

# 'Basie Will Always Have A Swinging Band'

By RALPH J. GLEASON

(Ed. Note: Count Basie is the seventh jazzman to be profiled in Down Beat's "Bouquets to the Living" series.)

San Francisco—It was just 14 years ago this winter that Count Basie came roaring out of the west, his band bursting with a vigor that hit the music business like a charge of dynamite. The young Lochinvar is 14 years older now, gray hairs spotted here and there, but his present band and his present outlook are just as fresh and energetic as when he blew up a storm from the Roseland to Boston's Ritz-Carlton and back to the Famous Door. The storm Basie generated that winter has never really subsided. They were scared and nervous, so he now admits, when they went into the Roseland opposite Woody Herman and the band that played the blues. But they blew the roof off the world and created a style—Kansas City—and a legend that never will disappear.

## Swinging Again

It looks like the Count is getting ready to do it again. Today, Basie is swinging the blues once more, bopping them more than a little bit, too, but swinging. That's the main point, Basie believes, because "Duke said it all with *It Don't Mean a Thing If It Ain't Got That Swing*."

Basie's small group makes him happy, and since swinging tenor man Wardell Gray has rejoined him, he has been getting a boot out of everything they do night after night.

What the Count has at the moment is the nucleus of what he hopes to have before the year is out. There are several things simmering in the nebulous strongholds of the booking agents which may affect Basie's plans.

There's a strong possibility the Count may make a European tour, and if this works out he will assemble as much of the original Basie band as possible, because that is what the European audience will want. The reassembled Basie mob will use a modernized version of the old Basie book, too, "bragging up to date."

## To Have Big Band

European tour or no, Basie will have a big band again before too long, and his present group will be the core around which it will be built. Barring the trans-Atlantic jaunt, there are still men, "the best ones," from the old group whom Count would like to have back on his new band.

Now his horns—Wardell, fine trumpeter Clark Terry, and clarinetist Buddy DeFranco—are playing as modern as you can get. In fact, although Basie shies away from tagging their product bop, they play a higher percentage of Parker numbers than they do Basie standards.

But that doesn't seem to faze his audiences, at least those he encountered on his recent west coast tour. Perhaps this is because, as Basie puts it, "we still keep a beat in the back line, relaxed and solid, behind the horns. So it doesn't matter what they do up front, the audience gets that beat."

Yes, Basie believes in change. Nothing is static in music to him, and he's a man who has lived through a lot of change since he made his first records in the '20s with St. Louis blues singer Edith Johnson. But with the change, he wants to keep his individuality, the style, and the legend his group created that will go down in history as Kansas City jazz.

## Sonny Greer Influence

Oddly enough, if it hadn't been for Sonny Greer, that style and legend might never have developed at all. William Basie was a young high school student in Red Bank, N. J., where he was born in 1904,

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## Randy On Mend

Los Angeles — East coast rumors have it that Randy Brooks died from the stroke he suffered some weeks ago. Scotch them. He's alive and, according to doctors, making a "miraculous recovery." Randy is even able to play trumpet again for 10 to 15 minutes a day.

## Restrained



(Photo by Aime)

Hollywood — With an eye to the song stress factor in night club singing, Ciro's op Herman Hover refused to let singer Julie Wilson exercise her own taste in clothes. In the photo above, the well-endowed Miss Wilson seems to ask "What to do?" Hover's plaint was that Julie could hardly manage a low bow in such garb.

VOL 17—No. 23

CHICAGO, NOVEMBER 17, 1950

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# DOWN BEAT

## Statler Chain To Use Name Bands

New York—Tying in with its *Parade of Bands* promotion, the Statler hotel chain has announced a name band policy for its Buffalo and Washington, D. C., locations. Both hotels formerly used only acts and local house bands.

Booked into both spots are Shep Fields, Ted Weems, Chuck Foster, and Lawrence Welk. Benny Strong will go into the Buffalo Statler on Dec. 25.

## Columbia Lets Dinah Out Ahead Of Time

New York—Dinah Shore, whose contract with Columbia was due to expire Jan. 1, has been released by that company so that she might make her long expected move to Victor without delay.

Under her new contract with RCA, Dinah's deal is for five years with a guarantee of 16 sides a year at a 5 percent royalty. Also in the air is an NBC television show early in 1951. The singer was with Columbia for four years. Previous to 1946, she was with Victor.

## Rich Reward



New York—Karen Rich, who used to sing with Bobby Byrne, Buddy Rich, and on Alan Dale's TV show, just joined Tommy Tucker's band. Here's a recent photo of Tucker's latest little plum above.

## Billie In Hassel In Frisco Again

San Francisco—This town is no romantic place to Billie Holiday. It's nothing but trouble town. Lady Day had one long running beef with Long bar owner Shirley Corlett over everything, including missed shows; her blue Lincoln was impounded by local authorities when the law picked up her chauffeur, Cotrell Amos, with heroin in his possession; attorney Jake Ehrlich wanted his loot from Billie's famous narcotic trial here last year, and she found her booking was a bone of contention between Corlett and Louis Landry, recently convicted on a dope charge, who was trying to keep her contract for his New Orleans Swing club.

A couple of non-narcotics squad cops brought in Amos and charged him with possessing and transporting narcotics. The latter charge was the basis for impounding Billie's new car. Amos was charged with having two small packages of heroin in the car.

Attorney Ehrlich successfully defended the singer last year during her widely-publicized narcotics trial here.

The trouble between Landry and Corlett grew out of the former's recent trial, in which he inferred that Corlett was "out to get him." Landry originally had the contract for Billie's date here and she had appeared twice before at his club. In an effort to keep the contract and prevent her appearing at the rival Longbar, Landry threatened legal action. Result was a relatively-unpublicized opening for Billie.

## Mercury Finally Re-Signs Damone

New York—Scotching rumors that he would be leaving Mercury when his current contract expired, Vic Damone has signed a five-year deal with the company which will guarantee the singer some \$45,000 a year.

Damone, now in Hollywood doing a picture for MGM, was rumored to have been negotiating with the movie company's disk affiliate, MGM records, as well as several other recording outfits.

## Gibbs Rehearses Unit

New York—Terry Gibbs, vibist spotted with the BG sextet on Goodman's TV show, is rehearsing a quartet with Bill Triglia, piano; Charlie Smith, drums, and Ted Kotick bass. Gibbs also will do vocals. Group already has played some gigs with Goodman.

Associated Booking Corp. is lining up dates for the group.

## Duke Ellington On The Cover

Posing informally in a bathtub for the cover shot of this issue is Duke Ellington, internationally famous musician-composer-leader. A bath is a common thing in this country, which has more tubs per capita than any nation in the world, but something of a rarity in Europe, where this photo was made during the tour abroad earlier this year of the Ellington band. Duke and his ork, augmented with some new vocalists, recently completed a swinging engagement at the Paramount theater in New York.

# Dixie Jubilee Once More Proves Boxoffice Bonanza

Hollywood—Those who have been regarding the "revival" of Dixie, and the various manifestations thereof, with the feeling that it is something to treat with tolerance because it is merely an interesting phenomenon that will soon be just another last year's headline, should take another look. Because for the third successive year, and the second time at L.A.'s Shrine auditorium, the Annual Dixieland Jubilee has been a boxoffice bonanza.

It's true that this year there were a few vacant seats in the 6,700-seat hall, but the audience seemed to receive the show with just as much, if not more, enthusiasm.

## Good Show

And a good show it was, excellently staged this time by promoters Frank Bull and Gene Norman with assistance from Ralph

Peters, actor, entertainer, and former musician (still active enough as such to play guitar with Ed Skrivanek's unit on the Jubilee program).

It started on time, it never dragged, and it ended at the reasonable hour of 11:15 p.m. or thereabouts. The audience seemed to love every minute of it and obviously was unconcerned over the fact that, as usual, the professional critics and many of the musicians who participated agreed that none of the bands or individuals came up with an outstanding performance.

Sharkey Bonano's crew from New Orleans, brought here for the concert at a reported price of \$2,700 (local bandmen appearing at the Jubilee receive flat scale, \$25), were a possible exception. The Sharkey band naturally drew the last, or choice spot, on the bill (prior to the actual finale, in which all Jubilee blowers and beaters assemble in a massed band and march through the aisles playing *Rampart Street Parade*).

Thus they drew a better opportunity to display their wares in that, unlike the others, they were permitted to do more than three numbers. Whatever the reason, the Bonano band played with the others seemed to lack—the gay,

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## Abbreviated Basie Band Still Boasts That Beat



(Photo by Ralph Gleason)

San Francisco — The current Basie combo, a sometimes strange but usually quite pleasant mixture of styles—with the same fine old rocking Basie beat—is shown in the photo above. With the Count, on piano, are Clark Terry, trumpet;

Freddy Green, guitar; Wardell Gray, tenor; Buddy DeFranco, clarinet, and Jimmy Lewis, bass. Drummer Gus Johnson, who with Green, Terry, and Gray, is a veteran of previous Basie bands, did not get within camera range.

# 'Beat' Selects Bill Basie As Seventh In 'Bouquets To Living' Series



Chicago—More pictures proving that Bill Basie got around. First shows drummer Buddy Rich leaning on the Count, while, back towards the left can be seen the Beat's Mike Levin. Left to right in the back row of the second

photo are Axel Stordahl, Benny Goodman, and Mel Powell. Two men in the front shouldn't be hard to recognize either, Frank Sinatra and Basie. John Hammond, Count, and Billy Eckstine shared a table at the Yacht club on 52nd St. at

the time the third picture was taken. Hammond of course had a great hand in bringing the Basie band from Kansas City as Ralph Gleason's story in this issue will tell you in detail.

## 'Bouquets' To Count Basie

(Jumped from Page One)

with aspirations to be a drummer. That is until he ran into Sonny Greer, another Jerseyite. "Sonny discouraged me on drums, so I got off them and onto piano."

A Red Bank teacher—"a wonderful German lady named Holloway"—was his first teacher at the good old price of a quarter a lesson! Obviously Count was more interested in ragtime than in Bach and Chopin, so he branched out on his own. His mother (he was an only child) played a little piano, and ragtime was the jazz of the day.

### With Vaude Group

Aside from some gigs around the home town, Basie's first professional experience was with vaudeville acts in New York. He took Fats Waller's place in an act called "Katie Crippen & Her Kids" and in another show called "Hippity Hop." On this latter deal, young Basie and the two other members of his trio, Elmer Williams, tenor, and Freddy Douglas, trumpet, insisted they wouldn't go on the road for less than \$40 a week, so they got it for a season.

Came time for the contract renewal, and the agent, with a burst of kind heartedness, told them they really should get the salary they were supposed to—\$80 a week. They could have had it the first time round except they insisted on taking \$40!

It was an act called "Gonzel

White" that brought Basie to Kansas City. He had been touring the Keith Circuit for a couple of years with the act when they were stranded in K.C. Basie got himself a job in the Avalon theater and then started the assembly of the band that made Kansas City a household word in jazz.

### Heard the Gang

While on tour with the Gonzel White show, Basie was in a hotel in Tulsa, Okla., one morning when he heard "music that sounded like Louis and the gang. I went from room to room to see who had those records and I found it was coming from the street. Out there, on a wagon advertising a dance that night, was the most wonderful trumpet and band I had heard since I left New York. It was Lips Page and Walter Page and the Blue Devils. I followed that wagon all over town."

A few days later, both groups were in Oklahoma City, and the pianist of the Blue Devils, a dimly remembered man named "T.B." got sick and Basie took his place for a breakfast dance.

That did it. He never got those guys out of his mind—and still hasn't. So when he was working a single in K.C., he wrote to Walter and they sent for Basie. For about a year he was with that group, "The happiest band I've ever been in."

After that came Benny Moten, and when Benny died, Basie took a combo into the Reno club in 1934, a group of local youngsters. When Basie had the job set, he sent for Walter Page, Jack Washington, and Teddy Smith, a trumpeter from the Blue Devils.

Word had gotten to K.C. about

a drummer in St. Louis who was really cutting it up, so Basie sent for Jo Jones. "Jo just came in and took the job," Count remembers. Then he added alto Buster Smith and brought in Lester Young from Minneapolis.

### Men Joined

That band had three brass, three reeds, and three rhythm. Buck Clayton joined them, coming in from L.A., and Lips used to emcee, sing, and occasionally sit in the trumpet section. They broadcast regularly over a local station and got \$21 a week for seven nights' work, starting at 10 p.m. and going on until 4 or 5 in the morning.

And the Sunday breakfast dances lasted till 8, 9, or 10 in the morning, Basie recalls. "Yeah, \$2.50 a night. You were happy when you got one of those good \$4 gigs at a club!"

That was the band John Hammond heard on the radio which so excited him he determined to do something about them. "John said we had to enlarge the group," Basie recalls, so they added Herschel Evans, that marvelous tenor destined to die so soon. Herschel had been with Basie in the Moten band and came on from Los Angeles to join.

Three trombones, George Hunt, Dan Minor, and Eddie Durham were added, as well as Claude Williams, who doubled on guitar and fiddle. Jimmy Rushing, of course, was on vocals.

### To Chicago

Booking agents, interested in the band by Hammond, got them a date at the Grand Terrace in Chicago. "Fletcher had a crack band, one of those good Henderson

bands. That's what we had to play opposite. We'd never played a show before, but we had a two-day rehearsal and everyone was in our corner."

After the Grand Terrace the group hit Pittsburgh, the first colored band to play a hotel there, and then came into New York to the Roseland.

Their first records, the Jones-Smith, Inc., date for Vocalion, had been cut in Chicago and in January, 1937, while at the Roseland, they started the great Decca series.

At the Roseland they were scared. Woody's band had good arrangements and "all we could do was to do it the way it ought to swing and that's what we tried to do."

### Started at Door

Actually nothing much happened with the band at that point, Basie says, not even when they went up to that historic date at the Ritz-Carlton in Boston which the Back Bay will never forget. It wasn't until they hit the Famous Door that anything started. It was an innovation, child of the brains of Willard Alexander and John Hammond, who felt something had to be done.

They took over the club for the Basie date and anyone who was fortunate enough to hear the incredible sound that band made, stacked in tiers at the end of that elongated club and blasting away, will never forget it. Believe me, I can remember it yet. When they let you in that door, it was like jumping into the center of a whirlwind. That sound was almost frightening.

The Famous Door date started the Basie romp to the top that en-

## Royal To France

New York—Ernie Royal, high note trumpeter last with Duke Ellington, has left for France, where he will front a group of French musicians.

graved the style and the legend on the face of America. Basie was it, and his sidemen were it, and his records were it for a long time.

### Broke It Up

The war broke up the Basie band. Most of them were drafted and although he had good big bands after that, they never seemed to click. Finally the road got to be too tough to operate. The Basie band, like so many others simply couldn't make it on the road.

This year, Count scrapped his big unit and concentrated on his small group. After working that out to his satisfaction and noting the current trends in music, he has decided to come back with a big band. With that unit as a center to build on he can't miss having a swinging, jumping band and that's what he wants.

### There's a Future

There's a future in music, Basie believes, though just what will happen next is anybody's guess. "Some kid will come along with something that will sound weird to everybody at first, but it will catch on."

What that will be, he doesn't know. But you can count on one thing; the Count will be right there when it happens and will personally see to it that it swings. Because "if it don't swing, you know it don't mean anything!" Basie smilingly reiterates.

## Jazz Royalty Seen Backstage At The Apollo, Among Other Places



Chicago—The Count and the King (of Swing) collaborated on a number of musical efforts, which may be a reason for two of the above photos including both Basie and Benny Goodman. Third person in the first picture is singer, now actress, Ethel Waters. Those in the second

shot are, from the left, Milt Ebbins, Basie, Lynne Sherman, Goodman, Sonny Burke, and Charlie Christian. This was taken backstage at the Apollo theater in New York in October, 1940. Third group photo includes Tommy Dorsey, Basie, Lionel Hampton, Charlie Barnet, and Illinois

Jacquet at a jam session on a wartime Command Performance broadcast. Back to BG and Basie; you can hear the Count on such Goodman Sextet sides as *On the Alamo*, *I Found a New Baby*, and *Till Tom Special*, and on the big band records of *Perfidia* and *Time on My Hands*.

# Sweden Spawning Top Modern Jazzmen

By CLAES DAHLGREN

New York—From time to time I have seen reports in *Down Beat* from different European countries that most jazz fans there do not understand bop and still are most interested in New Orleans and Dixieland jazz. This is not the case in Sweden, in many respects considered the most modern country in Europe. There both musicians and collectors more and more have turned their interest to bop during the last years. As in the U.S.A. there are, of course, still enough followers of the old jazz to keep the eternal discussion of Dixie versus bop going, but the modern school is steadily gaining ground.

The contact with American jazz is upheld through records, the Swedish jazz magazines, and also the American publications. HMV (RCA Victor), Columbia, Decca, Capitol, and MGM records are released in Sweden. Many of the minor American companies also have their discs issued on European labels. As an example, many Savoy, Dial, and Mercury recordings are available on Swedish Metronome.

Several others have been imported directly from the U.S.A., but since the devaluation of the Swedish crown this has been officially impossible. But what cannot be obtained in the record stores, the Swedish musicians and collectors get privately from different sources, so on the whole they listen to all jazz recorded in the U.S.A. And not only the big names are studied, but also all less famous good musicians. I have found out during my 1½ years here in the U.S.A. that the average Swedish jazz fan is certainly not less well-informed than his American colleague.

### Of Great Importance

The visits of American musicians have been of the greatest importance to Swedish jazz. Before the war we had Armstrong, Benny Carter, Hawkins, Lunceford, Edgar Hayes, and Duke Ellington, and the first after the war was Don Redman's band, with Don Byas, Peanuts Holland, Tyree Glenn, and others. He was followed by Rex Stewart's sextet, Chubby Jackson's group, Dizzy Gillespie's big band, and, during the last year, Sidney Bechet, Benny Goodman, and once again Armstrong and Ellington.

Very interesting was the reaction on the first confrontation with American bop in person, which was through Chubby Jackson and Dizzy Gillespie. The first bop records had come much earlier, but there were so many new elements in this music that only a few yet really absorbed them when Chubby's fine little group came in December, 1947.

In spite of this, the band got a tremendous reception because even those who did not completely un-

derstand this new music still had a feeling that there was something in it and people were eager to analyze and learn. And more and more of them fell for the bop—naturally with the group of "moldy figs" screaming out their protests.

When Dizzy came later with his big bop band it was something still new and confusing, even if the fans by then were familiar with the basic ideas of bop. Since then the development has steadily been going on, and today the interest in and understanding of bop in Sweden is astonishing.

### Don't Get Rich

In spite of the great interest in jazz, nobody gets rich by playing it in Sweden. There is a musicians union, but the pay is rather low and the competition for the jobs is tough. However, the bands usually are booked for at least six months at the same place, which gives a certain safety once a job is landed. Most of the opportunities to get work are in dance halls. In the hotels there is dancing only two days a week and real jazz bands seldom are used there. One-niters are not played to any large extent, only the real name bands go out on tours for a couple of months during the summer.

To the dance halls—not to be confused with the American "dime-a-dance" halls—young people go of course to dance, but very often also just to listen to the bands, which play much less commercial music than in similar spots in the U.S.A. Outstanding is the National in Stockholm, where always are presented not less than three of the very best jazz groups, such as the Putte Wickman sextet and Carl Henrik Norin's combo.

In addition, they have American guest stars like Peanuts Holland, Tyree Glenn, Vernon Story, Buck Clayton, and others. At the National there are jam sessions every week, and the management also sponsors jazz concerts at the big Stockholm concert hall.

### First Jazz Discs

The first Swedish jazz records were cut around 1936 on the Sonora label by small pick-up groups led by bass player Thore Jederby, still going strong. Since then, jazz recordings in all styles have been made regularly, most of them good from European point of view but hardly to be compared with American jazz.

However, within the last couple of years a sensational improvement has taken place. The studio engineers have progressed and are now able to get much better balance out of the recordings and several new modern musicians have showed up and gradually acquired an easiness earlier unheard in Swedish recording studios.

The results can be heard in a series of recent small band recordings which in many cases even can

## Rolf's Off



New York — Rolf Ericson, trumpeter mentioned in the adjoining article as the only Swedish musician Americans have had a chance to hear in person, here is shown aboard a liner ready to leave for a month's vacation in his homeland. Ericson has played with Woody Herman, Charlie Ventura, and others.

compete with similar waxings by American star musicians. They have a relaxed, clean performance which today often is missing on American jazz records.

One of the reasons is probably that the American musicians have to rush and do their recordings as a mere job, while a recording session to a Swedish band is something of an event upon which the greatest care is bestowed. But care alone does not make a good record, the musicians must also be talented—and they are.

### Change of Mind

Since most of these Swedish musicians are close friends of mine, I have had a suspicion that patriotism influenced me when I dared to compare these records to the best American, but now I do not think so any more. When I arrived here in April, 1949, I brought some of the records with me and tried to let as many as possible over here listen to them.

Musicians and critics expressed their great surprise and the reaction from the radio listeners when I several times was given the opportunity to spin the records on Leonard Feather's *Jazz at Its Best* programs over WMGM was beyond my wildest expectations. Since then several of these Swedish recordings have been released on American labels and more are set to come.

### No Big Bands

When it comes to big bands, Sweden does not have anything to be compared to the American top bands, but Thore Ehrling and Seymour Osterwall lead two of the most popular. However, the excellent arranger, piano-tenor player, Gosta Theselius, has put together an all-star band of eight brass, six saxes, and rhythm for a string of concerts, and this band is the best effort in this field so far.

Theselius as an arranger shows influences from Kenton, Rugolo, Dameron, and Fuller, but he also puts an original touch into his work, as, for instance, in his own *Siesta*, recorded on the Metronome label during a concert, but unfortunately spoiled by poor recording.

The first Swedish bop band worth mentioning was a sextet led by bass player Simon Brehm. This group amazed Chubby Jackson and his boys when they came over under the impression that bop was something never before heard in Sweden. Chubby spent many nights digging this fine little combo. Unfortunately it never got the chance to make any recordings at that time, but earlier, while the late Stan Hasselgard was still in the band, it had cut some good sides for the Musica label.

These were not bop, though, but

in the B.G. sextet groove. Brehm is still one of the best bass players, but recently has been working with a more commercial outfit.

### Best Group

The best permanent jazz group in Sweden at present is clarinet player Putte Wickman's sextet, consisting (besides Putte) of Reinhold Svensson, piano; Bo Kallström, vibes; Karl Lohr, guitar; Roland Bengtsson, bass, and George Oddner, drums. This band plays some excellent small arrangements with very advanced ideas, some of them originating from the Tristano school.

Outstanding soloists are Wickman himself, who with his fluent, relaxed playing is a worthy successor to the late Hasselgard, and also the blind piano player, Svensson, who does most of the arranging and plays some exciting solos.

The Wickman sextet has cut some good sides for the Cupol label and, minus the vibes and guitar, also for Sonora, billed as the Reinhold Svensson quartet and released in the U.S.A. on Futurama.

The amazing Mr. Svensson, who seems to be able to play in any style, has also made several recordings for the Metronome company with a quintet, and here both Reinhold's soloing and the style of the whole group is very much along the Shearing lines. Several of these recordings have been put out in the U.S.A. by New Jazz, and with the good reception they have got both musically and commercially, Svensson must now be considered an established artist on the American record market also.

### Shining Swedes

At last year's big Paris Jazz Festival, with different European bands and also Charlie Parker's, Tadd Dameron's, Hot Lips Page's, and Sidney Bechet's groups, Sweden sent down an all-star band consisting of Gosta Torner, trumpet; Arne Damnerus, alto; Carl Henrik Norin, tenor; Putte Wickman, clarinet; Reinhold Svensson, piano; Simon Brehm, bass, and Svea Bollhem, drums, of which *Down Beat* wrote: "The Swedish all-stars, with pianist Reinhold Svensson, impressed everyone. This was the only European band that was relaxed and at ease. Everything they played jumped . . ."

Maybe the best of all the Swedish jazzmen is alto player Arne Damnerus, whose tone, advanced ideas, and terrific drive would make him an attraction even in the U.S.A. As a matter of fact, he was also booked to come over to New York's Birdland for a three-week guest appearance last April, but the American musicians union would not let him in, despite several American musicians going in to Sweden for long periods every year. However, it now looks like this could be arranged later this fall.

Damnerus has lately also won acclaim as a clarinet soloist, with the very original and modern style shown in the American disc release

## Now Kenton Has A Hand In Ballet

New York—Probably the best choreographed of the TV programs, NBC's *Show of Shows*, will be using some of Stan Kenton's modern compositions for its dance productions.

Four Kenton selections have already been chosen and are being arranged for the show's 22-piece band, while the dancers have been rehearsing to Stan's Capitol waxings.

Stan has evinced a great deal of interest in the idea and has indicated a desire to try his hand at some serious ballet music.

## Tax Man Readies Welcome For Granz

Hollywood—Norman Granz will be greeted by representatives of the department of internal revenue when he arrives here with his touring unit for a date at the Shrine auditorium in November. The tax collectors believe the *JATP* impresario owes them a lot of money (about \$3,000) for social security and withholding taxes due the government on the salaries of *JATP* performers.

Spokesman for the department said a "warrant of restraint" for asserted deficiency has been issued in the Granz affair. He said that this in no sense constituted or necessarily implied any criminal action. "It's just one of many such cases we have to straighten out," he said.

## 'Guys And Dolls' Ork Spots Many Jazzmen

New York—Pit band for the new musical show, *Guys and Dolls*, scheduled to open in New York on Oct. 6, carries a number of jazz names. Lineup is: trumpets—Stan Fishelson, Joe Ferrante, and Joe Wilder; trombones—Benny Morton; saxes—Murray Williams and Henry Topper, altos; Romeo Panque and Mike Tennis, tenors; Artie Shaer, baritone; violins—Henry Siegal, Harry Azen, Irv Krupnick, Sam Gershek, George Richardson, Willie Caruso, and Al Pearl; cello—Shepherd Coleman; harp—Nettie Druzinsky; rhythms—Eddie Scott, piano; Al Manuti, bass, and Irv Kluger, drums. Irving Actman is conducting.

by him, *Body and Soul*, on New Jazz.

The only Swedish jazz musician that the American public has been able to hear in person besides the late Stan Hasselgard is the fine bop trumpeter, Rolf Ericson, who played with Woody Herman, Charlie Barnet, Elliot Lawrence, Charlie Ventura, and others during his 2½ years in this country.

But he may soon be followed by others, so don't be surprised if you soon happen to see some of the above strange Swedish names again! The Swedes are coming . . .

## Knaughty? That's Knothing!



Chicago—For a group of Knaughty-Knights, which is what pianist Buddy Waples calls his combo, the men above seem to be taking the easy way out. Only leader Waples evinces any interest in vocalists Charoo, while tenor saxist Arnold Stanley, on the left, is oblivious to all, and bassist Leroy Smith appears to be tuning in on violinist George Rico. Group is currently at the Glass Hat of the Congress hotel here.

## Bauduc Planning Own Combo



New Orleans—Ray Bauduc has returned to his Crescent city haunts, and speaks of plans to form his own Dixieland combo soon. Onetime Bob Crosby drummer Ray, who was working with Jimmy Dorsey not too long ago, is shown above with Hyp Guinle, on the left, in the latter's Famous Door lounge.

# Red Norvo Trio 'Astounding, Impeccable'

By JACK TRACY

Chicago—The Red Norvo trio is, to our mind, the greatest meeting of musical minds since Lennie Tristano gathered his clan. With impeccable taste, precision, and jazz conception, and with a genuine joy in sublimating individuality for the sake of the unit as a whole, they are creating some of the finest jazz to be heard anywhere today.

Individually and collectively the group doesn't have a blemish: Red's touch and feeling is still a joy to behold; guitarist Tal Farlow is a giant on the jazz scene today; bassist Charlie Mingus is a superb craftsman who builds backgrounds of rich harmonic beauty.

**Rare Group**  
The sheer brilliance of each man, the astounding complexity of their creations, the exquisite moods they establish, and the constant beat that floats and soars rather than pounds, makes this trio a rare phenomenon indeed in a day when most jazz jobs are so scarce the leader just tosses a handful of guys together to play a gig and gets just the result you'd expect.

Farlow, a Stan Kenton-Abraham Lincolnish-looking guy with a pair of hands that look capable of holding a couple of basketballs each, is a wonderfully warm musician with complete command of his instrument. His unison ensemble work with Norvo, even on the fastest of tempos, is letter perfect. The chords he lays down behind a Norvo solo are full, resounding, ever-changing. His solos are always seeking new paths, ferreting out fresh lines and progressions in old tunes.

### The Welder

Mingus is a master, welds the two other instruments together with a never-flagging beat and a choice of notes that makes one wonder where he's been hiding for the last few years. Easily the most impressive new man we've heard on bass since Red Mitchell.

And Norvo, the man with the constantly-astonished expression, can still show the folks a thing or three when it's blowing time. The familiar figure half-hunching over the vibes, grasping the left stick nearly at the mallet end, plays grand, sparkling solos against his cohorts' backgrounds, contributes the dominant voice in the ensemble.

Repertoire is endless, some of the choice bits including *Prelude to a Kiss*, *September Song*, *Cheek to Cheek*, and some Farlow and Norvo originals. And you say you're tired of *How High the Moon*? They play it with a freshness and elan that

makes you forget you've already heard the tune about six million times.

This is one group that should never lack for work. Though it's as intricate as the works of a watch, and completely a jazz group, it has the sound and appeal to sell to anyone without making concession one. Yet Red also has something on his hands that smazes any musician who hears it, be he of the cool school, the swing wing, or the fig brigade.

Don't miss hearing it.

# 'JATP' Racking Up Huge Grosses On Current Tour

Chicago—Out of the last 11 cities the *Down Beat*-sponsored *Jazz at the Philharmonic* tour played before reaching Chicago, 10 were sellouts.

This city was no exception.

Even exceeding the gross hung up two weeks previous by the Eckstine-Shearing concert, *JATP* packed the Civic Opera house with some 4,200 fans, who spilled over into the pit and on seats onstage.

The discouraging thing was, however, that about half of those present never had a lesson in manners. In complete contrast to the Eckstine affair, the crowd shouted, applauded, and generally went wild at the slightest provocation. They were provided plenty of provocation.

Flip Phillips has mastered quite completely the knack of exciting (inciting?) a crowd. No matter what you may think of his playing, shoulder-wagging, or foot-stomping, there is one admission you must make. He does break it up.

Young guy behind us moaned feelingly as Flip ripped his way through *Indiana*, "Man, if only Illinois Jacquet was here, too."

### Ella Great

Ella sang, as always, in beautiful fashion. She's added a couple of tunes to her usual *JATP* repertoire, including *Can't Get Started* and *These Foolish Things*. This year she imitates Louis on *Blueberry Hill* instead of *Basin Street*, is just as convincingly funny.

Harry Edison, Lester Young, Bill Harris, Ray Brown, Hank Jones, and Buddy Rich, along with Flip, made up the combo this time around, with Edison getting in some good ballad licks and Harris playing in the half bop, half preaching style he's been affecting. Pres displayed his only initiative of the night on *Ghost of a Chance*,

# Bushkin Set For Hayes TV Show

New York—Despite much interest in Joe Bushkin's new group, expressed by night clubs around the country who are offering some substantial contracts, Bushkin will have to stay in New York for a few more months. He's been contracted to appear in a new series of TV broadcasts with Peter Lind Hayes and Mary Healy on CBS.

Bushkin currently is working at Cafe Society with his eight-piece, which includes four strings. Personnel: Bushkin, piano; Peanuts Hucko, clarinet; Sid Weiss, bass; Morey Feld, drums; Herbert Baume and Gabriel Banat, violins; Jack Glick, viola, and George Koutzen, cello.

Hank Jones sounded good in his solo spots.

Oscar Peterson had to beg off, as he's been doing in every other town, after playing about six tunes, backed by bassist Brown. Some critics, much more well-versed in piano playing than this reporter, have hailed the young man from Canada as the new man. We'd like to hear him in about another year, when he'll probably be playing fine Peterson instead of very, very good Shearing, Cole, Garner, and Tatum.

His control, fire, and command of the instrument, however, mark him as a man to watch. (Note: Do you suppose the hipsters are running out of new phrases? Youngster of no more than 17 shouted out passionately during Peterson's stint, "Oh, tickle those ivories, man.")

Coleman Hawkins, he of the booming tone, again was with the tour (he's been on every one), and delighted the crowd during a set of his own. End of the stint exploded into a Rich drum solo.

—jac

# 'JATP' Digs Red, Chubby At Note



(Photo by Kay Sparks)

Chicago—With the understandable desire to hear some music during their Chicago visit last month, the *Jazz at the Philharmonic* unit moved in a body after their concert here down street to the Blue Note to hear Red Norvo's combo and Chubby Jackson's band. Around the table, from the left, are Oscar Peterson, Buddy Rich, Harry Edison, Bill Harris, Flip Phillips, and Coleman Hawkins.

# Shavers Gigs

New York—Charlie Shavers, ex-Tommy Dorsey trumpeter, opened with a combo at the Hickory Log Oct. 13 for an indefinite stay. Shavers group follows Al Gallodoro's crew.

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**CHICAGO BAND BRIEFS**

**Shearing Returns Again, Diz, Rich, Basie To Open**

By JACK TRACY

Chicago—And back in town once more is the George Shearing five, making their yearlong appearance here within a year and drawing more listeners each time. They're at the Blue Note, where they'll close Nov. 9, only to return for another week on the 17th, when they play the Regal theater.

Playing opposite the group for this stay is jazz organist Bob Wyatt. Management didn't feel putting a pianist in as intermission fare would be too fair to the pianist.

**Pettiford Due**

Oscar Pettiford brings in a group Nov. 10, personnel unknown at presstime. But a report from N. Y. has him adding French hornist Julius Watkins. And Oscar has been playing cello almost exclusively lately. Should be interesting.

The Max Miller quartet also set for the bill.

Elliot Lawrence's band comes in Dec. 22 to play through the holidays.

**Rich to Capitol**

The Capitol and Brass Rail will pop up with big name jazz attractions next month, when Buddy Rich brings a combo into the Capitol on Dec. 4 which probably will include Harry Edison and Zoot Sims.

And on the next day, Count Basie returns to the Brass Rail,

where he's done turnaway business in two previous stays. Whether Buddy DeFranco will be along this time is a moot question. Plans are being stirred up again to make a band leader out of Buddy.

Currently at those two loop clubs are Danny Cassella's band and vocalist Ginny Scott at the Capitol, and Fat Man Robinson's combo at the Rail. That's the Boston Fat Man. The Cee Cee trio also on the bill.

**Greco at Hi-Note**

Buddy Greco, the former Benny Goodman piano-vocalist, is now playing at the Hi-Note, heading a combo composed of local men. Included are tenor man Ira Shulman, the splendid Cy Touff, bass trumpet, and Red Lionberg, drums.

Continuing as intermission pianist and singer is Jeri Southern, who's still singing as throatily and confidently as ever.

Silhouette, which twice booked Dizzy Gillespie's big band when no one else around would touch him, then watched the registers register big, brings him back Nov. 17, but with a sextet this time. He'll stay at least 17 days, which will encompass three weekends.

Max Miller's combo left the Apex club and another vibes man

came in, Tay Vove with his quartet. Vove, who was out of the music business entirely for almost two years, returned to town recently with a job at the Bee Hive, this time gets a chance to move into town.

Norm Spaulding has a jazz concert set for the Rhumboogie on Nov. 11 which will headline Marjorie Hyams. She'll be backed by some of the city's young moderns, including Kenny Mann, tenor, and Cy Touff.

Novel bit has been added to the affair. Jimmy Payne's modern dance group will dance to jazz.

Miff Mole now at the Bee Hive with a group consisting of Charlie Spero, clarinet; Art Gronwall, piano, and Booker Washington, drums. Jazz concerts will be the order of the day every other Sunday afternoon at the spot, with John Schenck tossing the affairs.

Henry Riggs' rompers continue to play Tuesdays, the off-night, with venerable Jimmy Yancey playing intermission piano on Saturdays.

**New Jazz Ltd. Crew**

A new band has opened at Jazz Ltd. It's the Basin Street 6 that George Hoefler devoted a column to in the last issue. Group is a mix-

**Monument Placed On Bunny Berigan Grave**

Chicago—Friends and relatives of Bunny Berigan paid tribute to him in mid-October when a monument subscribed to by some 100 persons was placed on his grave in Fox Lake, Wis.

Monument was designed by members of the Madison, Baraboo, and Beaver Dam AFM locals, who sponsored the project. Some 300 persons attended the ceremony. Berigan died on June 2, 1942.

ture of youngsters and old-timers from New Orleans. Top soloists in the combo are trumpeter George Girard and clarinetist Pete Fountain.

Kay Starr opened Nov. 2 at the Oriental theater for two weeks, with Yvonne DeCarlo to follow on Nov. 16.

The two wild men, Martin and Lewis, move into the Chicago theater on Nov. 17 with an equally wild chick, Marilyn Maxwell. Following bill, which might seem even mild in comparison, has Carmen Miranda with her own show. Bill Lawrence is currently signing autographs from the stage door there. Billy Gilbert, the sneezer, is also on the program.

**Name LeWinter**

Dave LeWinter has been named midwest music director of Standard Radio transcriptions. The maestro of the Pump Room crew has cut several sides for Mercury with that band, including an LP of Latin tunes.

And Hopalong Cassidy lovers could have a ball at the new room in the Sherman, the Porterhouse, which is the old College inn completely remodeled. Cowboy-type motif is the thing, with waiters wearing buckskin chaps and all, pard.

Eight-piece band there headed by Frank York plays dinner music until 9 p.m., with violins serenading folks at the tables, then for dancing after that. Vocalist is Yole O'Bryn, York's Mrs.

**More Mice**

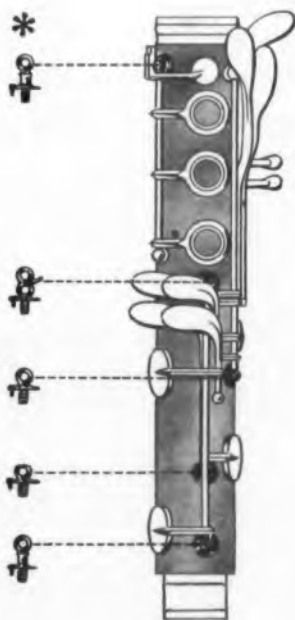
The Aragon and Trianon continue their steady procession of mickey bands. Tommy Rees' is at the Aragon now, to be supplanted on Nov. 28 by Larry Fotine, who leaves the day before Christmas to make way for Dick Jurgens.

At the Trianon it's Jan Garber until Nov. 5, two one-nites, then Benny Strong until Dec. 24. Lawrence Welk comes in the next day for a stay.

And Charlie Agnew went back to the LaSalle Lotus room after spending the summer at Hank's, in Waukegan. Helen Hansen continues as vocalist, with Kappy Kaplan on guitar; Don Fielding, piano, and Bob Borell, bass.

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# STRICTLY AD LIB

by THE SQUARE

Walter Winchell paid off Gene Krupa with a different kind of plug the other night. The drummer-leader was picking consistent losers at Yonkers raceway until the seventh race, when he put \$10 across the board on a trotter named Retlaw Winchell. Came in first . . . Dolly Houston, who once chirped with Goodman, has joined the Herman Herd, and Joan House has replaced Terri Stevens with Frankie Carle . . . Mercer Ellington joined the band of his father, Duke, a job he says he has been wanting for 19 years.

Tommy Donio, the trumpet player, and his wife, the former Thelma Temple, have separated. She is living with her parents in Miami until after the divorce . . . Erroll Garner is set for a Town hall concert in New York on Nov. 22 . . . Tommy Mercer will sing with the new Buddy Morrow

band, which Victor built to replace TD, and Bernie Woods and Herb Hendler, who steer Ralph Flanagan, will manage it . . . *Lens Horne, in Person*, the singer's autobiography, is out and in it she tells why she crossed racial lines to wed Lennie Hayton.

Columbia grabbed the recording rights to Cole Porter's new musical, *Out of This World* . . . Ruth Reinhardt is again greeting customers at Jazz Ltd. in Chicago after her hospital siege, looking the healthiest . . . Earl (Fatha) Hines and his wife named their new daughter Janear Deborah . . . Ann Richardson, widely known as the leading gal band booker of the '30s, has come out of retirement to join the Frank Foster agency in Holly-

wood . . . Chubby Jackson and Mom bought a new home in Northbrook, a Chicago suburb.

Stam Lee Brosa Jr., Elliot Lawrence's brother, will do advance publicity on the band until the navy air corps grabs him in a few months . . . Savoy records has signed the Jimmy Tyler band, singers Marilyn Scott and Ann Lucia, and three vocal groups . . . Phil Napoleon's two-beat crew is making a return trip to the Boston Savoy for six weeks . . . Machito may switch from Mercury to Columbia.

Abe Turchin, long road manager for Woody Herman, is now his personal manager. The band is booked solidly for the next few months . . . Studs Terkel's homey TV show is back on the screens from ABC in Chicago, spotting telegenic old Chet Roble, the bare-footer . . . Elaine Leighton has deserted her drums to keep house for hubby Kenny O'Brien, who is playing bass with the Teddy Cohen quartet. Both played with the former Jackie Cain-Roy Kral combo.

Joe Mooney, accordionist, is playing organ at Ciro's in East Paterson, N. J., and accompanying singer Sylvia Fields . . . Julie Rubin, Flanagan trombonist, and model Marion Walters are finding mutual delight, while Irwin Zucker of the Decca press department and typist Joan Matthews of the same office are peering through the same rose-colored glasses . . . Shirl Conway, singing star at the Blue Angel (NYC) will make it permanent soon with actor Bob Strauss.

Wingy Manone flew east from Hollywood to form a band for dates in Boston and Philadelphia, then New York. Sid Catlett will beat the hides for Wingston . . . The Jimmy Lyons (she's Christine Scott of Buddy Williams' ork) hope it will be a boy. He played piano

## Booper



(Photo by Bud Ebel)  
Cincinnati—If those big bright eyes and eager grin seem to poke your memory, probably all you need is one small "boop" to remember the name. Yes, it's Helen Kane—Betty Boop herself—back with the old act. This shot shows her coming off the Albee theater stage. The smile indicates she clicked.

for Connie Haines. By the way, did Connie lose her promised part in that MGM film because studio execs didn't like the advance personal publicity spread by her own press agent? . . . Jess Stacy has a new bride, wed Patsy Peck in Chicago recently.

## Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks, on the radio, and in record and sheet music sales. An asterisk after a title denotes a newcomer not previously listed:

- All My Love
- Bonaparte's Retreat
- Can Anyone Explain?
- Cincinnati Dancing Pig
- Count Every Star
- Goodnight, Irene
- Harbor Lights
- Just Say I Love Her
- I'll Always Love You
- I'll Never Be Free
- I'm Forever Blowing Bubbles\*
- La Vie en Rose
- Mona Lisa
- Music, Maestro, Please
- My Silent Love\*
- No Other Love
- Orange Colored Sky\*
- Our Lady of Fatima
- Patricia\*
- Sam's Song
- Simple Melody
- Sometimes
- Thinking of You\*
- Tzena, Tzena, Tzena
- You, Wonderful You\*

## Seattle Biz Slow; Names Lacking

Seattle—Lack of publicity and promotion hurt the early October appearance of Bull Moose Jackson at the Washington Social club. Same trouble hit Ivory Joe Hunter, who followed for the week of Oct. 16.

The Palomar theater is still using vaudeville, but no names. A recent show headlining Sammy Davis Jr. was the exception. The Bob Braxton-Elmer Gill group back from their Montana trip and into the Caballero six nights . . . Dorothy Shay at the Olympic hotel for 10 days. The Olympic has nothing else set until Hildegard's stint in February . . . JATP at the Civic auditorium Nov. 3.

—Phyllis Richards



band, which Victor built to replace TD, and Bernie Woods and Herb Hendler, who steer Ralph Flanagan, will manage it . . . *Lens Horne, in Person*, the singer's autobiography, is out and in it she tells why she crossed racial lines to wed Lennie Hayton.

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**THE HOT BOX**

**Rare Morton Piano Roll Discovered In Junk Shop**

By GEORGE HOEFFER

Chicago—Here is a story to whet the appetite of the jazz collector. Since the war-time salvage drives, record hunting in junk shops, private homes, and record shops has become a dull occupation. It would appear that all the gems have

**Miles, Dexter Work Coast**

Oakland—Miles Davis and Dexter Gordon took a small combo into the Wolf's club here in mid-October as a prelude to a series of dates in the area.

Originally slated to be accompanied by the Three Bits of Rhythm, the latter group failed to show and a local rhythm section consisting of Richard Wyands, pi-

ano; Walter Sanford, bass, and Johnny Berger, drums, was assembled for opening night. Warren Thompson replaced Berger the following night and at presstime Art Blakey, drums; Hampton Hawes, piano, and a bass player were expected from L. A.

Following the two weeks at the Wolf's club, the group is slated for one-niters in San Francisco, Vallejo, Sacramento, and Stockton under the aegis of Jimmy Green.

Keep informed on the music business by reading *Down Beat*. It's interesting, informative, and profitable.

been picked up. Every once in a while something happens to disprove this generality. Early last summer two Kansas collectors stumbled into a rewarding junk pile in Hutchinson, Kansas.

Don Hofmann and Jerry Hatje of Wichita went up to Hutchinson



George

expressly to search for vintage jazz records. In one large junk shop they found several good discs and a cabinet full of player piano rolls and a few loose rolls scattered around on the floor in corners. A carton in one of the corners contained some torn rolls and one perfect roll in its original box. The boys read the writing on the box in awe: "Shreveport Stomp, by Jelly Roll Morton, copyrighted by the Melrose Brothers, 1924." It is not indicated as to whether this roll was manufactured by the QRS company or by Vocal Style Piano Roll Co. of Cincinnati. The roll cost the boys a dime.

**Interest to Students**

This find will eventually give Morton students an additional ver-

sion of Jelly's composition, as it will probably be put on wax by one of the small jazz labels. Other versions of *Shreveport* are Jelly's piano solo on Gennett 5590 (1924) and the Jelly Roll Morton trio on Victor 21658 (1928).

Other Morton piano rolls have been found, including the QRS *Dead Man Blues*, which was transmitted to records on Century 4000 by Sam Meltzer. William Russell advises that three other finds of Morton rolls have been reported to him, including *Tin Roof Blues* and two other Morton compositions. This is the first he had heard of the *Shreveport* roll.

**Additional Finds**

Later in the summer, Don and Jerry picked up some more piano rolls from a tip given by a farmer, who had traded in his old player piano for a new piano. The proprietor of the piano shop told the boys they could have all the piano rolls they wanted if they would go through the 500 or so he had in his garage. Among this pile they found James P. Johnson's *Innovations*, Spencer Williams' *Tishomingo Blues*, and Maceo Pinkard's *The Draftin' Blues*. There were also many rags, stomps, and blues by such artists as J. Russel Robinson, Pete Wendling, Clarence Jones, and Zez Confrey.

**Signature Inks Griffin As Leader, Director**

New York—Signature records has signed ex-Benny Goodman trumpeter Chris Griffin both as music director and head of a house band a la Bob Dewey and Sy Oliver.

Griffin has already cut four sides for Signature under his own name and has supervised vocal sessions for Lily Ann Carol and Jimmy Saunders.

To top off the story of the Hutchinson junk shop, Hofmann writes that he went back up there a few weeks ago and found a mint copy in its original envelope of Jelly Roll Morton's Gennett etching of *King Porter Stomp* and *Wolverine Blues*.

**RAGTIME NEWS:** The middle of October was publication time for the first authoritative text on ragtime. It's *They All Played Ragtime*, by Rudi Blesh & Harriet Janis. The book will be reviewed in the next issue of *Down Beat*. Along with the book, the publishers have released a record that should become a collectors' item, as only the disc jockeys are slated to get copies. The item is an Alfred A. Knopf Presentation record made from a 1907 player piano roll of Scott Joplin playing *Maple Leaf Rag*. Reverse is a discussion on ragtime between Blesh, Janis, and Herbert Weinstock, editor of Knopf, Inc. A limited edition of 500 was pressed, and the record will not be for sale.

S. Brun Campbell, dean of ragtime historians, writes from California of another record that is to be quite a rare item. The estate of Endy Bowman, composer of *Twelfth St. Rag*, was settled in Fort Worth last August. Campbell received a box of *Twelfth St. Rag* recordings made by Bowman himself. The label reads Bowman Record Co., Ft. Worth, Texas. Special Edition No. A 11748, *The Original Twelfth St. Rag* by Endy Bowman and his piano.

**COLLECTOR'S CATALOG:** John E. Hiron, 272 Holden Street, Canterbury, Sydney, Australia, wishes to get American recordings and will exchange Australian jazz discs for same.

Mrs. S. A. Thomas, 302 Forest Hill avenue, Roanoke, Va. Mrs. Thomas is leader of a Roanoke group interested in jazz. Wishes to start a jazz society that will represent all the phases from Bolden to Bird. Larry Paulin, former trumpet man with George Olsen, a man who owns a sound and radio business, another who owns a wired-music business, two ex-vocalists, an ex-piano man, and a recent college graduate who was a disc jockey and music columnist at school are all part of the Roanoke nucleus interested in getting organized.

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### THE HOLLYWOOD BEAT

# Anthony Band A Solid Hit In First West Coast Date

By HAL HOLLY

Hollywood—Well, looky here! We've got a big, smashing success on our hands. And it couldn't have happened, as we see it from this department, at a better time, a better place, or to a nicer bunch of guys. The time is right, because the outlook for the dance band business already had started to brighten, and this extra spark could touch off a real boom.

The place is right, because now we can brag about our prognostication of a white back to the effect that, if Jerry Gray never played another dance date with his radio-recruited crew, the headlines it attracted during that summer stand at the Palladium would go a long way to revive public interest in dance bands as musical attractions.

#### Right Group

And in Ray Anthony and his bandmen we think we have the right bunch of guys, because, though they haven't been exactly starving, they represent, from the viewpoint of old Joe Public anyway, the "new faces" idea that operators and customers have been calling for.

The Anthony band will not make musical history. The style is essentially a combination of practically every market-tested device turned up by dance band arrangers in the last 15 years, topped off by just enough of the Miller flavor to take advantage of the current trend.

You can say that Anthony and his bandmen do just about everything that has been done before, but in many cases they do it better and with a little more self-assurance and sounder sense of showmanship.

#### Enjoy Work

More important is the fact that they genuinely enjoy their work. If you are getting a little weary of that air of the mistreated, unappreciated artist that so many musicians are carrying around with them these days, you'll like to watch and hear this band work. They play with an enthusiasm and

spirit that was notably missing from Jerry Gray's musicians, who, though not lacking in competence, had put in just too many fat years in radio.

No, as we said, Ray and his boys haven't been starving; but they were just a bit hungry—at least for a good solid hit in a crucial inning. And they knocked one out.

**BACKSTAGE AT DIXIE JUBILEE:** Negro cop at stage door was reluctant to admit Zutty Singleton, informed him, "You must be at wrong place, Jack. No colored bands on this show." . . . Little Mike Pingitore, ex-Paul Whiteman banjo player, a quiet, unimpressed observer from the wings. His comment: "We did this 25 years ago with Paul—and better." . . . Recording of Jubilee bands during performance, barred under recent AFM ruling (as a speculative venture, with musicians paid later, if and when tapes are sold to commercial firm) was cleared at last minute at request of Voice of Am-

erica. Government-sponsored air-show will beam it to Dixietown behind the Iron Curtain. . . . Mary, the Down Beat office gal, at first sight of Cavanaugh's Curbstone Cops: "How redixielous can this thing get?"

**DOTTED NOTES:** New spot opened on Sunset Strip by Rose Stanman and Sam Rittenberg, Beverly Cavern ops, to showcase Ben Pollack for film colony's solid set, is bannered as Club Bayou, not Jazz club as previously planned.

**SOLID STUFF:** Vivien Garry, one of our favorite gal musicians, is playing bass again with her trio (she had been working as a singer) and backing Helen Forrest at the Tiffany club. She has Paul Smith, hailed by Discovery records as "The American Shearing," on piano, and Milt Norman on guitar. . . . Joe Venuti, to be saluted soon in our "Bouquets to the Living" series, is set with his quartet at the new Zebra room at the Town House, the Conrad Hilton hostelry here. Has Tito Guidotti, accordion; Johnny Caleffe, guitar, and Jim Corey, bass.

Dan Dailey Jazz band at liberty, as Bobby True trio took over stand at Curtain Call. We hear Dailey quit so that he could sit in at Club 47.

## Los Angeles Band Briefs

Four Freshmen, proteges of Stan Kenton recently signed by Capitol, showcasing at Jerry Wald Studio club.

Ted Vesely, who played stand at Beverly Cavern with two-beat troupe couple of years ago that didn't make headlines at the time, but is credited by many with having been the real spark behind Dixie doing there, returned to spot following Sharkey Boone. With Vesely (trombone); Ralph Harden, trumpet; Bill Wood, clarinet; Alton Stevenson, piano; Charlie Ledlow, drums, and Mervy Corb, bass.

Marry James back here from midwest tour and set for Saturday night stands at Avodon Nov. 4 and Nov. 11.

Bernie Billings (clarinet & tenor) beating it out and building a following with small crew of top-notchers at Malabar, Pico boulevard nook. Has George Thew, trumpet; Don Owens, piano, and Les Diamond, drums. Planning to add bass soon. Frank DeVal date at Palladium (Nov. 14 to Dec. 17) to be followed by Tex Sanchez (Dec. 19 to Jan. 21) and Ralph Flanagan (Jan. 23 to Feb. 26).

Joe Venuti quartet (Joe, fiddle; Tito Guidotti, accordion; Johnny Caleffe, guitar, and Jim Corey, bass) also five nights a week via L.A.'s KMPC with national book-up via new Liberty Broadcasting system. Eddie Heywood trio, with blues singer Jimmy Witherspoon, set as package to follow Anita O'Day (Oct. 27-Nov. 10) at Onia. Louis Armstrong date at hot spot now set at Dec. 15 to Jan. 2. Lee Young house combo still on indefinite ticket. Cliff Whitcomb—Bill Howe piano duo is

backing singer Dama Jo during her four-week stand at Billy Gray's Bandbox which started Oct. 31.

Bobby True (guitar) and trio (Jay Salovey, bass); Virgil Casanova, accordion, and Iselle Shevak, horn) replaced Dan Dailey's Jazz band at Curtain Call. Marks up one defeat for Dixie as draw at new spot.

### L. A. KEYSPTS

- Aragon—Dave Hudkins (Ind.)
- Beverly Cavern—Ted Vesely (Ind.)
- Beverly Hills hotel—Hal Stern (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Billman Bowl—Russ Morgan (ABC)
- Charley Foy—Abby Brown (ABC)
- Circus—Gert Gallian (Ind.)
- Circus—Matty Malneck (Ind.)
- Club Bayou—Ben Pollack (Ind.)
- Club 47—Zutty Singleton (Ind.)
- Coveant Crew—Griff Williams (MCA)
- Colonial ballroom—Arthur Van (Ind.)
- Curtain Call—Bobby True trio (Ind.)
- Deauville club—Keith Williams (Ind.)
- Downbeat room—Red Nash (Ind.)
- Mike Lyman's Playroom—Kid Ory (Ind.)
- Mosambo—Eddie Oliver (Ind.)
- Mosambo—Lattinara (Ind.)
- Onia—Lee Young (Ind.)
- Palladium—Ray Anthony (GAC)
- Paris Inn—Jimmy Crier (Ind.)
- Paris Inn—Victor Zola (Ind.)
- Pepper's—Charita (Wm. Roeder—Ind.)
- Riviera Ranch—Frank Penny (R. Bishop)
- Reverend Cigarette—Bill Pennell (Ind.)
- Reverend Crew—Eddie Condon (MCA)
- Royal room—Fats Daily (Ind.)
- Sardis—Red Nichols (Ind.)
- Sermos—Erico Felice quartet (GAC)
- Stodie club—Freshman Four (McConkey)
- York club—Vido Musso (ABC)
- Zebra room—Joe Venuti quartet (MCA)

There are 25 to 30 interesting separate departments in every issue of Down Beat.

### Singing Comedian

New York—Decca subsidiary, Coral records, has signed comedian Jerry Lester to an exclusive recording contract. The TV comic has already waxed two sides for the label, one of them Orange Colored Sky.

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### Soundtrack Sittings

Buddy Cole, whose keyboarding brightened musical backgrounds of Doris Day starer, *Two for Two*, set for similar stint on *Lullaby of Broadway*, plus visual role.

Lynn Murray completed scoring of four-reel musical featurette featuring Sportswomen vocal group and produced by Irving Allen. Titled *Return of Gilbert and Sullivan*, short deals with return of the noted operetta composers from the hereafter to find tin pan alley cats giving their works (public domain as of Sept. 1, 1948) the works with treatments ranging from Dixie to pop. Joe Graves' trumpet and songs featured in Dixie sequence. Musicians spotted in ark assembled for soundtracking included Melode Boone, clarinet; Ziggy Elman, trumpet; Les McCarthey, trombone; Babe Smith, tenor; Milt Petrol, drums; Mark Melitroy, piano, and Phil Stephens, bass.

Joe Carter rep making rounds of studios with screen play taken from life of Louis Armstrong, with possibility deal may be set by the time Louis reaches Holly-

wood latter part of this year for date at Oasis.

Robert Merrill of the Met is the latest operatic singer to draw movie pact, with long-tenure at Paramount. Expected to make film debut in screen version of book, *Anything Can Happen*, story of a young Russian singer's conversion to U.S. way of life. Russian music of folk origin (and pre-Stalin) to get heavy emphasis in score.

Benny Carter, who has handled soundtracking assignment (arranging, conducting, and playing) in many movies, appears before cameras at head of French cafe combo in MGM's forthcoming Gertrude opus, *An American in Paris*. Filmed with Carter combo were Eddie Beal, piano; Charlie Drayton, bass; Leo Young, drums; Gerald Wilson, trumpet, and Carter, alto. Music for sequence was soundtracked by group comprised of Carter, Beal, Drayton, Young, plus John Anderson, trumpet; Britt Woodman, trombone, and Benge Myers, tenor.

Jesse Tams, Columbia producer, preparing a follow-up to *When You're Smiling* under title *Sunny Side of the Street* (it started as *That's My Desire*). *Frankie Laine* and *Billy Daniels* set as headliners, with *June Hutton*, *Yowl Harper*, the *Spartans*, and *Yowl Arden* in line for featured music sequences.

### MOVIE MUSIC

## Showing Of Jazz Movies Arouses Big Storm In L.A.

By CHARLES EMGE

Hollywood—A flock of record collectors, jazz enthusiasts, and others who feel a sort of reverence for the late Bessie Smith because her voice rang out for them as one of the really great and glorious musical sounds, got their first look at Bessie when the Southern California Hot Jazz society presented a film short, *St. Louis Blues* (made in 1928), as the principal attraction at a benefit staged here last month.

It was a notable event, rendered particularly interesting by the showing on the same program of recently-made shorts featuring Duke Ellington (in which many of us got our last look at Al Killian), Kid Ory, Herb Jeffries, and Sarah Vaughan. Can anyone think of anything more interesting by virtue of contrast than Bessie Smith and Sarah Vaughan on the same bill?

And now Floyd Levin, the sincere, hard-working president of the So. Calif. HJS, knows how easy it can be for a man of good will and the best intentions to find himself the target of attack from all sides. After the show, Floyd was all but physically assaulted by a woman who objected to his selection of the Duke Ellington short (with Kay Davis and excerpts from *Perfume Suite*) for showing on a "jazz program." It seemed that Ellington did not fit in with her conception of jazz, and she felt quite strongly about it. But the real blast, and not with-

out reason, came from those who felt that the old Bessie Smith short should have been burned years ago. The early-day soundtrack, now badly worn, carries only a suggestion of what Bessie was as a singer.

Her "role," if it can be called such, is that of a drunken woman fighting with a rival for the privilege of supporting her boy friend with earnings from a questionable source. Naturally, the cast is all-Negro; and, naturally, the Negroes are depicted as gin-drinking, crap-shooting, inflammable but with rather comical folk who find their chief entertainment in the lowest kind of dives.

A movement has been started here to petition the Association for the Advancement of Colored People to buy the short (there is only one print in existence, we're told) and destroy it.

Personally, we'd rather see this one visual documentary record of Bessie Smith, horrifying as it is, preserved and shown as evidence of how far movie makers have advanced in a little over 20 years. But we suggest that the other jazz societies planning to show it in various parts of the country prepare their audiences in advance and warn them that it has no value as entertainment, musically or otherwise.

Incidentally, we have identified James P. Johnson as the pianist in the band seen, and presumably heard, with Bessie. We've also identified Joe Smith, trumpet; and Kaiser Marshall, drums. We're told the clarinet player (and apparent leader) was Buster Bailey. Anyone having any further information—come in, please!

#### Movie Music Review

*Two Weeks with Love* (Jane Powell, Ricardo Montalban, Louis Calhern, Ann Harding). Jane Powell, daughter of a successful bandmaster of the early 1900s, blossoms into womanhood and romance despite mother's resistance, during a two-week vacation at a Catskills mountain resort, with the usual nostalgic accent on the manners and music of a bygone era.

Presented as a sincerely-conceived screen play with incidental music, rather than just another technicolor film musical, it might have been an excellent picture. But melody-conscious movie goers will enjoy Jane Powell and other members of the cast, backed by the glossy orchestrations of Leo Arnaud, in such well remembered songs as *That's How I Need You*, *Oceana Roll*, *By the Light of the Silvery Moon*, *Down Among the Sheltering Palms*, *Beautiful Lady*, *My Hero*, *Row, Row, Row*, and others.

For professional observers the highlight will be the rarely-experienced pleasure of watching a newcomer in a minor role crash through convincingly as real stellar material. In this one it's young Debbie Reynolds, who appeared briefly in the role of Helen Kane (with vocal track by Helen Kane) in *Three Little Words*. This time it's the real Debbie, both words and music, with no assistance from a ghost singer, and her performance in one of the smaller parts stamps her as a future MGM star.

To raise a fund to purchase a tablet to be placed on the now unmarked grave of Jelly Roll Morton. This event, after all expenses were deducted, netted around \$150. Among the musicians who appeared in person, donating their services (with union permission), were Joe Sullivan, Zutty Singleton, and Albert Nicholas.

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BRAND & BRAND Murray Hill 7-2088  
621 Fifth Avenue New York 17, N. Y.

Subscription Rate: \$5 a year in advance. Same price to all parts of the world. Special library and school rates, \$4 a year.

Printed in U.S.A. by John Maher Printing Co.

# Dope Menace Keeps Growing

Dope is menacing the dance band industry. It has become a major threat and unless herculean effort is made by everyone concerned to halt its spread, it may well wreck the business. We are not talking about marijuana, benzedrine, or nembutal, although these are the first steps leading to the evil.

We are referring to real narcotics, heroin principally, and too many well-known musicians and vocalists are "hooked," as they say in the vernacular. This is serious business and it constitutes a triple threat to the future of dance music.

● It is demolishing the professional as well as the personal careers of the addicts themselves, many of whom cannot be spared from the ranks of working musicians because of their talent.

● It is giving a bad name to ALL musicians and jeopardizing their living. We know instances in which bookings have been refused to clean units and bands because of undesired reputation.

● Most important of all, the example set by musicians who are addicts and who also are well known, is a wrong influence on younger musicians and on youngsters who may become musicians.

Down Beat usually has not given prominent display to news stories about musicians who run afoul of the law because of their habit. We did not wish to be accused of sensationalism. We knew, of course, that Miles Davis, the trumpet star, and drummer Art Blakey were picked up recently in Los Angeles on a heroin charge. We did not print it.

Now we are becoming convinced that we are doing a disservice to the industry by not giving wider publicity to such facts. We are beginning to believe that we should name names and state facts, even in the instances of musicians who die from the habit, without attempting to thinly disguise the cause of death as has been done in two or three cases recently.

The grapevine is flooded with rumors and rumors of rumors. A name girl vocalist and her musician husband both are said to be hooked. One of the five top tenor sax stars has flipped, it is reported. Another femme singer, who has been in trouble before, walked out after playing three nights of a two week club engagement because her chauffeur was picked up with heroin capsules in his possession and the law began to stalk her again.

We can't print names on the basis of rumors alone, even those which seem to be substantiated. There must be an arrest or other official record. When there is, and it is only a matter of time in nearly all cases, Down Beat intends to print it as a small effort to help stamp out this traffic.

One name band leader has seen the light. He is eliminating, one by one, his sidemen who are known to be using the stuff. There have been half a dozen replacements in his band recently. Other leaders should follow his example. It's a tough decision to make, turning out an otherwise capable instrumentalist who may well have stellar talent. But it's better than having the entire structure collapse.

It's a pity, too, that such musicians should practically be deprived of making a living by the only means they know. Too many of them, however, are not making a living even when they are working. The dope pusher takes most of it. It's better that they should be forced to work out their own destiny alone, rather than be permitted to remain and infect others, like a rotten apple in a barrel.

# CHORDS AND DISCORDS

## Lennie Explains

Flushing, L. I., N. Y.  
To the Editors:

It was a pleasant surprise to find the long article about me in the Oct. 6 Down Beat. Much as I appreciate it, there is one statement which needs correction, the one concerning the New Jazz society.

During that part of the conversation John Wilson and I had at the club, Dizzy's band was on and John probably didn't hear me. This is what I said: I dislike the general run of jazz organizations because they are fanatical and because they are supervised by people who are moved more by their prejudices than by jazz.

The New Jazz society is an exception. In the first place, everyone interested in jazz is welcome to join. In the second place, our interest in modern jazz is so strong because it is this phase of jazz which as yet has not been brought to the attention of the public in general. Basically, we are interested in all phases of jazz.

This correction is of importance to me inasmuch as I am a member of the board of directors of NJS!

Lennie Tristano

## A Promoter

Annapolis, Md.  
To the Editors:

Orchids to Mr. Tristano for some really terrific advice in a truly intelligent factual piece of writing! As for Nat Cole, who definitely wants to make money and thinks that he has the only outfit capable of playing both hotels and jazz spots, you might ask him to read Tristano's article. Tristano is a musician who is trying to promote jazz, not kill it.

John H. Anders

## More Societies?

Middleton, N. S.  
To the Editors:

So we have another quote on the inevitability of pop's eventual decay. This time from the foremost authority.

"Pop at end of road," says Dizzy (Down Beat, Sept. 8). But he doesn't say so in so many words. He merely intimates.

Times are hard for the bopists. When were they ever otherwise? Diz is evidently awaiting a major miracle to uplift the general musical intelligence of the masses. Nevertheless, there are numerous collectors of pop discs and still more intelligent appraisers of same. They even managed to squeeze in a 30-minute session over CBC once in a while.

Jazz, as a type of music, has quite a considerable following in many American-influenced portions of the globe. Well, wherever you find devotees who are intellectual enough to be classed as lovers of jazz as an art form, they are bound to be be-bop fans.

But because bop is so radical, so different from previous styles, it is termed a complex, disunified, even vulgar, racket by the masses, and also by people who should know better. There ought to be an investigation into the kind of economic conditions which make it possible for a bunch of high-school kids to slap together an outfit, call it the Dixieland something-or-other, and go out and draw more response than their learned, genuinely skilled deponents in the bop field. Musical expression for the masses must be simple to the point of being coarse, which is Dixie in the extremely raw flesh, and the bopists quite naturally do not respect their audiences and refuse them the concession of exhibiting any physical signs of enthusiasm.

If one could not hear the inspired sounds, and didn't dig this "cool" style of playing, one's first impression of a bop outfit would be that they were actually bored with their own stuff. Although nothing could be farther off-beam, this impression causes a definite



"A Natural, E Flat, C Natural, B Flat..."

emotional reaction. There is nothing to attract a crowd which despairs of merely listening.

If there were societies for the appreciation of modern jazz, whose object it would be to consolidate the jazz audiences and provide them with various media for active appreciation, the now-dismal scene might change.

C. Wayne Brown

## Patted Pates Reply

New Orleans, La.  
To the Editors:

The New Orleans Jazz club is excited and grateful for the publicity and official pat on the head given us by Down Beat in two recent issues.

We have worked, in all sincerity, for over two years for jazz and for jazz musicians, and with no thought of personal publicity for the club. However, nobody can deny the pleasure we are now experiencing because of Down Beat's recognition!

Myra Menville, Secretary

## Calling The 344th

Point Barrow, Alaska  
To the Editors:

While I was running through some of our too few V-Discs I came across a platter that is nothing but fine. It seems the army special services division had a contest to find the best service bands in the continental U. S. The dance band end of the deal was judged by Deems Taylor, Les Brown, Benny Goodman, and Woody Herman. The winning band was the 344th Army Service Forces orchestra. The winning number was Lonesome Road.

Perhaps someone who played in the group reads the Beat and could tell me what happened to the outfit and the men in it.

Ray Pizanti

## Jivy Joe

Worcester, Mass.  
To the Editors:

You've often praised sax players in the Beat, but you fail to even mention Joey Thomas, who in my opinion puts Charlie Ventura, Coleman Hawkins, and company to shame. As far as real jivy music goes, listen to Thomas' recording of *Tearin' Hair!*

I'm disgusted with Down Beat as far as Thomas goes. Maybe it's that he just started his band after Jimmie Lunceford's death and he hasn't reached too much popularity yet.

Jack R. Sjostedt

## Eddie South Returns After Serious Illness

Chicago—Eddie South, famed "Dark Angel of the Violin," was released from a tuberculosis sanitarium here early last month. South had fully recovered from the illness which was discovered, just by chance, 13 months ago.

In Rochester, Minn., over a year ago, South accompanied his wife to a medical examination. It was then that the doctors took a second look at him and sent him immediately home to Chicago. South will probably be ready for a steady job in about another six months.

# RAGTIME MARCHES ON

## NEW NUMBERS

- AUSTIN—A daughter to Mr. and Mrs. Ernie Austin, Sept. 2 in New Jersey. Dad is drummer formerly with Frankie Masters and Clyde Lucas.
- BUSCH—A daughter, Deborah Louise (9 lbs., 2 oz.), to Mr. and Mrs. Lou Busch, Oct. 10 in Hollywood. Dad, former dance band pianist (Hal Kemp, et al.), is now a conductor-arranger for Capitol records; mom is singer Margaret Whiting.
- MUNRO—A son, Frederic (6 lbs.), to Mr. and Mrs. Hal Munro, Oct. 9 in Chicago. Dad is leader.
- ORAM—A son to Mr. and Mrs. Raymond J. Oram, Oct. 8 in Sun Valley, Idaho. Dad is Philadelphia tenor sax man, currently with Earl Smith's band.
- OSBORN—A daughter, Marion, to Mr. and Mrs. Ralph Osborn, Sept. 19 in Raymondville, Texas. Dad plays cornet; mom, Gene Fee Braille, plays piano. Both are former Midwest Dixielanders.
- QUILL—A son, David Dean (7 lbs., 4 oz.), to Mr. and Mrs. Gene Quill, Oct. 2 in New York. Dad is altoist.
- WASLOHN—A daughter to Mr. and Mrs. Al Waslohn, Oct. 10 in Franklin, Pa. Dad plays piano for Phil Napoleon.

## TIED NOTES

- BERMAN-McCARTHY — Marty Berman, baritone and bassoon on the Groucho Marx show, and Darlene McCarthy, Oct. 7 in Los Angeles.
- CARDILLO-LOGIODICE — Bobby Cardillo, leader, and Marion Logiodice, Oct. 9 in Pittsburgh.
- CAWLEY-SHAMBLEE — Bob Cawley, staff pianist with KPHO-TV, and May Shamblee, Sept. 16 in Phoenix, Ariz.
- DEU-GIORGANI — Bob Deu, singer, and Teresa Giorгани, also a singer, Sept. 24 in Chicago.
- McCRARY-STORHOLM — Lou McCrary, former Claude Thornhill trombonist, and Mary Jo Storholm, recently in Los Angeles, Calif.
- MILLS-PARKER — Richard Mills, son of Mills' vice-president Irving Mills, and Lynn Parker of Boston, Oct. 14 in New York.
- STANNEY-GOSNELL — Joseph Stanney Jr. and Joan Gosnell, former KDKA staffer and daughter of musician Charlie Gosnell, Sept. 30 in Pittsburgh.

## FINAL BAR

- CROSBY—Harry Lowe Crosby, 79, father of singers Bing and Bob Crosby, Oct. 4 in North Hollywood, Calif.
- CURLEY—Frank Curley, father and former manager of singer Rose Marie, Sept. 28 in Cliffside, N. J.
- GOULDING—E. Richard Goulding, 44, drummer, Oct. 6 in Worcester, Mass.
- MENDEL—Jo Mendel, 56, violinist and leader of one of the first jazz bands in San Francisco, Oct. 7 in that city.
- METZ—Philip Metz, 62, head of the service staff at the Chick, Sept. 28 in Philadelphia.
- MULLER—Joseph I. Muller, 70, organist and composer, Oct. 2 in New York.
- PIPPER—Arnold L. Pippier, 66, founder of RCA Victor's Camden recording division, and more recently with MGM records, Sept. 25 in Bloomfield, N. J.
- POLES—Mrs. Betty Etkin Poles, 41, concert pianist, Sept. 28 in Newark, N. J.
- RODZINSKI—Mrs. Jadwiga Rodzinski, 80, mother of conductor Artur Rodzinski, Sept. 28 at Saranac Lake, N. Y.
- SCHMIDT—Karl Schmidt, 86, cellist and composer, Oct. 7 in Louisville, Ky.
- SHARP—Naomi Sharp, 28, former band singer known as Naomi Ryan, Sept. 23 in Atlantic City.
- SIMS—Victor Sims, 48, onetime New York musician and leader, Oct. 4 in Dallas.
- YOEPFERY—Paul Yoepfery, 66, violinist and cellist, Sept. 26 in Cincinnati.
- WHITEHOUSE—Mrs. Caroline Beebe Whitehouse, 76, former concert pianist and founder of the New York chamber music society, Sept. 28 in Mystic, Conn.
- WILLIAMS—Gerald ("Corky") Williams, pianist who reportedly influenced Fats Waller, Oct. 11 in New York. His Blackbirds recorded for Gennett in 1923.
- WILSON—Llewellyn Wilson, 68, musician and leader, Sept. 26 in Baltimore.

## LOST HARMONY

JOHNSON—Werner Johnson, saxophonist, and Marie Johnston, Oct. 17 in San Angelo, Texas.

# Things To Come

These are recently-cut records and their personnels. Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

**ROOF SINS' QUARTET** (Prestige, 9/16/50). Zoot Sims, tenor; John Lewis, piano; Carley Russell, bass, and Don Lamond, drums.  
*Dancing in the Dark, Memories of You, My Silent Love, and Jane-O.*

Jackson, piano; Percy Heath, bass, and Joe Harrison, drums.  
*Thinking of You; Nice Work If You Can Get It; She's Gone Again, and Too Much Weight.*

**ELLA FITZGERALD with BAND** (Decca, 9/26/50). Charlie Shavers, trumpet; Ray Brown, bass; Hank Jones, piano; John Collins, guitar, and Charlie Smith, drums.  
*Molasses, Molasses and Santa Claus Got Stuck in My Chimney.*

**PEE WEE ERWIN** (King, 8/30/50). Correction on tune. *When the Saints Go Marching In* and *Waterline Blues* instead of *Struttin' with Some Barbaree* and *Sister Kate*.

**RALPH FLANAGAN'S ORCHESTRA** (Victor, 10/2/50). Trumpets—Ralph Saffidi; Rudy Saffidi, and Knobby Lee; trombones—Blaise Turk, Al Esposito, Ralph Joseph, and Joe Turzi; sax—Moe Kaffman and Walt Lovinsky, alto; Irv Rafter and Steve Benarie, tenor; George Bonham, baritone; rhythm—Ralph Flanagan, piano; George Roumanis, bass, and Sid Bulkin, drums, Harry Prime, vocals.  
*Apple Blossom Time; I'll Never Be in Love Again, and Billboard March.*

(Victor, 10/9/50). Same personnel as above except Phil Giacobbe, trombone, for Blaise Turk; Dave Pittman, trombone, for Al Esposito, and Dick Hyman, piano.  
*Billboard March (remake); I'll Never Be in Love Again (remake); Halls of Ivy, and Oh, Babe (vocal by Steve Benarie).*

**ROSITA SERRANO with GILBERT VALDES' BAND** (Victor 10/9/50). Trumpets—Marty Ornell and Mike Loose; sax—Eddie Caine and Frank Savolone, alto; Al Young, tenor; Sid Brown, baritone; rhythm—Gustavo Lopez, piano; Luis Martinez, drums; Luis DeSoto, bass, and Johnny Rodriguez, bongos.  
*Cipito Lindo; Babala; It's a Real Pretty Day, and I Love Men.*

**TOMMY DORSEY'S ORCHESTRA** (Decca, 10/6/50). Trumpets—Doc Severinsen, Art Dopey, Johnny Amorosa, and Charlie Shavers; trombones—Nickie Dimasio, George Arus, and Tommy Dorsey; sax—

Walt Lovinsky and Myrtle Schertzer, alto; Babe Frank and Boomie Richman, tenor; Sol Schlinger, baritone; rhythm—Jack Ruskin, piano; Sandy Block, bass; Cliff Loman, drums, and Sam Harman, guitar.  
*September in the Rain; As Time Goes By, and Don't Take Your Love from Me.*

**EUGENIE BAIRD and BAND** (Signature, 10/6/50). Lou Stein, piano; Allen Hanson, guitar; Sid Weiss, bass, and Benny Shaker, drums.  
*Orange Colored Sky and Molasses, Molasses.*

**BOB CROSBY'S BAND** (Coral, 10/9/50, in Hollywood). Matty Mallock, arranger-conductor. Eddis Miller, tenor; Matty Mallock, clarinet; Charlie Teagarden, Zuke Zareby, and Ray Lina, trumpets; Lou McGarity, trombone; Stan Wrightman, piano; Nappy Lamara, guitar; Nick Fatacol, drums; Phil Stephens, string bass, and Country Washburn, tuba.  
*High School Cadets; King Cotton; Hands Across the Sea, and Echo Chambers.*

**BENNY GOODMAN'S SEXTET** (Columbia, 10/10/50). Benny Goodman, clarinet; Terry Gibbs, vibes; Teddy Wilson, piano; Johnny Smith, guitar; Bob Carter, bass, and Terry Snyder, drums. Jimmy Rieko and Nancy Reed, vocals.  
*You're Gonna Lose Your Gal; Walking with the Blues, and Oh, Babe.*

**NORO MORALES' BAND** (Decca, 10/11/50). Trumpets—Joe Severinsen, Johnny Costello, and Vince Castaneda; sax—Adrian Tai and Drew Walker, alto; Joe Grima, tenor; Irv Butler, baritone; rhythm—Noro Morales, piano; Lidio Fuentes,

# My Best On Wax

By Miff Mole

Chicago—My favorite record dates back to the old horn-recording days. It's the Hoagy Carmichael tune *Barnyard Shuffie*, and it was made by the Arkansas Travelers. Jimmy Dorsey is on it, and Red Nichols, Arthur Schutt, and Vic Berton. We cut it in New York for the Harmony record company, owned by Columbia. At the time I was working with Red and Ross Gorman at Earl Carroll's Vanities.

It's sort of impromptu, and everybody took good chorus on it. Kind of spontaneous, you know. That's why I like it so much. I like the way I played on it—took a lot of breaks, that's all. I gave my copy of it away a long time ago, and had forgotten about it until George Hoefler played it for me recently.

bass; Raymon Rivera, bongos; Chuck Dechouca, songs; Moncho Munoz, drums, and Pello Rodriguez, maracas and vocals.  
*Shawonga Mambo and Up and Down Mambo.*

**RALPH YOUNG with SY OLIVER'S ORCHESTRA** (Decca, 9/29/50). Trumpets—Tony Faso, Bernie Privin, and Taft Jordan; trombones—Mort Bullman and Henderson Chambers; sax—Milt Yano and Eddie Brown, alto; Basma Richman and Baha Fresh, tenor; rhythm—Billy Taylor, piano; Joe Benjamin, bass; Everett Berkdale, guitar, and Jimmy Crawford, drums. Ralph Young, vocals, accompanied by Three Beans and a Pop.  
*Just the Way You Are and You're Chosen Me.*

**DON CHERRY with ORCHESTRA CONDUCTED BY MORTY PALITZ** (Decca, 9/29/50). Same personnel as above as Ralph Young date, no vocal group.  
*Can't Seem to Laugh Anymore.*

## "Finest Drums I Ever Owned"

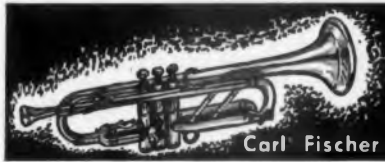


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## Evolution Of Jazz

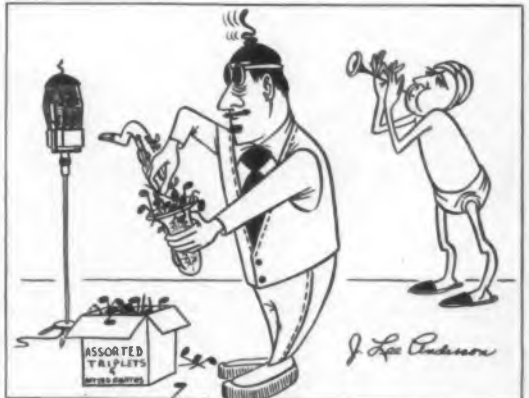
by J. Lee Anderson



... involved in a minor skirmish ...



... a job at the Century theater ...



... crowding too many notes in one horn ...

One more bone in the considerable stew concerning the Dixie unit earliest to the Chicago scene is Tom Brown's band (Ray Lopez, Gus Mueller, Arnold Loyocano, Tom Brown, and William Lambert). Nick LaRocca and his cohorts have long received the lion's share of the credit for bringing Dixie to Chicago, but actually Brown's band had preceded them by several months. Brown was first recommended to a Chicago cafe owner by Frisco McDermott, half of a dance team that occasionally worked New Orleans socials. The band landed in the Windy city in May, 1915, and was an overnight sensation at Lamb's cafe. Soon after their arrival, however, the band was involved in a minor skirmish with the orchestra working the afternoon shift at Lamb's, with the end result being a newspaper ad that called attention to the fact that Brown played "jazz music." This "smear campaign" backfired and rather than

driving the patrons away, the promise of "jazz" only served to increase the nightly number of converts. Shortly thereafter, Brown's band became known as Brown's Original Dixieland Jazz band and used this title for a year before it was borrowed by LaRocca. Following a long and successful run at Lamb's, Brown's O.D.J.B. went to New York for a job at the Century theater. Then came a vaudeville tour with the band billed as the Five Rubes and later, engagements at many cafes and roadhouses in New York, Chicago, and Atlantic City. Perhaps one of the more important reasons for Brown's failure to grasp a lasting fame was due to the fact that his group never recorded except for a dictaphone test. As Brown recalls it, "We were too early for recording because only longhair musicians recorded then. They didn't get wise until we left the scene." Although they did not wax as a unit, the members, Brown included,

did later record individually with various orchestras. Upon disbanding, the original band that had come up from New Orleans was intact with the exception of Gus Mueller, who had been replaced by Larry Shields. Brown, after breaking up, returned to N.O., where he operated his own music store for many years. Now in his 70s, Tom is still active musically and plays a "lot of trombone" according to those who have heard him make with the music in recent months. His tastes are yet with the traditional school and he dismisses the more modern jazz innovations as "a Duke's mixture, a lot of be-bop, and crowding too many notes in one horn." Tom is understandably bitter over his failure to be widely recognized as the leader of a pioneer Dixie group, but he is not the first, nor will he be the last, deserving jazzman to get the cold shoulder from a flighty Fate.

# Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

Chicago—*Four Brothers*, recorded by the Woody Herman band in 1948, presents a wonderful opportunity to compare the work of three leading tenor saxophonists. Not only do they play on the same chordal structure, but under similar conditions: i.e., same rhythmic section, same arrangement, etc.

Zoot Sims is the first soloist on this record. A transcription of his solo appears below. The solos of Herbie Steward and Stan Getz are next and will be printed in the succeeding two columns of *Jazz Off the Record*.

### Applied to School

The term, "brothers," used in the title of this record (and also in a Stan Getz group title) has recently been applied to a certain school of tenormen. These soloists (Al Cohn, Brew Moore, Allen Eager, Sims, Getz, Steward, and others) have been somewhat influenced by Charlie Parker and predominantly influenced by Lester Young. The Lester Young to which we're referring is that of the *Five at Five* era (1939-1940).

Jimmy Guiffre, who composed and arranged *Four Brothers*, is himself a tenor saxophonist and was at one time a member of the Herman orchestra. On the basis of his arranging and his playing, he may also be considered a brother.

Because of this, it is easy to understand why there is such a general similarity between the arranged and improvised parts of this record. Guiffre's composition is in the idiom of Getz, Steward, and Sims, and in addition establishes a more specific mood for these men to pick up.

### Marked Contrast

In other words, the arrangement and the solos reciprocate and form a more unified work of art. This synthesis of composition and improvisation is in marked contrast to the big band jazz of the swing era. The first jazz arrangements usually consisted of an elementary and often repeated riff. These arrangements rarely captured the mood of the soloists and were commonly not much more than exercises in volume.

The increasing interaction between arranged and improvised portions of various works indicates an approaching maturity for jazz.

### Best Example

The best example of rapport between composer and soloist on

## Midge Parker Joins Upstarts; Arlen Out

New York—Midge Parker, who has sung with several name bands, has replaced Dee Arlen in the Bill Norvas Upstarts, vocal group in the show *Tickets, Please*. Dee Norvas' wife, is awaiting the stork. Upstarts are starred daily on the Kate Smith TV show, 4 to 5 p.m., EST.

*Four Brothers* is to be found on the first solo, played by Zoot Sims. This exemplifies a tendency we have noted before; the influence of a jazz arrangement on soloists is greatest on improvisation immediately following arranged portions.

Two of the most important characteristics of the arranged first chorus of *Four Brothers* are its frequent use of arpeggio and its melodic curve, which is alternately ascending and descending. Both of these characteristics, and particularly the latter, are present in the Sims solo. Bars 11 and 12 are excellent examples of this point.

Of harmonic interest in this solo are bars 4, 12, and 14. In each of these bars Zoot plays a lowered ninth (A flat) against a G7. In bar 15, he ends an ascending passage with a 13th against an F7.

(Ed. Note: Mail should be sent to Bill Russo/Lloyd Lifton, 615 N. LaSalle, Chicago, Ill. Enclose self-addressed, stamped envelope for personal reply.)

## Key To Solo

To play with record:  
Tenor saxophone play as is.  
Alto and baritone saxophones transpose a perfect fourth down.  
Trumpet and clarinet play as is or transpose down an octave.  
Trombone transpose down a major ninth.  
Concert pitch instruments transpose a major second down or a major ninth down.  
M.M.: ♩ = 225  
Records available: Columbia 38304

## Sidemen Switches

Tommy Tucker: Vera Friley, trombone, for Phil Giacobbe (to Ralph Flanagan); Stan Feldman, drums, for Bob Gluckman, and Karen Rich, vocals, for Christine Scott (to Buddy Williams) . . . Ralph Flanagan: Artie Roumanis, tenor, for George Benham; Julie Rubin, trombone, for Herb Spitalny; Dave Pitman, trombone, for Blaise Turi (to Bernie Cummins), and Ralph Saffidi, trumpet, out . . . Art Mooney: Don Lanphere, tenor, for Frank Lamark.

Woody Herman: Sam Staff, baritone, for Marty Flax (to Roy Stevens, for Joe Palmer, tenor) and Jack Dulogon, tenor, for Herbie Steward (back to Elliot Lawrence) . . . Elliot Lawrence: Rob Swope, trombone, for Sy Berger . . . Oscar Pettiford: Julius Watkins, French horn, added.

Charlie Ventura: Manny Albam, tenor, and Bill Barber, tuba, added . . . Claude Thornhill: Ray Krause, trumpet, for Riley Norris (to Jimmy Dorsey); Ray Turner, tenor, for Rich Henry; Milty Gold, trombone, for Lou McCrary, and Dick Hafer, tenor, out (drafted) . . . Henry Jerome: Ray Wessel, trumpet, for Harold Wegbreit.

Miguelito Valdes: Gene Quill, alto, for Jay Lishia, who moved to tenor, and Harvey Lavine, baritone, for Jack Schwartz . . . Pupi Campo: Harry DiVito and Al Lorraine, trombones, and Sam Marowitz, alto, added for Capitol theater date . . . Johnny Guarneri: Billy Exiner, drums, for Frank Caristo (to army).

Raymond Scott (studio crew): Kenny John, drums, for Johnny Blowers . . . Bob Chester: Sonny Weldon, piano, for Al Waslohn (to Phil Napoleon), and Mario Toccarelli, drums, for Nat Ray . . . Tex Beneke: Al DeRisi, trumpet, for Buddy Yaeger; Bill Forman, trombone, for Dick Gould (to army), and Tak Takvorian, trombone, for Freddie Zito.

Ted Straeter: Lynn Oliver, drums, for Gene Brooks . . . Al Gallodoro: Bill Snyker, guitar, added . . . Florian Zaback: Dave Stuart, drums.

Vincent Lopez: Lee Russell, vocals, for Kelly Rande . . . Ralph Font: Les Clarke, alto, and Mike Blanco, tenor, added . . . Rene Touzet: Allen Fields, lead alto, in. Doc Evans: Volly DeFaut, clarinet, for Charlie Spero, and Don Ewell, piano, for Mel Grant.

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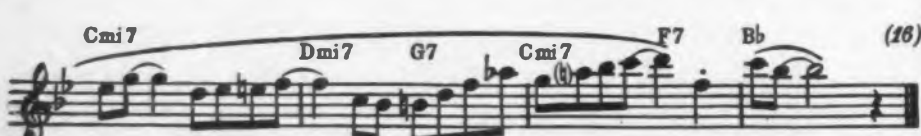
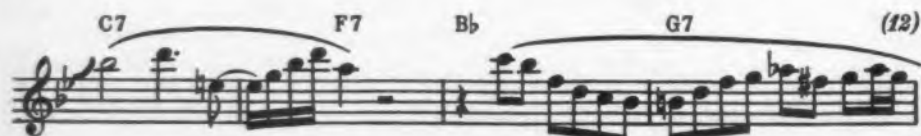
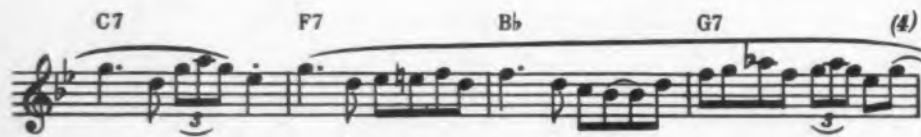
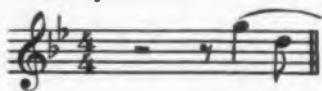
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## Zoot Sims' Solo On Herman's 'Four Brothers'

Pick-up to Solo



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### Paralyzed Embouchure

# It Can Happen To Anyone

By Tippy Morgan

Hollywood—I opened my clarinet case in a Los Angeles hock shop. "I need 50 bucks right now. Paid \$350 and gave it fine care."

Uncle Benny eyed the clarinet. "Put it together," he said.

Professionally I assembled the horn and held it out to him. "I really need \$50."

Then Uncle Benny stopped me cold. "Play it," he said.

Uncle Benny turned me down. I didn't get the \$50. After playing

clarinet for 15 years I couldn't make a sound. Paralyzed embouchure . . . not one note. He thought I'd stolen the horn.

In December, '49 I left the lead clarinet chair with Claude Thornhill's band from the stage of the NY Paramount. Paralyzed embouchure—no chops after a bout with virus pneumonia. Not only unable to blow for over six months, it was June of this year before I could even whistle. In July I started to practice on alto and clarinet—I'm up to a half-hour a day now, building lip muscles.

It could happen to anyone, musician or not. Many horn players have faced the same problem. The most notable is the four-year lay-off enforced on famed trumpeter Rafael Mendez because of a lip injury.

Ted Vesely, former BG and Fred Waring trombonist, was out of music two years after a navy jeep accident damaged the nerves of his face. Billy Krechmer, Philly clarinetist and night club operator, was obliged to lay down his clarinet for 18 months. Billy had been working at the Earle theater in Philly and

### Froeba Trio Plays Candlelight Room

New York—Frank Froeba, prolific recorder for Decca on organ and piano with his trio, opened at the Candlelight room of the Victoria hotel Oct. 8 for a long-term date. With Froeba are Chick Massari, guitar, and Eddie Bruno, bass.

was playing club dates every night. Overwork, both physical and mental, cause his exhaustion and embouchure collapse.

Wind instrument players mostly should be aware of the ever-present menace. Face or lip paralysis will put them out of business. And it can happen to anyone—anytime. Temporary, even permanent paralysis can result from common fever blisters or cold sores. Brass men especially, who have the most lip (Modulate to Page 19)

## Dixie Jubilee Financial Hit

(Jumped from Page One)

happy, showmanly spirit that is the essence of their type of music.

### Other Import

The only other band "imported" for the Jubilee this year was the Castle Jazz band of Portland, a group of young musicians who play their own conception of old-school jazz in that grim and determined manner that seemingly makes a deep impression on their own loyal followers, largely Dixie fans of the kind who refuse to listen to anything else.

### Minus Fire Engine

The Firehouse Five Plus Two appeared minus their fire engine, but seemed to get just as big a hand, particularly for exciting solo passages on their hand-operated police siren and extraordinary polyphonic improvisations on a shiny B-flat fire bell.

Dave Cavanaugh's Curbstone Cops were the only attraction on the bill that provided real competition (as to uniforms) for the FHFPT. Cavanaugh and his bandmen are the only musicians hereabouts wearing funny hats and playing synthetic Dixie who will admit that they do it with tongue-in-cheek detachment and only because it's profitable. How many Jubilee patrons knew this is another question.

Zutty Singleton, who played with Ed Skrivanek's Sextet from Hunger and led the "grand march," was the only Negro musician on the program. Notable absences: Kid Ory, whose employer, Mike Lyman, assertedly refused to let him and his men take time off to make the show, and Red Nichols, who was invited to be present with his band, but politely declined.

### Cast, in Order of Appearance

TED VESELY'S COMBO—Vesely, trombone; Bill Woods, clarinet; Ralph Mariani, trumpet; Allan Stevenson, piano; Charlie Lodia, drums; Ralph Peters, guitar, and Mervy Corb, bass.

DAVE CAVANAUGH'S CURBSTONE COPS—Cavanaugh, tenor; Irvan Stumph, cornet; Ray Conniff, trombone; Joe Hoffman, clarinet; Les Bonnie, banjo; Tim Talbot, piano; Paul Sacramento, tuba, and Billy Bee, drums.

BEN POLLACK'S PICK-A-RIB BOYS—Pollack, drums; Charlie Torgard, trumpet; Elmer Schneider, trombone; Mervy Malach, clarinet; Bill Newman, guitar; Ray Sherman, piano, and Walt Yoder, banjo.

THE SEXTET FROM HUNGER—Budd Shrivanek, banjo & guitar; George Goff, trumpet; Joe Yaki, trombone; Shabo Reynolds, clarinet; Charlie LeVere, piano; Zutty Singleton, drums, and Country Washburn, tuba.

THE FIREHOUSE FIVE PLUS TWO—Ward Kimball, trombone; Danny Algorta, cornet; Clark Mallory, clarinet; Harper Goff, banjo; Frank Thomas, piano; Ed Fennor, bass, and Mervy Moustjey, drums.

PETE DAILY'S CHICAGOANS—Daily, cornet; Bart Johnson, trombone; Paul Brown, clarinet; Skippy Anderson, piano; Lennie Esterdahl, banjo; Hugh Allison, drums, and Budd Hatch, bass.

THE CASTLE JAZZ BAND—Ned Dodson, cornet; Hiram Cates, trombone; Bob Gilbert, clarinet; Fred Crews, piano; Brown Woods, drums; Bob Neert, tuba, and Monte Ballen, banjo.

SHARKEY AND HIS KINGS OF DIXIE—Sharkey Benson, trumpet; Charlie Miller, trombone; Lester Seashan, clarinet; Mack Havel, drums & mellophone; Jeff Biddick, piano, and Chick Martin, bass.

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# SWINGIN' THE GOLDEN GATE Dizzy Getting A Bad Deal From Music Biz: Gleason

By RALPH J. GLEASON

San Francisco—There is something radically wrong with the structure of a business which is not able to do more for its own true dizzard (Webster defines "dizzard" as a jester), John Birks Gillespie. Fifty has been anything but nifty for Diz and the fault is definitely not his. Here is a guy who really puts on a show. Who works. Who entertains. And, incidentally, blows.

And yet, the best they can do for him is a string of club dates, on actually a part-time basis, at a pretty low figure.

Potentially, Dizzy is a standard name attraction in the music business. Musically, he himself is obviously able to take the first chair any time he wants to, and is a good enough band master to whip any crew of competent musicians into a good group.

From the standpoint of showmanship, he's one of the few modern leaders who realizes you have to do more than blow to get across to the public. And he does. He is a comedian—and a darned good one. As a buffoon, as a comic dancer, as just a riotously funny guy, Dizzy has a place.

### Shouldn't Trouble

Add to this his marvelous ability to make musical sense and to swing, and there seems to be no reason under the sun why he should have trouble.

Once again, it seems to me, the fault lies with management. It's not just enough to line up dates (half the time that's a bookkeeping operation anyway), management should be able to mould an artist's act, to assist, to criticize, and to help him come up with something artistically valid—ac-

ording to his own concepts—and at the same time something which will sell.

It's a question of presentation—sales-wise and publicity-wise. This is not being done with Diz. He's being sold as a bebop musician. He's so much more than the best connotation of that twisted word that it's a mortal shame.

### Personnel

Diz' group consists of Specs Wright, drums; Percy Heath, bass; James (Little Bird) Heath, alto; John Coltrane, tenor, and Milt Jackson, vibes and piano. Specs (a fine drummer) and Coltrane are from Diz's last band. The Heath brothers are a couple of old friends from Philly and good ones, too. Jackson is marvelous and with Diz, who plays trumpet, piano and Cuban percussion, as well as singing, makes a great team.

Repertoire of the unit ranges from sheer comedy to great music, and it always swings. Following their Hollywood Oasis stint, they are booked for one-niters in Nevada and points east on their way to the Silhouette. Chicago. From there they go to Philly.

**BAY AREA FOG:** Tom Quinn, the Crown Prince of Figs, wants to know if he's the only one to notice that Capitol's new sensash, Yma Sumac, is merely Amy Camus serutaned. He couldn't do much with Xtabay, though, except B. A. Taxy. . . . Vido Musso into the Black Hawk for two weeks in October prior to Dave Brubeck's return. . . . Nick Esposito and Frances Lynne held over at Fack's. Maurice Rocco did a week at the Blue Angel in mid-October, just

# New Goodman Six Cuts On Columbia

New York—The new Benny Goodman sextet, the same group BG is using on his DuMont television show, has recorded its first sides for Columbia since Goodman re-signed with the label.

Featured on two of the sides is Jimmy Ricks, deep bass member of the Ravens vocal quartet which was recently pacted to Columbia. Members of the combo are: Teddy Wilson, piano; Bob Carter, bass; Terry Gibbs, vibes; Terry Snyder, drums, and Johnny Smith, guitar.

before J. Lyons took a midnight platter show into the club.

The Longbarn down the peninsula (not to be confused with the Longbar on Fillmore street) has a small combo consisting of Howard Keith, drums; Bill Hathaway, piano; Chuck Travis, tenor, and Roger Nicholas, bass. . . . Ciro's closed for redecorating after Dizzy's two weeks (which were quite good, by the way) and then opened with Arthur Blake, a Julian Eltinge type. Club is going to try that kick to see if it's more profitable.

### Long Run

Muggsy's 2½-month run at the Hangover is the longest for any traveling band thisaway in years. . . . Slim Slaughter has a three-piece Dixie combo at the Elks' club in Oakland. . . . The Edgewater dropped its club policy after a series of eggs with Christy, Jeffries, and Alvino Rey. Not the fault of the attractions, though. Who wants to go half way to the Farallones to be entertained?

With the Edgewater off the name circuit, with the new wishy policy at Ciro's, and with the Longbar not making it, the town is temporarily sans a club with name acts from the jazz world. . . . The New Orleans Swing club is also out. Joint is in debt to T-Bone Walker, Tiny Davis, and the estate of Walter Claudius, who had the Dixie band there. . . . Toni Arden in from Las Vegas for a date at the Mark Hopkins.

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# Basie Discography

Following is a selected list of recordings by Count Basie. The first on the list is by Jones-Smith, Inc., a unit from the Basie crew that played the Grand Terrace, Chicago. The rest are all Basie full band or combo sides.

Motion Swing	1936	Vi 23384, Bb 10259	9:20 Special	1941	Ok 6244
One O'Clock Jump	1937	De 1948, 3708, 25056	Basie Boogie	Ok 6350	Ok 6354
Early Like You		De 1252, Coral 60037	Harvard Blues		
Every Tub	1938	De 1728, Bb 80115	Basie Blues	1942	Col 36601
Blue and Sentimental		De 1965, 3882, 28318	One O'Clock Jump	Ok 6634	Col 36710
Jumpin' at the Woodside		De 2212, 3709, Coral 60037	How Long Blues		
Lester Leaps In	1939	Vi 5318, Blue Ace 201	Taps Miller	1944	Col 36631
Taxi War Dance		Vi 4748, Blue Ace 210	After Theater Jump	Key 1302, Mercury 1105	
Pound Cake		Vi 5085, Sentry 4004	Lester Leaps Again	Key 1302, Mercury 1105	
Clap Hands, Here Comes Charlie		Vi 5085, Sentry 4004	High Tide	1945	Col 36990
Ham 'N Eggs		Col 35357	The King	1946	Col 37070
Easy Does It	1946	Col 35148	Futile Frustration	1947	Vi 20-2529
Super Chief		Ok 5673	One O'Clock Boogie	Vi 20-2262	
			Golden Bullet	1950	Col 38888

Down Beat covers the music news from coast to coast.

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# Snader Films Set For Test

Hollywood—The Snader Tele-description corporation's three-minute telefilms, musical shorts featuring top bracket musical attractions and produced solely for television (*Down Beat* Oct. 20), received their first audience test under commercial sponsorship on Hollywood's station KTLA starting Oct. 27.

Six of the miniature filmicals will be used on each program, a weekly half-hour show, to run for 13 weeks. It is planned to have one of the featured performers as a live guest on each show.

The cost of the show to the sponsor is \$60 per film for each showing plus station time and fee for announcer. It figures out at only \$360 for talent on each show, an extremely low budget for the kind of attractions secured.

The Snader firm, first to sign up with the AFM on the 5% royalty plan, now has completed over a hundred productions, plans to turn out 960 per year.

The major TV film producers

here have so far refused to have any part of a pact with the AFM for the use of "live" musicians that involves a royalty payment to the union or a welfare fund.

# AFM Eases Rule On Recording Pay

New York—The American Federation of Musicians has relaxed its ruling which insists that musicians be paid for recording dates whether they are held or not. RCA Victor protested the ruling some time ago when a date featuring Jane Pickens was called off when the singer was taken ill. At the time, the union insisted that the musicians be paid anyway.

Victor, as well as having given notice of the cancellation the day before the scheduled session, brought up the point that since a previous AFM edict banned pre-recording sound tracks, payment to the musicians would represent a dead loss to the company.

It is reported that aside from Victor's having won a point in not having to pay the musicians for the date in question, the way was

# Art's Boys Tapped By Treasury



Chicago—Snapped while they were appearing on a treasury department TV show, the Art Hodes band seems a uniformly serious and intent group of musicians. Patrons of Rupneck's, north side Chicago restaurant where the group has been playing for months, know them as one of the happiest and best-integrated units in town. Member are Floyd O'Brien, trombone; Jimmy Ille, cornet; Jimmy Granato, clarinet; Bill Pfeiffer, drums; Bill Moore (hidden), bass, and leader Hodes, of course, on piano.

opened for further concessions on "tracking" in cases where the featured performers are taken ill.

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# Boston Hi-Hat Books Tatum

Boston — The booking of Art Tatum into the Hi-Hat for two weeks starting Nov. 19 climaxes the string of top piano men who have played the spot recently. Erroll Garner was the first, followed by Count Basie. Manager Dave Coleman is making additional plans to swap attractions with the Celebrity cafe in Providence, R. I., which has lined up jumpers Arnett Cobb, Earl Bostic, and Cootie Williams.

Although the Savoy cafe now appears to be the only steady Dixie spot in the state—using such names as Phil Napoleon and Wild Bill Davison—it is rumored that former Savoy manager Steve Connelly is eyeing Boston's Rio Casino as a possible second Dixie hang-out.

AROUND TOWN: Teddy King has joined the new Nat Pierce band on vocals, while Nick Cappuzo, trumpet, and Dave Fig, tenor, have gone with the Louis Prima band . . . Dick Nash, trombonist formerly with Tex Beneke, has returned to Beantown to await possible army call.

The Joey Hollicker ork, spotting trumpeter Johnny Sunday, is set for dates at the Bradford ballroom . . . Singer Gloria Warren is singing at the Show Bar, aided by pianist Jimmy Jerome . . . Vocalist Barbara Cook moved into the Blue Angel in New York.

Serge Chaloff has dumped plans to move his combo out of state. He's sticking around to continue his teaching . . . Norm Prescott left WHDH to join the WORL staff.

—Ray Barron

# Hollywood Air Ork Hires Negro Regular

Hollywood—For what is believed to be the first time, a Negro musician has been engaged as a regular on a network airshow originating here. Buddy Collette, sax, clarinet, and flute, joined Jerry Fielding's radio ork at the end of last season. His return this season to the band, which plays the Groucho Marx NBC radio and video shows, indicates that the radio color line here has at last been broken.

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# TIPS TO TRUMPETERS

By Charles Colin

New York — Here's a typical problem that no doubt many of our fellow trumpeters in similar circumstances are up against.

First let's answer this letter just received.

"Dear Mr. Colin: I read your column in *Down Beat* and would greatly appreciate your help.

"I believe my lip is strained. In the army I had to play marches immediately after months without playing. I couldn't give my lip the proper preparation before blowing these marches. My lip got worse. I am laying off the horn for a week to give my lip a rest."

### Sympathy

I certainly sympathize with anybody that has to play the hardest type of performance: that is, marching while performing. Similar circumstances that happened to him could have easily attached itself to most anyone caught in this same whirlwind of adverse circumstances.

Now let's not cry over spilled milk. Let's do something about it. We realized that this wouldn't have happened had you prepared yourself. But the point is: what to do about it now that the damage is done?

For sure, you now realize endurance can never be gained by forcing a tired lip. Try doing just the opposite.

### Here's Cure

Here's the way to cure a neglected and injured lip. During individual daily practice sessions, rest more between phrases, exercises, etc. Stay away from continuous playing. Rest frequently.

Warm up in a most relaxed fashion. Remove the mouthpiece completely away from the lips each and every time you take a breath. This becomes habit-forming almost immediately. This relieves all tension away from the lips.

Believe it or not, there is no such thing as "lip pressure." It's "arm pressure." The tighter the

grip on the horn, the greater the digging into the lips.

### Teeth Do Damage

Try running your thumb against the edge of your front teeth. Feel the sharpness? By digging the mouthpiece into the lips, the teeth gets the bulk of pressure. It's because the teeth keep the lips in place.

Here's the reason why the lip must have continuous relief. It needs constant blood circulation. Adopt this system of relieving mouthpiece pressure. You'll soon develop a keen sensitivity for it. You'll get much more endurance and much healthier lip muscles.

### Relaxation

For security in endurance and in order to cure a week lip, try relaxing both arms. Pull the horn away from the lips between every phrase, every breath, and every possible time you can think of it.

Progress is daily growth. We either grow in the right or wrong direction. You've tried your way. You say, "It doesn't work." Try these tips. See what happens.

(Ed. Note: Readers desiring free reprints in columns previously published in *Down Beat*, write to Chas. Colin, 121 W. 48th Street, New York 19, N. Y. Enclose self-addressed, stamped envelope for personal reply to questions.)

Evansville, Ind. — Jimmy Barnett, ex-midwest trumpeter-band leader, was killed in a plane crash here Sept. 25. He was 44.

Barnett had his own band for several seasons, booking out of Sioux Falls, S. D. He recently sold the band to Johnny Soyer. He is survived by his wife and six children.

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## Orchestration Reviews

By Phil Broyles

### LITTLE DIXIELAND SERIES

*Little Rock Getaway, South Rampart Street Parade, Lazy Daddy, Tiger Rag, Skeleton Jangle*—Published by Feist—Arr. by Deane Kincaide

*Panama, Sensation, Fidgety Feet, At the Jazz Band Ball, Clarinet Marmalade*—Published by Feist—Arr. by Leroy Holmes

*National Emblem*—Pub. by Jacobs—Arr. by Kincaide

*Washington and Lee Swing*—Pub. by Robbins—Arr. by Kincaide

*The Dixieland Band*—Pub. by Miller—Arr. by Holmes

This is another series of authentic Dixieland tunes arranged

for standard instrumentation, plus tenor, being made available by the various publishers for the small orchestra or combo.

With the ever-increasing demand for arrangements imitating the old improvised Dixieland jazz style, this series should be well-received

by most orchestra leaders. Tunes such as *Tiger Rag, Clarinet Marmalade, The Dixieland Band, and South Rampart Street Parade* are

definitely standard request material for lovers of Dixieland music.



Phil

### DO I WORRY?

Published by Southern  
Arr. by Masum

With everything else being taken out of mothballs, these days, why not take fine old tunes such as *Worry*, which deserves a revival? The opening consists of a two-bar sequential pattern which introduces muted brass alternating every fourth measure with the saxes on the melody. The last two measures and first ending are tutti. The repeat is handled in the opposite manner, with saxes alternating with open brass. After a two-bar modulation, the second trumpet and first trombone have solos in the same alternate four-measure pattern with background support from the saxes. The arrangement concludes with the usual type of Mason sock chorus.

### SILVER BELLS

Published by Paramount  
Arr. by Warrington

Here is a Livingston and Evans waltz written for the Paramount picture *The Lemon Drop Kid*. Ensemble takes the introduction, with the brass soli on the first 16 measures, followed by the reeds up to the repeat. The second chorus follows the reversed plan of the first, leading into a four-bar modulation dominated by the saxes. Muted trumpets take the lead for 16, then a trombone solo moves with reed support for 16 more. Another modulation and a full ensemble repeat of the last 16 measures of the tune ends the arrangement.



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## Logic

San Francisco—The Bay area is having censor trouble. KNBC made Doc Dougherty change the name of his Monday night show from the Hangover club. The half hour was originally yept *Hangover Hall*. "Nuh, Nuh," said KNBC. Mustn't say *Hangover Hall*. So the show's now known as *Hannover Hall*, incredibly enough.

### TIC-TOCK POLKA

Published by Marks  
Arr. by Snowhill

This number is based on a song right out of the flapper era called *Tik-a-Too, Tik-a-Toy*. The eight-measure introduction is bright and full, continuing tutti for the first 16. The saxes repeat with the following 16 up to the release, which features a trombone lead above supporting reeds for 16 more. A short interlude and unison clarinets move into harmony for the last eight, including a two-measure modulation. An optional girl vocal or clarinet ensemble with a piano solo follows for the next 32. After a modulation, the entire ensemble takes 16, followed by 16 of sax soli and 16 more of tutti with a two-bar coda.

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# Last Chance To Get Poll Ballot

Chicago—First ballots in *Down Beat's* 14th annual band poll were beginning to arrive as this issue went to press. Requests, too, were starting to come in for blank ballots on coupons like the one you will find elsewhere on this page. Art Thompson, 37 Dufferin avenue, Brantford, Ontario, has the distinction of being the first reader to vote in this year's poll.

Not enough ballots were received to warrant any tabulation of early votes this time. But first results definitely will appear in the Dec. 1 issue of *Down Beat*, which will be on sale Nov. 17.

### Plenty of Time

As explained in previous issues, official ballots were mailed to all regular subscribers, foreign as well as domestic. These went out early in October, which will give every voter ample time to make his selection of favorites and return the ballot before the poll deadline of Nov. 20.

To give all other readers, those who purchase their copies at stands, a voice in the poll, coupons were printed in the Nov. 3 and this current issue, entitling them to a blank ballot if they fill out the coupon with name and address and mail it to Band Poll Editor, *Down Beat*, 203 N. Wabash, Chicago 1, Ill.

The coupon need not be enclosed in an envelope, can be pasted to the back of a postcard and mailed for a penny. It also may be utilized by regular subscribers to obtain an extra ballot for some other member of the family who wants to pick some favorites. Only one ballot will be mailed out for each coupon, however, and a coupon must be clipped from a copy of *Down Beat* and submitted to obtain a ballot. All other requests for ballots will be ignored, and of course, no votes will be tabulated in the poll unless made on an official ballot.

### Early Results

Watch for early results in the

## Band Routes

(Jumped from Page 17)

Quartones (Say When) Peoria, Ill., nc  
 Ravens (Harlem) Philadelphia, 11/20-26, nc  
 R. Payton (Stork) NYC, nc  
 Rocco Trio, Buddy (DeWitt Clinton) Albany, N. Y., h  
 Ronalds Brothers Trio (Grange) Hamilton, Ontario, cl  
 Rotgers, Ralph (Ambassador) Chicago, h  
 Roth Trio, Don (Miami) Dayton, O., h  
 Rushing, James (Celebrity) Providence, R. I., 11/12-18, nc  
 Sander, Harold (Ritz-Carlton) NYC, h  
 Savage Quartet, Johnny (Willie's) Sheboygan, Wis., cl  
 Schenk, Frankie (Commando) Henderson, Ky., Out 11/4, nc  
 Shavers, Charlie (Hickory Log) NYC, nc  
 Shaw, Milt (St. Regis) NYC, h  
 Shearing, George (Blue Note) Chicago, Out 11/9, nc; (Regal) Chicago, 11/17-23, t; (Harlem) Philadelphia, 12/25-31, nc  
 Sheedy, Jack (Edgewater) San Francisco, nc  
 Silhouettes (Dragon Grill) Corpus Christi, Texas, Out 11/12, r  
 Singleton, Zutty (Club 47) L. A., nc  
 Skyhighers (New Palm Garden) Still Valley, N. J., nc  
 Spanier, Murgay (Hangover) San Francisco, nc  
 Sparr, Paul (Drake) Chicago, h  
 Spinner, Duke (Edgewater) Rochester, N. Y., nc  
 Starlighters Trio, Bill Bickel's (Pines) Pittsburgh, Pa., nc  
 Stillwell, Ray (Club 30) Chester, W. Va., nc  
 Sundry, Will (Tutwiler) Birmingham, Ala., h  
 Thal Pierson (Biltmore) Dayton, O., Out 12/2, h  
 Thomas, Joe (Celebrity) Providence, R. I., Out 11/5, nc; (Harlem) Philadelphia, 11/20-26, nc  
 Thompson Trio, Bill (Forno's) Binghamton, N. Y., nc  
 Three Flames (Harlem) Philadelphia, Out 11/5, nc  
 Three Sweets (Atto's) Latham, N. Y., In 11/14, nc  
 Top Hats (Gussie's Kentucky) Chicago, nc  
 Treble Aires (WFW) Mason City, Iowa  
 Trio Clox (Arnold's) Fargo, N. D., nc  
 Tri-Tones, Ralph Bolen's (El Rae) Craig, Colo., nc  
 True, Bobby (Curtain Call) L. A., nc  
 Tunemixers (Theater) Oakland, Calif., nc  
 Venuti, Joe (Town House) L. A., h  
 Vera, Joe (Bellerive) Kansas City, h

Dec. 1 and Dec. 15 issues of the *Beat*. These will be totals in the tabulation up to the point that these issues go to press. Final results will be announced in the Dec. 30 issue, on sale Dec. 15.

See the bottom of this page for the coupon which will entitle you to a blank official ballot.

Verbot, Bill (South Shore Terrace) Merrick, L. I., N. Y., r  
 Vesely, Ted (Beverly Cavern) L. A., nc  
 Voge, Tay (Apex) Chicago, nc  
 Wagner, Matt (Casino Moderne) Chicago, nc  
 Waller Trio, SS (Johnnie's) Whittier, Calif., nc  
 Walters' Four Moods, Charlie (Anchor) NYC, nc  
 Waples, Buddy (Congress) Chicago, h  
 Warner Trio, Don (Village Barn) NYC, nc  
 Warren, Chet (Club 802) Brooklyn, N. Y., nc  
 Warren, Ernie (Little Club) NYC, nc  
 Weavers (Blue Angel) NYC, nc  
 West, Bob (Gertner's) Elyria, O., nc  
 White, Bob (Esquire) Dayton, O., cl  
 Wiggins, Eddie (Sky Club) Chicago, nc  
 Wildcats Trio (Mayfair) Cleveland, nc  
 Williams, Clarence (Village Vanguard) NYC, nc  
 Windhurst, Johnny (Grandview Inn) Columbus, O., Out 11/16, r  
 Wood Trio, Mary (Music Box) Palm Beach, Fla., Out 5/31, nc

Yaged Trio, Sol (Three Deuces) NYC, nc  
 York, Frank (Sherman) Chicago, h  
 Young, Lee (Oasis) Hwd., nc

Eckstine, Billy (Paradise) Detroit, 11/3-9, t; (Fairmont) San Francisco, 11/14-12/4, h  
 Frye, Don (Jimmy Ryan's) NYC, nc  
 Gardner, Jack (Harry's New Yorker) Chicago, cl  
 Garner, Erroll (Johnny Brown's) Pittsburgh, Out 11/5, nc; (Paradise) Detroit, 11/10-16, t  
 Greco, Buddy (Hi-Note) Chicago, 11/16-12/13, nc  
 Haines, Connie (Rosevelt) New Orleans, 11/4-12/1, h; (Palmer House) Chicago, In 12/28, h  
 Handy, W. C. (Diamond Horseshoe) NYC, nc  
 Haymes, Dick (Low's Penn) Pittsburgh, 11/24, t; (Buffalo) Buffalo, 11/10-16, t  
 Henke, Mel (Saddle & Siroin) N. Hwd., nc  
 Kallen, Kitty (Waldorf-Astoria) NYC, h  
 Kay, Beatrice (Flamingo) Las Vegas, 11/8-21, h  
 Lee, Peggy (Waldorf-Astoria) NYC, Out 11/29, h  
 Lewis, Meade Lux (Hangover) San Francisco, nc  
 Lucher, Nellie (Harlem) Philadelphia, 12/4-10, nc  
 Lynne, Frances (Celebrity) Monterey, Calif., cl  
 Mercer, Mabel (Byline) NYC, nc  
 Miranda, Carmen (Chicago) Chicago, 11/24-30, t

Murk, Lidi (Top Hat) Montreal, r  
 Oakes, Hank (Minuet) Chicago, cl  
 O'Day, Anita (Oasis) L. A., 10/27-11/10, nc  
 Pheasant, Margaret (St. Regis) NYC, h  
 Piaf, Edith (Versailles) NYC, nc  
 Raine, Lorry (Copa) Pittsburgh, 11/13-26, nc  
 Robinson, Sugar Chile (Casino) Toronto, 11/16-22, t  
 Rose, Bert (Russell's Silverbar) Chicago, cl  
 Samuels, Bill (125 Club) Chicago, cl  
 Shay, Dorothy (Ambassador) L. A., h  
 Simpkins, Arthur Lee (Palomar) Vancouver, Out 11/16, nc; (Blue Angel) San Francisco, In 11/30, nc  
 Smith, Jack (Ambassador) L. A., h  
 Southern, Jeri (Hi-Note) Chicago, nc  
 Starr, Kay (Oriental) Chicago, Out 11/15, t; (Nicollet) Minneapolis, 11/23-12/6, h  
 Sutton, Ralph (Condon's) NYC, nc  
 Thompson, Tommy (Carlton) Rochester, Minn., h  
 Torrie, Mel (Shamrock) Houston, h  
 Vaughan, Sarah (Harlem) Philadelphia, Out 11/5, nc  
 Warren, Fran (Bowery) Detroit, Out 11/5, nc  
 White, Josh (Cafe Society) NYC, nc  
 Wright, Martha (Palmer House) Chicago, 11/3-30, h

## Singles

Armstrong, Lil (Nob Hill) Chicago, cl  
 August, Jan (Beverly Hills) Newport, Ky., 11/17-30, nc  
 Austin, Gene (Monteleone) New Orleans, In 11/29, h  
 Bailey, Pearl (Beverly) New Orleans, 11/3-16, nc; (Latin Quarter) Boston, 11/19-25, nc  
 Barton, Eileen (Capitol) NYC, In 11/30, t  
 Brown, Louise (Airliner) Chicago, nc  
 Bunch, Johnny (Boat Club) Anderson, Ind., cl  
 Collins, Jack (Danny's) Cincinnati, cl  
 Cornell, Don (Chubby's) Camden, N. J., In 10/30, nc; (Casino) Toronto, In 11/9, t  
 Damita Jo (Bandbox) L. A., nc  
 Darnel, Bill (Burgundy) Detroit, nc  
 Duncan, Hank (Nick's) NYC, nc

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Tippy Morgan

(Jumped from Page 13)

sores, should take notice.

My own breakdown was caused by virus pneumonia, weakened condition, and a bitter cold wind. The first day out of bed after the virus I stumbled down Broadway to the Paramount on a cold December afternoon. A chill blast of wind below the right ear, the weakened nerve swelled up, and the next morning I couldn't blow a note. I went to a hospital and stayed two months.

According to Dr. V. R. Zaring, acting chief neurologist at the Minneapolis Veterans hospital, besides the threat of cold sores and fever blisters, a horn player has even more worries.

Dr. Zaring, a former French horn player, says that paralysis can result from injuries, allergies, nerve infections, strokes, and other elements that are just plain unknown.

Both Mendez and Vesely stopped playing because of injuries. The much-written, oft-told tale of Mendez smashing his lip in a Detroit theater dressing room is common knowledge. Few, however, are familiar with Ted Vesely's accident



Tippy Morgan

and the struggle to get back his lip.

It was in 1945, while with the navy in New Caledonia, that Ted was in the jeep crash that severely injured his face. Strangely coincident, Ted was with the Claude Thornhill navy combo at the time—and it was with Claude that I

worked at the time of my illness. "You'll never play again," doctors told Ted Vesely. But he's playing today and playing wonderfully. He's leading his own combo at Beverly Cavern in Hollywood.

Both Vesely and Mendez claim they owe everything to one man—Louis Maggio, wise old Hollywood brass teacher. Vesely spent three years of determined long-tone blowing under Maggio's patient tutelage. Ask Mendez who taught him to play again, who gave him encouragement to keep going, he'll answer, "Louis Maggio."

Guests Who

On a recent Sunday afternoon at Hollywood's Gilmore field, fans munching hot-dogs and watching the baseball game heard sounds of powerful trumpet blowing a solo on a Spanish tune. It was Rafael Mendez playing lead with the sports band between innings. Rafael Mendez, just back home from a concert tour and playing at a baseball game. Demonstrating his belief in the theory that in order to be a good musician he must play every day.

An embouchure problem is hard to overcome. Ted Vesely suffered a tremendous lack of confidence when he first played again in public. Billy Krehmer's story of 18 months away from his clarinet is almost heartbreaking. Dr. Zaring gave me more vital information—advice that will give any horn player pause for thought, if not a scare.

(Ed. Note: Final section of Tippy Morgan's warring and advice to wind instrument players will appear in the next issue of Down Beat.)

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