenon, Jimmy (Dreamland) Lawnside, N. J., nc
Prima, Louis (Town Casino) Buffalo, 5/1-7, nc
Pruden, Hal (Olympic) Seattle, h

- Raeburn, Boyd (Orpheum) Omaha, 4/21-27, t
Raczynski, Misha (Shamrock) Houston, h
Ragun, Don (Plat-Mor) Kansas City, 4/25-5/8, h
Rafferty, Bob (Van Orman) Ft. Wayne, Ind., h
Reichman, Joe (Mark Hopkins) San Francisco, Out 5/15, h
Reid, Don (Balinese Room) Galveston, Tex., nc
Ryan, Tommy (Arcadia) NYC, h
Sandifer, Sandy (Thunderbird) Las Vegas, h
Sands, Carl (Oriental) Chicago, t
Saunders, Red (DeLuxe) Chicago, nc
Shaw, Artie (Apollo) NYC, 4/21-27, t
Sitalny, Phil (Ambassador) L.A., h
Slier, Jimmy (Valencia Gardens) Ft. Wayne, Ind., h
Strong, Benny (Ambassador) L.A., 5/2-29, h
Sudy, Joe (Statler) Detroit, h
Sykes, Curt (Trianon) Seattle, h

- Towne, George (Troadero) Henderson, Ky., 4/28-5/11, nc
Tucker, Orrin (Claremont) Berkeley, Calif., Out 6/12, h
Ventura, Charlie (Silhouette) Chicago, Out 4/30, nc; (Riviera) St. Louis, 5/13-20, nc
Waynick, Howard (Casablanca) Greensboro, N. C., nc
Weeks, Ranny (Copley-Plaza) Boston, h
Welk, Lawrence (On Tour) MCA
Wendel, Art (The Oaks) Philadelphia, h
Wharton, Dick (Anchorage) Philadelphia, h
Williams, Cootie (Regal) Chicago, 4/21-27, h
Williams, Griff (Aragon) Chicago, Out 5/21, h; (Trianon) Chicago, 5/25-6/18, h
Worth, Stanley (Piers) NYC, h

- Zarnow, Ralph (Riverview) Des Moines, In 6/9, h
Abbey, Leon (Harry's) Chicago, cl
Agnew, Charlie (LaSalle) Chicago, h
Air Lane Trio (Warwick) NYC, h
Aladdin, Johnny (Bismarck) Chicago, h
Allen, Red (Blue Note) Chicago, 4/21-5/11, nc
Alvin, Danny (Normandy) Chicago, cl
Aparo, Tony (Stairway to the Stars) Chicago, nc
Armstrong, Louis (Rozy) NYC, 4/21-5/4, t; (Horseshoe) Rock Island, Ill., 5/18-31, nc
Arvelo, Pepito (St. Regis) NYC, h
Averre, Dick (Gibson) Cincinnati, h

- Barnet, Charlie (New Orleans Swing Club) San Francisco, Out 4/26, nc; (Argentine) Pittsburgh, 4/28-5/4, nc
Barton Jr., George (St. Paul) St. Paul, h
Basis, Count (Club 421) Philadelphia, 4/24-30, nc
Bliss, Nicky (Ye Olde Cellar) Chicago, nc
Bonano, Sharkey (Famous Door) New Orleans, nc
Borr, Misha (Waldorf-Astoria) NYC, h
Bright, Sol (Fairmont) San Francisco, h

Plug 'Canyon'



Hollywood—Copper Canyon is the thing actor Ray Milland and singer Madelyn Russell have in common. No, it's not their home town, but the name of a movie Milland is starring in, and the title of a record Miss Russell recently cut for Mercury.

- Brown, Hillard (Hollywood) Rochester, Minn., Out 4/29, nc
Burns, Teddy (Mardi Gras) Oakland, Calif., nc
Bushkin, Joe (Blue Note) Chicago, In 4/21, nc
Cal-Trio (Buck-Horn Ranch) Taft, Calif., nc
Cassella, Danny (Blackstone) Chicago, h
Cattlet, Sidney (Jazz Lull) Chicago, nc
Celestin, Papa (Paddock) New Orleans, nc
Chansonaires (Silver Spur) Phoenix, nc
Chittison Trio, Herman (Blue Angel) NYC, nc
Coco & Combo (Southern Grill) Hot Springs, Ark., nc
Cole Trio, King (Crystal Terrace) Duluth, Minn., 4/21-30, nc
Coleman, Cy (Shelburne) NYC, h
Conley Trio, Tommy (G. I. Club) Sioux City, Ia., nc
Conn, Irving (Savoy-Plaza) NYC, nc
Cordames (King Cole Room) Denver, Colo., cl; (Hub) Collinsville, Ill., 5/23-6/18, nc
Cosmopolitan (Zebra) Chicago, cl
Costanzo Trio, Ralph (Steak House) Phoenix, nc
Covey, Bill (C-L-C) L.A., nc
Crossman Trio, Bud (Country) Vallejo, Calif., nc
Cummings, Larthey (Parkview) Kansas City, h

- Dale, Mack (Rosalia's) Houston, nc
Davis, Eddie (Coo Rouge) NYC, nc
Davis, Johnny (Seal) Congai, Houston, nc
Dawson, Tiny (Blue Note) Chicago, 5/12-6/8, nc
DeCarl, George (Roberts) Riverside, Ill., h
Delta Rhythm Boys (Palomar) Seattle, Out 4/23, t
DeSalvo, Joe (Flame) Phoenix, nc
Deuces Wild (Midway) Pittsburgh, nc
Dolen, Bernie (Luster) NYC, nc
Dust Moppers (Barques) East Orange, La., nc

- Eadie & Dock (Blue Angel) NYC, nc
Evans, Roe (Hangover) San Francisco, In 4/30, nc
Farage, Joe (Commodore) Grand Rapids, Mich., weekends, nc
Femme-Tones (Jack Rowe's) Washington, D. C., nc
Fields, Herbie (New Orleans Swing Club) San Francisco, 4/21-5/16, nc
Fields Trio, Irving (Park Sheraton) NYC, h
Four Brunettes (Crown Propeller) Chicago, cl
Franklin, Joe (Terrace) E. St. Louis, 4/28-5/11, nc; (Studio) Dallas, 5/12-6/8, cl
Franklin, Frank (Green Gables) Phoenix, nc
Freeman, Bud (Press Row) Chicago, nc
Frigo, Lino (Preview) Chicago, cl

- Gets, Eddie (Stage Door) Milwaukee, nc
Gibson, Red (Capa, Steve (Click) Philadelphia, 4/24-5/21, r
Gilbert Trio, Jerry (Elma) Excelsior Springs, Mo., h
Glidden, Jerry (Congress) Chicago, h
Gonzales, Leon (Crown Propeller) Chicago, cl
Gordon Trio, Max (Bahroeder) Milwaukee, h
Grubbs Trio, Babe (Rathskeller) Mankato, Minn., nc
Harmonifats (Rozy) NYC, Out 5/1, t
Heard, J. C. (Cafe Society) NYC, nc

- Henderson, Horace (Grove Circle) Chicago, nc
Henderson Trio, Ken (Glass Bar) Ft. Madison, Ia., nc
Herrington, Bob (Sberaton Bon-Air) August, Ga., Out 6/17, h; (Lake Shore) Chicago, 7/1-9/4, cl
Heywood, Eddie (Click) Philadelphia, In 5/5, nc; (Apollo) NYC, In 5/12, t
Hoffman Trio, George (Theater) Oakland, Calif., nc
Ingle, Red (Sky Way) Cleveland, Out 5/4, nc
Int-Spots (Orpheum) Omaha, 4/21-29, t; (Palomar) Seattle, 5/8-15, t

- Kaminsky, Max (Metropole) NYC, nc
Kaye, Trio, Mary (Cairo) Chicago, cl
Kent, Erwin (Edison) NYC, h
Kent, Peter (New Yorker) NYC, h
Ko-Keta Trio (Diloreto) Mishawaka, Ind., nc
Kovach Trio, Ted (Cabana) L.A., nc
Lamare, Nappy (Ciro's) L.A., nc
Lane, Johnny (1111 Club) Chicago, cl
Lawson, George (Currie's El Grotto) Memphis, nc
Leeds, Sammy (Patio) Cincinnati, nc
Logan, Allan (Little Club) NYC, nc

- Martin, Bill (Joe's DeLuxe) Chicago, nc
Marx, Sonny (Flamingo) Houston, nc
McClammy, Dave (Zanzibar) Phoenix, nc
McGuiffin Trio, Wayne (Chinese Gardens) Kennewick, Wash., nc
McGuire, Betty (Bengalair) Tulsa, Okla., nc
McIntarland, Jimmy (Play Bowl) Calumet City, Ill., nc
Mead, Hal (316 Club) Oakland, Calif., nc
Melotones (Century) Mankato, Minn., nc
Mills Brothers (15 Stairs) Winnipeg, Out 5/2, nc
Mincevich Boys (Shamrock) Houston, Out 4/27, h
Mitchell Trio, Walter (Clef) Oakland, Calif., nc
Modulites (Vic's) Aurora, Ill., cl
Moffitt, Deke (Beverly Hills) Cincinnati, nc
Monchito (Silver Frolics) Chicago, nc
Moser, Rudy (Aurora) NYC, cl
Munie, Hal (President) Kansas City, h
Mus-ettes (Shore Lounge) Chicago, cl
Mussa, Vido (Brown Derby) Honolulu, T. H., Out 6/15, nc

- Napoleon, Phil (Nick's) NYC, nc
Nichols, Red (Sardi's) L.A., nc
Nobriga, Walt (Palace) San Francisco, h
Novelites (Eddy's) Kansas City, 4/28-5/25, r

- O'Brien & Evans (Wheel) Parkersburg, W. Va., cl
Ory, Kid (Royal Room) L.A., nc
Ordy, Bill (Bouquet) Rock Island, Ill., nc
Papa Trio, Tony (Barbara's) Elkhart, Ind., nc
Paris, Norman (Ruban Bleu) NYC, nc
Phillips Sisters (DeMet's) Racine, Wis., h
Phillips, Lew (Jamboree) Oklahoma City, nc
Proctor, Ralph (Childs Palomar) NYC, h

- Raneh, Harry (Town) Houston, cl
Rando, Doc (Club 47) L.A., nc
Read Trio, Kemp (Skipper) Fairhaven, Mass., Out 4/29, r
Roth Trio, Don (Broadmoor) Colorado Springs, Colo., h
Rosen, Jack (Fairmont) San Francisco, h
Rotgera, Ralph (Ambassador) Chicago, h
Samuels, Bill (125 Lounge) Chicago, cl
Santella Trio, Andy (Park Lane) Buffalo, h
Savage Quartet, Johnny (Cafe Courts) Canton, O., nc
Seacey, Bob (VI & Roxie's) San Francisco, nc
Senna, Tony (Cotton) Corcoran, Calif., h
Shavers, Charlie (Silhouette) Chicago, In 5/19
Shaw, Milt (St. Regis) NYC, h
Shearing, George (Apollo) NYC, 5/5-11, t
Shedy, Jack (Stairway to Jazz) San Francisco, nc
Silhouettes (Cal-Ore) Norris, Calif., Out 5/5, nc; (Silver Spur) Phoenix, In 5/15, nc
Skylighters (Manhattan) Lansing, Mich., nc
Smith Trio, Floyd (DuSable) Chicago, h
Smith Quintet, Van (Naval Base) Little Creek, Va., h
Snyder, Bob (Lookout House) Covington, Ky., nc
Sorrell Trio, Frank (Weylin) NYC, h
Spanier, Muggsy (Hangover) San Francisco, Out 4/30, nc
Stehman, Zeke (Boat) Terre Haute, Ind., nc
Striker, Ellsworth (Biltmore) Phoenix, h

- Three Bars of Rhythm (Cave of the Winds) Chicago, nc
Three Brown Buddies (Moderne) Chicago, cl
Three Sharps & A Natural (Village Inn) Montgomery, Ala.
Three Tones (Martin's) Chicago, cl
Top Hats (Gussie's Kentucky) Chicago, nc
Trio Clox (Esquire) Dayton, O., nc
Tune Toppers (Belvidere) Hot Springs, Ark., cl
Turner, Bill (Gussie's Kentucky) Chicago, nc

Vadel Quintet (Zebra) Chicago, cl
Verret, Irvin (Hangover) L.A., nc
Versalifees (Hook's) Ft. Worth, Texas, cl
Victor Trio, Bob (Talk of the Town) Chicago, nc

Wallace, Al (Lake Merritt Lounge) Lake Merritt, Calif., cl
Wasson, Hal (Riviera) Corpus Christi, nc
Weavers (Village Vanguard) NYC, nc
Williams, Clarence (Village Vanguard) NYC, nc
Wood Trio, Mary (Syracuse) Syracuse, N. Y., h

Zany-acks (Chi-Chi's) Palm Springs, Calif., Out 4/28, nc
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

- Adams, Lane (Brown) Louisville, h
Adler, Larry (Casino) Toronto, 4/27-5/8, h
Barton, Joan (Blackstone) Chicago, h
Bold, Davey (Town Casino) Chicago, cl
Chaney, Charley (Mapes) Reno, h
Cornell, Don (Carousell) Pittsburgh, 4/24-5/7, nc
Crosley, Les (Drake) NYC, h
Damone, Vic (Lookout House) Cincinnati, 4/24-5/7, nc; (Waldorf-Astoria) NYC, 6/1-28, h
Eastman, Ronnie (Rathskeller) Mankato, Minn., Out 5/6, nc
Eckstine, Billy (Paramount) NYC, t; (Pop City) NYC, 5/25-6/7, nc; (Click) Philadelphia, 6/8-17, nc
Fitzgerald, Ella (Palomar) Seattle, 6/22-28, t
Flowers, Pat (Baker's) Detroit, cl
Frye, Don (Jimmy Ryan's) NYC, nc
Gerton, Bob (A-Bar) Austin, Texas, h
Gibbs, Georgia (Capitol) NYC, 5/11-24, t
Handy, W. C. (Diamond Horseshoe) NYC, nc
Hunter, Ivory Joe (421 Club) Philadelphia, 5/1, nc
Kay, Beatrice (Beverly) New Orleans, Out 4/26, nc
Kelley Jr., John (Blue Angel) NYC, nc
Laine, Frankie (Chicago) Chicago, 4/21-5/4, t; (Paramount) NYC, In 5/17, t
Langford, Frances (Olympic) Seattle, 5/22-28, h; (Thunderbird) Las Vegas, 6/8-21, h
Lee, Jackie (Jack's) Gloucester, N. J., cl
Lee, Peggy (Carnival) Minneapolis, Out 4/26, nc; (Palomar) Seattle, 5/15-21, t
Lutcher, Nellie (Cafe Society) NYC, In 5/11, nc
Marmotta, Dodo (Playhouse Grill) Pittsburgh, nc
Martin, Tony (Palladium) London, 4/24-5/7, t
Maser, Joyce (L Tap) Chicago, cl
Mercer, Mabel (Aurora) NYC, cl
O'Day, Anita (Hi-Note) Chicago, nc
Page, Patti (Paramount) NYC, In 5/17, t
Rayaza, Carl (El Rancho Vegas) Las Vegas, Out 4/25, h
Robb, Chet (Helming's) Chicago, nc
Rose, Bert (Toppin's) Chicago, r
Shore, Dinah (Ambassador) L.A., 5/2-29, h
Simmons, Lonnie (Harry's) Chicago, cl
Sizatra, Frank (Copacabana) NYC, Out 5/3, nc
Starr, Kay (Palomar) Seattle, 4/24-30, t
Slemons, Roger (Chatham) NYC, cl
Sutton, Ralph (Condon's) NYC, nc
Tatum, Art (Cafe Society) NYC, 6/8-7/5, nc
Thompson, Tommy (Carlton) Rochester, Minn., h
Torre, Mel (Click) Philadelphia, Out 4/23, nc; (Carnival) Minneapolis, 4/27-5/11, nc
Trenet, Charles (Blue Angel) NYC, nc
Todd, Bobbie (Aurora) Baltimore, h
Valle, Rudy (Waldorf-Astoria) NYC, h
Valli, Vanita (Sorrento) Highland, Ind., h
Vaughan, Sarah (Bop City) NYC, Out 5/2, nc
Walker, Cy (Drake) NYC, h
Warren, Fran (Casino) Toronto, 5/5-11, t; (Oriental) Chicago, 5/18-31, t; (Riviera) Ft. Lee, N. J., 6/12-7/9, nc
Wyatt, Bob (Wells) NYC, nc

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BEATS AND OFFBEATS

By ALAN ABEL

Columbus—In this issue we promised some help in playing shows, so dig right in and let's see what we can discover. Whether it is vaudeville, burlesque, or a night club show, the responsibility falls upon the drummer. It is he who must set the tempo in a pronounced manner for the benefit of musicians and acts on stage.

Often times the tempo will be given on a downbeat, with no indication of the rhythmic speed. It is up to the drummer to know rather accurately the tempo and to set this rhythm with confidence. Even though it has been a number of hours since he rehearsed a particular tempo, it is up to him to remember the tempo when show time rolls around.

Use Metronome System

One good way to retain the speed of the beat accurately is to use the metronome system. By this, familiarize yourself with the tempos of 80, 90, 100, etc., as indicated on the metronome. During rehearsals be sure to label your drum parts with the tempo marking according to the metronome.

Later, when the downbeat comes around, you are prepared to set the tempo by merely glancing at the metronome marking made during rehearsal. On the leader's downbeat, be sure to make a strong entrance. Almost all introductions are fortissimo, so you needn't worry about playing too strongly. The intro is the cue that starts the act; its importance cannot be overemphasized.

Watch Conductor

Keep your music on a well-lighted stand to the right of your rock-pedal. Be sure the stand is high enough to permit a free view

of both conductor and stage. Get in the habit of keeping your eyes on the music, conductor, and stage continuously, particularly the conductor. You are responsible to him for tempo changes, even though the acts may cue you directly.

During the first show it is wiser to forget the catching of falls or tricks on stage; learn your music and tempos first. Above all, don't be timid. If you are going to make a mistake, it's going to be heard by a few, so why not let everyone hear it? Building up self-confidence is the first step in mastering show-drumming technique.

This, along with the ability to read well, alertness to the conductor's movements, the acts on stage, and playing relaxed, will result in the proper finesse for playing good show drums.

New Deems Book

Barrett Deems, formerly with Joe Venuti, and known as the world's fastest drummer, has just completed a new drum text in cooperation with Martin Dixon. Entitled *Drummers' Practice Routine*, this book is unique and very helpful. Plate I shows several examples of the reading material in the book. If you desire further information on this publication, drop me a line, along with any of your drumming problems.

(Ed. Note: Send questions to Alan Abel, 32 W. 15th, Columbus, Ohio. Enclose self-addressed, stamped envelope for personal reply.)

Wolfe Buys Lair

Pittsburgh—Tiny Wolfe, onetime Blue Barron bass player and vocalist, has bought a half interest in the Clover club. He expects to acquire the remaining half within a year. Wolfe took over Barron's band for a spell while Barron was in the army.

Bushkin Cuts LP

New York—Pianist Joe Bushkin has cut his first LP platter, a 10-inch job for Atlantic records which will carry 10 numbers instead of the conventional eight. Disc, titled *I Love a Piano*, is due for release late in April.

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

Watch for Down Beat's big "Everybody Dance" issue of May 19, which goes on sale May 5!

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Question box time, so let's plunge right in. B. M., of Chicago, has two questions. First on how to use the French horn in the dance band. Well, there are many methods, but one that we like is to have the horn double trumpet melody an octave lower in ensemble passages. Here's a short example.

EX. I

His other question is what instrument of the dance band can substitute for the oboe? Our opinion: Trumpet in tin straight mute.

R. R., of Zurich, Switzerland, wants to see some illustrations of modern trumpet markings. Here they are.

EX. II

P. S., of Lima, Ohio, wants to see a real tight voicing illustrated for three brass and four saxes. Here's a pip, and take careful note of it, because it produces a really wonderful sound.

EX. III

H. K., of Laurelton, N. Y., is interested in seeing a voicing for one trumpet and four saxes. Here's the one we like best.

EX. IV

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Decca Gets Sides By Phil Napoleon

New York—Decca records has acquired four two-beat sides by Phil Napoleon, who recently signed with Columbia. Sides were originally cut by Napoleon for music publisher Joe Davis to help Davis promote tunes in his Beacon Music catalog. Davis sold the masters to Decca.

In a similar promotional effort, Davis is cutting some sides by singer Bob Houston and pianist Buddy Weed which he may eventually turn over to a major label.

Names In Rhumba Ork

New York—Luis Del Campo's rhumba band, recently installed at the Domino in Yorkville, includes several name band sidemen. Among them are Billy Howell, Tommy Allison, and Lennie Gottschalk, trumpets; Ed Caine and Frank Socolow, altos; Lee Gordon, tenor; Harvey Lavine, baritone, and Tom Garcia, piano.

Which winds it up for this issue. See you all next time out. Our parting thought: Third or sixths are the best intervals to use in writing strict duets, such as single string guitar and clarinet.

(Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19, N. Y. Enclose self-addressed, stamped envelope for personal reply.)

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SWINGIN' THE GOLDEN GATE

Two Frisco One-Niters Show How Ops Lose Loot

By RALPH J. GLEASON

San Francisco—There were a couple of one-niters in Oakland in March which can serve as classic examples of why promoters lose money and bands flop. Billy Eckstine, with almost no publicity, drew a 1,700 crowd into the Melody Lane.

Two weeks later, Louis Armstrong drew 150 persons. Both Billy and Louis are riding waves of popularity. There was no excuse, in Eckstine's case, for the crowd not being double that. There's one whale of a metropolitan area here and this was the public's first chance to see or hear Billy without paying for it in blood.



The same holds true for Armstrong. At the least, if the California student body knew he was playing only 10 miles away on the same bus line as the campus some of them would have shown up.

What was wrong? The same old sad story. No advertising. The night Billy sang in Oakland, the Frisco deejays, including Jimmy Lyons, who's a No. 1 Eckstine fan, didn't know he was there because the promoter hadn't even bothered to tell them.

Same with Louis
This was repeated with Armstrong. Just a few window cards, a couple of spots on one station, and that's all. The promoter dropped a grand.

On the other hand, with the good guarantees talent gets and the money in record sales, there's no excuse for the personal press agents and the record companies not putting in a little effort to promote a thing like that with radio plugs and music store cards.

Interesting Situations
An interesting situation is now developing in the Fillmore district, where S. W. Corlett, owner of the Edison hotel, opened up the Long Bar as an all-night spot, with contracts to bring in Ella Fitzgerald and the Ravens later this spring.

This gives the area two clubs. Lou Landry has been trying for two years with his New Orleans Swing club and only making it on occasion. Whether two can make where one couldn't remains to be seen. Anyway, the Long Bar had a fat opening.

BAY AREA FOG: Geneva Lavelle, singing at the Wolf's club in Oakland, garnering lots of praise for her blues. Local people tab her as a comer. . . Nick Esposito opened April 8 at the Argentiniana club in Pittsburgh. Spot also features Jack Ransome. . . Mel

Condon House Ork Waxes For Decca

New York—Eddie Condon cut his first sides for Decca in several years in March. For the waxing, Eddie imported the house crew from his Greenwich Village dead-fall: Wild Bill Davison, cornet; Peanuts Hucko, clarinet; Cutty Cutshall, trombone; Jack Leasberg, bass; Buzzy Drottin, drums, and Gene Schroeder and Ralph Sutton, pianos.

Vocals were provided by Jimmy Atkins. Sides included *At the Jazz Band Ball*, with Johnny Mercer's new lyrics.

Terms set for a return bout at the Fairmont June 20. The Fog should do real well this time on the basis of the classy performance he gave last summer when he built a host of friends. . . Connie Jordan returned to the Say When April 5. . . Slim Gaillard out of there and into his own after-hours joint. . . Rosita Serrano opened for three at Fairmont April 18.

Scobey Continues
Bob Scobey's group continues at Vic & Roxie's in Oakland. . . Pat O'Casey is out (ill-health) and has been replaced by Burt Bales. Group now consists of Scobey, trumpet; Bales, piano; Grandpa Edwards, drums; and Jack Buck, trombone.

Wally King, popular KSFO deejay whose early morning goofiness can actually wake you up laughing, takes over the breakfast show at the Old Hearst Ranch. Buddy Webber's band at El Nido Rancho.

Anita O'Day may come to San Francisco at the Black Hawk. . . Dan Grissom at Slim Jenkins'. . . Roy Hawkins playing weekends at the Down Beat club in North Richmond.

Shearing may hit town in June after his Oasis date in L. A. He'll be at Ciro's, where the ops turned him down last time at \$1,500 a week because they didn't think he'd go four weeks. This time, with a proven record in town behind him, George should and will get lots more. . . Erroll Garner, who's booked solid until September, is almost sure to return to San Francisco after that. . . Dave Ruback has four new sides out on Fantasy label. They are *Singin' in the Rain*, *You Stepped Out of a Dream*, *Lullaby in Rhythm*, and *I'll Remember April*.

Royal Flies To Join Ellington In France

Hollywood—Ernie Royal, trumpeter who has been heading a small combo here, left by plane April 1 for Le Havre, France, where he joined Duke Ellington. Ellington is making a three-month tour of European countries.

Flanagan Review

(Jumped from Page One)
sticks to standards by the top pop composers, a few of his own instrumental originals and some delving into fields not usually associated with dance music. This latter category, which includes *Joshua* (who fit the battle of Jericho), *Stars and Stripes Forever*, *The Marseillaise*, and such light classical items as *Giannina Mia*, *My Hero*, and *Caprice Viennois*, are the beginning of the gradual development of Flanagan as a musical personality in his own right without the tag of the Glenn Miller style.

Of this batch of pieces, *Joshua* is easily the most successful (and it should be noted that Flanagan's present band does a much better job on it than the studio crew with which Flanagan cut his record of the number).

Stars and Stripes and *Marseillaise* might make adequate theater pieces although they have a slight tendency to devolve into Movietone News productions. The light classical material gives heavy spotting to the Miller clarinet lead, but are indicative of Flanagan's search for melodic material which is not being beaten to death by everyone else.

No Imitation, Essentially
The clarinet lead which has had Flanagan tabbed as a Miller aper from his first record is constantly in evidence, but the Flanagan band is not essentially an imitation of the Miller band.

The Miller works which have lasted are almost entirely instrumental numbers. The clarinet lead which he featured produced an ingratiating sound, but his ballads, in retrospect, are, for the most part, pretty dull. This, of course, is partly because of the material, but a great deal of it is due to the sludgy beat which Miller used on ballads.

Flanagan has lived up to this beat and stuck to good material to produce a better dance band than Miller had and a band which is more continually listenable. He has yet to come up with anything that can match Miller's best numbers but he is attacking his basic job—producing good dance music—on a sounder basis than Miller did.

Mostly Youngsters
The crew that Flanagan has assembled is made up mostly of youngsters who play cleanly and sharply with a good sense of shading and dynamics. Almost everything is written for sections, with the rare solo spots going to trumpeter Knobby Lee and tenor man George Benham. Of the two, Lee gives the most promise, although

he doesn't have enough solo work in an evening to give a real indication of his potentialities.

Flanagan has occasional one-finger spots on the piano and, in a medley of requests not in the book which he plays during an intermission, shows himself to be an adequate, though scarcely inspired, pianist. Prime mainstay of the band is Red Press on lead clarinet, who paces the reeds through their work with wonderful sureness and vigor.

Unusual Aspect
Unusual aspect of the band is that it uses a two-man rhythm section. Flanagan is the crew's only pianist, and he is at the keyboard only for his one-finger jaunts. With the entire burden of laying down the beat on them, bassist Tom O'Neill and drummer Sid Bulkin do such a sound, certain job that the piano is not missed. Since the beat is one of the band's most effective points, they deserve a lot of the credit for the results being produced.

Vocally, Flanagan gets a fine assist from Harry Prime. Prime is a full voiced character who sings out and with a beat. His attitude is as straightforward as the music.

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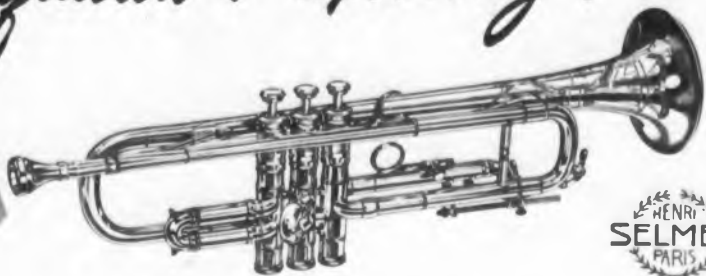
Fonda Family Forms Boppish Unit In Fort Plain



Fort Plain, N. Y.—Mary Malloy, who used to sing with Bob Leighton's band, is fronting a new combo here which includes husband Dick Fonda, on trumpet; Dick's brother Shel, trombone, and Bill Sours, piano. They organized four months ago, and use a number of bop arrangements and a ballad called *Everywhere*, which Sours wrote. First photo shows bassist Phil Conte and Sours. Center shot spots trombonist Shel Fonda, while the third picture shows Mary and Dick Fonda.

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MUSIC DRAMA

Woody Forms Dance Crew

DOWN BEAT

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DETROIT



Louis Writes Biog

(See Page 1)

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Dana Leslie New Hit

(See Page 2)

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(See Page 16)

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