

Suber, Sukman Welcome Ole



New York—Sam Suber, vice president of Local 802 of the AFM welcomes Ole Olsen, comedian and erstwhile pianist, into the union. On the left in the photo above is Harry Sukman, conductor of the orchestra for *Pardon Our French*, the latest Olsen and Johnson musical show. Suber, who is currently running for presidency of the local on the Blue ticket, is on the right, with Olsen in the middle.

DOWN BEAT

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Several Close Fights On At Midway Mark In Band Poll

Muggsy Spanier Beaten, Robbed

San Francisco—“Just tell Dr. Bobby Brown that Muggsy Spanier needs him.”

If the veteran Dixieland cornetist hadn't said it like that, the nurse wouldn't have admitted him to the Southern Pacific hospital at 4 a.m. Nov. 10, cut and bleeding from an assault by a Frisco thug. Muggsy was mugged on Mason street, right in the heart of the city, after he had finished his nightly stint at the Hangover club. The attacker walloped him over the eye, bruised his arm and thigh, and escaped with only a star sapphire ring as loot. Several stitches were taken in the cut and Muggsy had a bad case of shock as a result of the fracas.

Late-hour cars and taxis passed by without stopping, as Muggsy, weak from loss of blood, tried to hail them from the sidewalk where he had been attacked. Finally a taxi stopped and Muggsy remembered that his old pal Bobby Brown, the third baseman of the Yanks, was interned at the S. P. hospital, and told the driver to take him there.

Muggsy was back at work at the Hangover the next night, stitches and all, and left on schedule for his Tiffany club stint in L.A.

Flutist Esy Morales Dies: Heart Attack

New York—Esy Morales, flutist and Latin-American band leader, died in New York of a heart attack Nov. 2. He was 34.

Brother of Noro Morales, the Puerto Rican-born flute virtuoso originally made a name for himself as a star of Xavier Cugat's band and later became a Latin-American favorite on his own after a hit recording of *Jungle Fantasy*.

Morales had signed a new recording contract with Rainbow records just before his death.

In The Family



Hollywood—With photos like this one of Billie Reynolds, the *Beat* can compete equally with any classy society page in the country. Heading should be “Betrothed” as Billie, personal secretary to Frankie Laine, is to be married on Jan. 14 to one of Laine's managers, Seymour L. Heller. Another of the singer's managers, Sam Lutz, will be the best man, and Laine himself will be one of the ushers.

Chicago—With Stan Kenton and George Shearing continuing to lead the favorite band and combo divisions as the 1950 *Down Beat* band poll neared the finish mark, interest becomes centered on three individual divisions, where a handful of votes either way could decide the final winner. Close fights were in the trumpet, piano, and male singer with band classifications.

George Shearing leads Oscar Peterson on piano by two votes, an increase of one from the standings in the last issue. Stan Kenton trumpeter Maynard Ferguson holds his slim 12-vote lead over Miles Davis. And Jay Johnson, Kenton vocalist, clings to a lead over Al Hibbler.

Others Affected, Too
Many second and third positions, too, probably will be affected by the final flood of votes expected at presstime. The final results will be published in the Dec. 29 *Down Beat*, on the newstands Dec. 15.

The vocal combo division found a shift in lead, with the Mills Brothers ahead of the Pied Pipers by 13.

Bill Harris continues well ahead on trombone, with Kai Winding moving into second place ahead of Tommy Dorsey.

Bird Flies
Charlie Parker increased his margin over second-placer Johnny Hodges, while tenorist Stan Getz did the same over Flip Phillips.

No changes were made in baritone standings, as the top three continue to be Serge Chalfon, Harry Carney, and Gerry Mulligan.

Buddy DeFranco leads Benny Goodman by 100, Billy Bauer and Chuck Wayne continue to make it close on guitar, and Eddie Sarfranski stays well in the lead on bass.

Manne Again
Shelly Manne continues to lead drummers, Pete Rugolo arrangers, and June Christy girl singers with bands.

Terry Gibbs tops the miscellaneous instrument category, leading three other vibists.

Biggest total vote to date goes to Billy Eckstine, who has snagged 469. Sarah Vaughan leads girl singers and Spike Jones tops the King of Corn classification.

COMBO—VOCAL

| | |
|---------------------|-----|
| Mills Brothers | 111 |
| Pied Pipers | 98 |
| Moderaires | 68 |
| Page Cavanaugh | 57 |
| Starlighters | 40 |
| Honey Dreamers | 39 |
| Andrew Sisters | 24 |
| Ink Spots | 24 |
| Ames Brothers | 22 |
| Mal-Tones | 16 |
| Havens | 16 |
| Golden Gate Quartet | 15 |
| The Mariners | 15 |
| The Sky Larks | 12 |
| Upstarts | 10 |
| Billy Williams | 10 |
| Delta Rhythm Boys | 9 |
| Fontaine Sisters | 9 |
| Meadow Larks | 9 |
| Merry Maes | 9 |
| Chordettes | 8 |
| Deep River Boys | 7 |
| Four Freshmen | 7 |
| Dinning Sisters | 6 |
| The Orioles | 6 |
| Three Bips & a Hop | 5 |

(None Under 5 Listed)

MALE SINGER—NOT BAND

| | |
|-----------------|-----|
| Billy Eckstine | 469 |
| Frankie Laine | 68 |
| Louis Armstrong | 65 |
| Frank Sinatra | 60 |
| Ferry Commons | 57 |
| Bing Crosby | 57 |
| Mal Torme | 49 |
| Harb Jelliffe | 35 |
| Nat Cole | 27 |
| Bill Farrell | 27 |
| Don Cornell | 20 |
| Fanny Martin | 19 |
| Woody Herman | 18 |
| Dick Haymes | 16 |
| Art Dama | 13 |
| Gardner MacRae | 12 |
| Vaughn Monroe | 11 |
| Harry Belafonte | 5 |
| Johnny Desmond | 5 |
| Jack Haskell | 5 |
| Bill Lawrence | 5 |
| Dean Martin | 5 |

(None Under 5 Listed)

GIRL SINGER—NOT BAND

| | |
|------------------|-----|
| Sarah Vaughan | 469 |
| Ella Fitzgerald | 157 |
| Mary Ann McCall | 127 |
| Marie Day | 117 |
| Kay Starr | 77 |
| Billie Holiday | 50 |
| Peggy Lee | 41 |
| Jo Stafford | 35 |
| Frank Warren | 31 |
| Paula Page | 27 |
| Dinah Shore | 24 |
| Ann D'Lury | 17 |
| Mildy Carter | 12 |
| Jeri Southern | 11 |
| Mildred Hall | 10 |
| Margaret Whiting | 7 |
| Les Horne | 6 |
| Connie Crocody | 5 |
| Connie Haines | 5 |

(None Under 5 Listed)

KING OF CORN

| | |
|------------------------|-----|
| Spike Jones | 422 |
| Guy Lombardo | 320 |
| Sammy Kaye | 44 |
| Vaughn Monroe | 32 |
| Red Jangle | 30 |
| Dinah Shore | 26 |
| Ralph Flanagan | 15 |
| Eddy Howard | 9 |
| Fishbone Five Plus Two | 8 |
| Kora Kobblers | 8 |
| Frankie Laine | 8 |
| Louis Armstrong | 7 |
| Stan Kenton | 7 |
| Art Mooney | 7 |
| Harry James | 6 |
| Mickey Katz | 5 |

(None Under 5 Listed)

COMBO—INSTRUMENTAL

| | |
|----------------------|-----|
| George Shearing | 397 |
| King Cole Trio | 236 |
| Louis Armstrong | 20 |
| Leslie Tristano | 74 |
| Benny Goodman | 26 |
| Red Norvo | 23 |
| Dinah Shore | 20 |
| Art Van Damme | 20 |
| Dave Brubeck | 18 |
| Louis Jordan | 18 |
| Count Basie | 15 |
| Roy Kral-Jackie Cain | 15 |
| Reunited Brothers | 15 |
| Stan Getz | 15 |
| Ben Pollack | 13 |
| George Auld | 9 |
| Wiles Davis | 9 |
| Erroll Garner | 9 |
| Charlie Parker | 9 |
| Herbie Fields | 6 |
| Ray Sandy | 6 |
| Charlie Ventura | 6 |
| Three Suns | 6 |
| Eddie Condon | 5 |
| Chubby Jackson | 5 |
| Phil Napoleon | 5 |
| Red Nichols | 5 |

(None Under 5 Listed)

Gloria And Les On The Cover

At a rehearsal made before they flew to Korea with the Bob Hope show, Gloria DeHaven eyes the brass section of the Les Brown band, while Les gives his “ray” to the sideman that blew that clinker. Brown is climbing in the band poll this year, scoring 141 to 117, at the last tally, in a race with Duke Ellington for third place. He finished fourth in last year's poll. (Photo by Gene Howard.)

AFM Local 47 Election Looks Like A Battle

Hollywood—Battle lines started to form for what is expected to be AFM Local 47's hottest political battle in years, as a ticket headed by Cliff Webster, long time orchestra manager on several network radio shows, took the field in opposition to the incumbent group headed by the union's new president, John te Groen.

Te Groen, vice president under the late Spike Wallace, assumed the presidency on the latter's death (*Down Beat*, Nov. 3) but must run for the office in the local's regular biennial election this month. His opposition contends that instead of giving the organization a much-needed housecleaning he is merely perpetuating the old “Wallace machine.”

Interesting slant is that the ticket headed by Webster contains two candidates who held office under the Wallace regime—Van A. Gatewood, currently a member of the board of directors, who is running for vice president, and Jack Sewell, for many years chairman of the auditing committee under Wallace, and now a candidate for recording secretary.

Sewell's backing of Webster is significant, as Webster has promised to divulge startling information concerning the financial affairs and expenditures of the organization. It's a good guess that some of the “blast” will be aimed at the money spent on the union's official organ, the *Overture*, the cost of which for printing alone is somewhere between \$75,000 and \$100,000 a year.

Vaughn Monroe Refuses Work

New York — Vaughn Monroe's weekly TV show has forced him to cut down his public appearances to only two a week instead of the four that he has been working the last few months.

The heavy preparation and the rehearsal demands of TV work forced the decision for Monroe, so his agent, Willard Alexander, has been busy canceling and turning down bookings for the band.

Orioles' Guitar Man Killed In Car Wreck

Baltimore—Tommy Gaither, guitarist with the Orioles, vocal quintet, was killed in an auto crash near here on Nov. 5.

Two other members of the group, George Nelson and Johnny Reed, were seriously injured. Rest of the group was riding in another car.

No Fireworks Expected In 802 Election

New York—Don't look now, but Local 802 is having an election Dec. 7 to name new officers. Campaigning on both sides has been the lightest seen in years, but it isn't because the Blue ticket and the Unity ticket guys suddenly have a great friendship for each other.

It's because neither group has the money to wage the type of all-out campaign that was seen in 1948, when one of the contending groups alone was reported to have spent more than \$30,000.

So not much in the line of fireworks has been seen yet, although the pace is expected to step up between now and election day.

Main campaign issue is the problem of unemployment within 802 ranks. Unity ticket, headed by William Feinberg, insists that the incumbents are doing nothing about finding men work and has a program planned to do just that if elected.

Administration says that the current wave of unemployment is a chronic condition in the music business that can be improved only when the over-all economic picture of the country looks better. Sam Suber is presidential nominee on the Blue ticket.

Tommy Dorsey To Reorganize

New York—Tommy Dorsey, now on an extended, indefinite layoff, will probably be back in the band business after the first of the year, kicking off with a string of southern one-niters.

Dorsey, whose MCA booking contract is up on Dec. 7, is rumored to be planning the creation of his own booking setup, with one-niter booker Lee Carroll and manager Irv Chezzer at the helm.

Jimmie Fidler Plans Musical Telefilms

Hollywood—An unusual deal for the use of music in telefilms has been made with the AFM by Jimmie Fidler, radio and newspaper columnist, and his partner Edward Naassour (Naassour studios), who plan a series of TV shorts featuring musical personalities.

For their first short, a pilot reel now being submitted to sponsors, Fidler and Naassour used Eileen Barton and cowboy singer Eddie Dean working to a soundtrack dubbed from their phonograph records.

However, the firm has agreed to pay royalties on sales or rentals of their films to the AFM's recording fund, and in addition has agreed to employ an unspecified number of musicians on a weekly basis.

Touring Brown Band Returns To Swarm Of Wives, Children



(Photos by Gene Howard)

Los Angeles—After 31 days touring troop installations in the Pacific, including Hawaii, Japan, and the Korean peninsula, the Bob Hope troupe landed at Burbank early last month, happily tired and anxious to see their families. In the first photo, Les Brown, whose band made the tour,

bites his lip as he rushes to greet his wife, Marilyn Maxwell, at the right, dons her specs as she thinks all the photographers are finished. Brown gets a hug from his daughter Denise in the second picture, with wife Claire waiting in line. Don Paladino, in the third frame, gets his

first look at son Christopher, who was born the day after the group left for the tour. Don's wife is standing by. Last picture shows more greetings. Vocalist Lucy Ann Polk, who didn't make the trip, says hello to hubby Dick Noel, while trumpeter Bob Higgins, on the right, embraces his wife

Battlefront Trip Easier Than A U.S. One-Niter Tour: Brown

By CHARLES EMGE

Hollywood—For once, a troupe of entertainers has returned from a tour of overseas military bases and not one member of the group is trying to act like a hero. Les Brown and all of his bandmen, who arrived back here recently from their 31-day tour with the Bob Hope show, sum it up about like this:

"We had a great time—a wonderful experience—no real hardships—plenty to eat and drink—lots of laughs. No one felt that he was ever in any real danger. On the average it wasn't as arduous as a tour of one-niters right here in the U. S."

Huge Audiences

During the 31-day tour, the Hope troupe covered Hawaii, Johnston Island, Kwajalein, Guam, Okinawa, Japan, Korea, and the Aleutian Islands. Fifty-four shows were

presented to G.I. audiences, of which combined total was estimated at 400,000 persons.

How close did they get to the shooting, was the question everyone asked of the musicians who made the tour.

"Close enough for any of us," said Les, with no trace of bragadocio. "During one show we heard a bomb or shell explode several miles away. The service men in the audience didn't even look up. Hope played it for laughs, pretending to rush off the stage in a panic. We picked the gag up from him and the troops loved it."

"At one stop in Korea, engineers using detectors found two land mines right under the spot where they were preparing to build the platform on which we did the show."

Close Enough

"During the time we were in Korea—Oct. 14 to Oct. 26—the Communist forces were doing more retreating than fighting. They were falling back so rapidly that we put on shows in cities that had been secured for only a few days. We saw the bodies of dead North Koreans here and there. That's as close to the shooting war as we got—and none of us wanted to get any closer."

They did their shows, says Les, in every kind of location, from theaters to specially erected stands in ball parks and natural amphitheaters. They carried their own amplifying equipment, and, during the visit to Korea, their own piano (a small, compact spinet-type made especially for military entertainment tours).

Piano Trouble

Pianos were one of the major problems at many of their stops. They varied in pitch from one at a Pacific base that was a half-tone low to a box in Alaska that was one full tone sharp.

"The piano that was a half-tone flat and the one a whole-tone sharp didn't really give us so much trouble," says Les. "Geoff (Clarkson) just transposed the piano parts up or down as required. But when they were somewhere in between, or just out of tune, there wasn't much that could be done about it."

All of their baggage, instruments, and equipment were handled for them. Dave Pell lost an oboe. He felt that it was too

valuable to trust to the air force transportation men and was trying to take care of it himself.

Liked 'Slaughter'

Brown says they generally started their shows with several band numbers. He was rather surprised to discover that the musical number that almost always got the biggest hand was their concert arrangement of Richard Rodgers' *Slaughter on 10th Avenue*.

"But they loved everything," he says, "and, like all troops who have been that far from home, they seemed to get a big lift out of the idea that we had come there just to entertain them."

"My chief recollection is that of the soldiers' faces. When they would file into one of those big outdoor places to sit or sprawl on the ground—there were rarely any seats—their faces were tired and worn. As the show got underway, their faces would relax, and before it was over they would begin to look happy and cheerful again."

Hope the Favorite

"I think Hope is the favorite entertainer with American troops everywhere. He demonstrated it again on this trip. And naturally Marilyn, Jimmy Wakely, and the others contributed their share."

"We got nothing but the best of treatment from officers and enlisted men everywhere. General MacArthur had the whole gang of us for lunch. We couldn't spend any money on anything after we left Hawaii, and everybody showered us with presents. We'd have needed an extra plane to bring back all of the souvenirs—some very valuable—that were given to us. We had a great time, from start to finish."

Men on Tour

Personnel of band making tour: trumpets—Don Paladino, Wes Hensel, Bob Fowler, and Bob Higgins; trombones—Dick Noel, Ray Sims, Bobby Pring, and Clyde Brown; saxes—Ronny Lang, Butch Stone, Dave Pell, Bob Drasin, and Ed Scherr; rhythm—Geoff Clarkson, piano; Ray Leatherwood, bass; Tony Rizzi, guitar, and Jack Sperling, drums.

Musicians were paid regular union scale for radio broadcasts taped during the tour, expenses for which were shared by Hope and his radio sponsor. Transportation from Hawaii was supplied by the air force.

Watch the Dec. 29 issue for final results in the band poll. It will be on sale Dec. 15.

'Beat' Poll At Midway Mark

(Jumped from Page 1)

ALL-STAR BAND TRUMPET

| | |
|-------------------|-----|
| Maynard Ferguson | 136 |
| Miles Davis | 124 |
| Louis Armstrong | 114 |
| Dizzy Gillespie | 99 |
| Howard McGhee | 75 |
| Harry James | 73 |
| Charlie Shavers | 62 |
| Roy Eldridge | 40 |
| Shorty Rogers | 32 |
| Ziggy Elman | 27 |
| Bobby Hackett | 26 |
| Billy Butterfield | 17 |
| Harry Edison | 15 |
| Ernie Royal | 11 |
| Charlie Spivak | 11 |
| Ray Anthony | 10 |
| Bill Davison | 10 |
| Red Rodney | 10 |
| Randy Brooks | 8 |
| Pete Candoll | 8 |
| Doug Mettome | 8 |
| Rafael Mendez | 7 |
| Chico Alvarez | 6 |
| Buddy Childers | 6 |
| Neal Hefti | 6 |
| Don Ferrara | 5 |
| Muggsy Spanier | 5 |

(None Under 5 Listed)

TROMBONE

| | |
|----------------|-----|
| Bill Harris | 376 |
| Kai Winding | 105 |
| Tommy Dorsey | 97 |
| Jack Teagarden | 96 |
| Benny Green | 61 |
| Milt Bernhart | 60 |
| J.J. Johnson | 54 |
| Lawrence Brown | 25 |
| Tommy Turk | 17 |

(None Under 5 Listed)

Town Hall Recital Set For Garner

New York—Erroll Garner will take over New York's Town Hall for an all-Garner recital on Dec. 3, and is set for an appearance on Ed Sullivan's *Talk of the Town* TV show Dec. 10. The proceeds of the Town hall date will go to the American Negro theater.

The only other artists at the concert will be Shadow Wilson, drums, and John Simmons, bass, accompanying Garner.

ALTO SAX

| | |
|-----------------|----|
| Charlie Parker | 25 |
| Johnny Hodges | 23 |
| Lee Konitz | 22 |
| Willie Smith | 21 |
| Art Pepper | 20 |
| Jimmy Dorsey | 18 |
| Woody Herman | 17 |
| Bootsy Musselli | 16 |
| Charlie Barnet | 15 |
| Benny Carter | 14 |
| Sonny Stitt | 13 |
| Hymie Schertz | 12 |
| Charlie Ventura | 11 |
| Coleman Hawkins | 10 |
| Toots Mondello | 9 |
| Charlie Kennedy | 8 |

(None Under 5 Listed)

(Modulate to page 19)

Off The Road



(Photo by Bud Ebel)

Cincinnati—Pat Baldwin, now with station WLW, is a former Ray Anthony band chimp, and one of the prettiest vocalists in town. She let Anthony to return home to have a baby, then quit the road for good, but as you can see, she didn't quit the business.

Beryl Emerges For A Movie Short



Hollywood—You may not recognize the gal, but she's singer Beryl Davis, who really went into retirement when she married Hollywood radio announcer Peter Potter a couple of years ago. Beryl came out of hiding, to the evident pleasure of producer Will Cowan, seated, and leader Jerry Gray, right, to make a musical short with Gray's work for Cowan. They were viewing the short at a studio showing when this was snapped.

Treasury Dept. Assembles Fabulous Ork For New Year's Eve Airing



Hollywood—A galaxy of jazz stars, many now hiding their discographical fame under the bushel of studio anonymity, were gathered for a treasury department show reported in this issue. In the first photo, Joe Venuti, hand-to-mouth, listens while his old band mate of Whiteman days, Andy Secrest, cuts loose on cornet. Others, from the left, are Bob Crosby, Eddie Miller, Matty Matlock, and Skeets Herfurt. Secrest, incidentally, played some of

the solos credited to Bix on old Whiteman discs. In the center picture, another view of the same session, with Venuti and Crosby in front, and, from the left in the sax section: Babe Russin, Miller (partly hidden), Matlock, Herfurt, Chuck Gentry, and Joe Rushton. Trombones, in the same order: Ed Kusby, Lou McGarity, Elmer Schneider, and Ted Vesely. Trumpets: Red Nichols, Ziggy Elman, Manny Klein (standing), Secrest, Charlie Teagarden, and

Zeke Zarchy. In the last photo, Crosby, whom Ben Pollack once charged with being party to the "lifting of his band" (see *Down Beat*, Oct. 6), and Ben are friends again. Local 47 tops gave special permission for studio contractees, such as Klein and Miller, and for radio quoted musicians to play the show, which will be released by AFRS on New Year's Eve, both in the U. S. and overseas.

DeVol Comes Up With A Progressive-Tinged Band In Premiere At Palladium

Reviewed at Hollywood Palladium Preview Concert

Trumpets: Ralph Muzillo, Carlton MacBeath, and Jimmy Salco. Trombones: Ray Conniff, Jerry Rosa, and Hal Smith. Saxes: Bill Hamilton, Eddy Rosa, Pete Terry, Ronnie Perry, and Chuck Gentry. Rhythm: Paul Smith, piano; Morty Corb, bass; Jimmy Pratt, drums, and Bill Pittman, guitar. Vocals: Helen O'Connell, Gordon Polk, and Ann Clark and the Dream-Masters. Frank DeVol—leader and arranger.

Hollywood—Of the various arranger-conductors who have been moved by the resurgence of public interest in dance bands to launch their personally-fronted ballroom units, Frank DeVol has come closest to providing a fresh and distinctive "sound." His device is the combination of flutes (doubled by sax man Eddy Rosa) in unison passages with alto sax and other reed instruments. The effect is musically pleasing (to most ears), but it will never cut into the consciousness of the average, not-too-alert listener as successfully as the old Glenn Miller clarinet trick.

Which is to say that this particular effect is not likely to be as successful in giving the band that musical trademark for which DeVol was striving.

Crack Collection

Other than that, the band sounds like what it is—a collection of crack musicians headed by one of the most competent arranger-conductors in the business.

On the brighter numbers, DeVol expresses plenty of modernistic

feeling in his arrangements, has able soloists to carry out their part in this form. Pianist Paul Smith, who sometimes plays more like Shearing than Shearing, is given plenty of opportunity to be heard as he likes to be heard.

Musicians will sense that DeVol is thoroughly sold on the progressive trend in the music of the day and is going to go as far as possible without alienating too many cash customers.

If DeVol wants to, he can slip over a lot of good music on unsuspecting Palladium patrons. He, himself, as Los Angeles video viewers learned by watching him perform on KTTV's *Pantomime Quiz* show, is an effective personality before an audience. He can clown without making himself ridiculous and without demeaning

himself as what he is—an excellent musician.

Plus Helen O'Connell

And on top of everything, he has Helen O'Connell, who proved beyond a doubt at the premiere showing of the new unit that not only does she have all of that vocal sparkle that sold thousands of Jimmy Dorsey records, but that she still has a following despite several years in complete retirement. As soon as she appeared the crowd shouted for *Tangerine* and *Green Eyes*, and the astute DeVol had them in his book.

The vocal department is well rounded out by Gordon Polk's novelty songs, while Ann Clark's *Dream-Makers* (from Tommy Dorsey's *Sentimentalists*) provide interesting backgrounds on the ballads.

Verdict: Frank DeVol's new band is about as "new" as it's safe to be, is musically interesting, commercially sound.

Says Play Used Jelly Roll Tunes Sans Permission

New York — Jelly Roll Morton, who, when alive, often loudly and vigorously fought for the rights of his music, once again figured in a law suit brought up in New York last month.

Roy J. Carew has brought suit against producer Irene Selznick, director Elia Kazan, and conductor Lehman Engel for alleged infringement of two Morton tunes, *Winn's Boy Blues* and *Buddy Bolden's Blues* in the play *A Streetcar Named Desire*.

According to Carew, Morton assigned the tunes to him in 1939 and they were copyrighted then as unpublished. In 1950, they were copyrighted again as published songs. Carew is asking for an injunction, damages, and an accounting of profits.

New Mexican Band Makes Bid On RCA

New York — Following the recent Perez Prado success are rumors of another top Mexican band making its bid for general acceptance.

The band, fronted by Luis Arcaraz, has come up with a recording of the *Johnson Rag* in strictly non-Latin tempo that has had Victor execs listening more closely to its south of the border products.

As with Prado, a good deal of the brilliance of Arcaraz' *Johnson Rag* recording is attributed to the exceptional studio sounds of Victor's Mexican waxworks.

See final band poll results in the Dec. 29 issue.

Great All-Star Crew Gather To Record U.S. Treasury Show

Hollywood — The term "all-star" has been used many times to describe orchestras assembled for various purposes but rarely, if ever, has the meaning been carried out so fully as in the group put together here by Dave Klein and Gil Rodin for a U. S. treasury show to be released via transcription on New Year's Eve by practically every radio station in the country.

The group, fronted by Bob Crosby, was comprised of:

Trumpets — Red Nichols, Ziggy Elman, Manny Klein, Charlie Teagarden, Andy Secrest, George Seaberg, and Zeke Zarchy; trombones — Ted Vesely, Elmer Schneider, Lou McGarity, Babe Russin, Chuck Gentry, and Joe Rushton; rhythm—Charlie Lavere and Marvin Ash, pianos; George Van Eps and Nappy Lamare, guitars; Phil Stevens, string bass; Country Washburne, tuba, and Ben Pollack and Nick Fatool, drums.

Featured guest stars were fiddler Joe Venuti and Hoagy Carmichael. The three numbers used on the 15-minute show, which was practically 100 percent music, with the accent on two-beat jazz, were Matty Matlock's arrangements of *South Rampart Street Parade*, *Riverboat Shuffle*, and *Honeysuckle Rose*. Last number was in semi-jam session style, with practically every man in the outfit coming in for a 16-bar solo.

In addition to release by radio stations in this country, copies of the transcription will be sent overseas by armed forces radio service for hearing by G.I. audiences and also for beaming at receivers located in Iron Curtain countries.

Ex-NBC Music Head Dies In Hollywood

Hollywood — Frank Hodek, music director of NBC's first Hollywood staff orchestra, set up here in 1935, died Nov. 3 following a heart attack which struck him while he was rehearsing an act for a B'nai B'rith benefit. He was 55.

McPartland LP Set

New York—Prestige records has bought four masters from Jimmy McPartland and will cut four additional sides to make a McPartland LP. Etching will sell for the usual \$2.85.

Jeri Southern Cuts 4 Sides For London

Chicago — Jeri Southern now leading her own trio at the Hi-Note here, has signed with London records and cut four sides for that label. On two, *Imagination* and *Cabin*, she plays her own piano accompaniment, aided by bass, bass clarinet, and guitar.

On the other two, *Could'ja?* and *You Turned the Tables on Me*, Buddy Greco takes over on piano behind Jeri's vocals. The contract with London is for six months, with a one-year option.

Signs With King



Boston — Margaret Phelan, who just opened at the Copley Plaza here, has signed a one-year contract with King records, through her agents, MCA. King's president, Sid Nathan, has promised the red-haired Texan a minimum of eight sides, probably to be evenly split between pop tunes and the specialty numbers she does in clubs.

DeVol, O'Connell Form New Team



Hollywood—Frank DeVol, buried (but profitably) as a radio and recording conductor-arranger, recently followed the example of Jerry Gray and launched a dance band at the Hollywood Palladium. DeVol, whose band is reviewed in this issue, is shown above with singer Helen O'Connell. She has resumed her vocal career with the new DeVol band.

Flanagan Fits Disc Session, One-Niter In Brief Chicago Stopover



(Photos by Jack Tracy)

Chicago—A recent recording session at the Victor studios here found Ralph Flanagan's crew cutting four sides for that company the day before he played a one-niter at the Aragon. That's the maestro at the piano in the first shot, and in the second he's going over one of the

arrangements with the band. Saxes are, left to right, Ray McKinstry, Moe Koffman, Walt Levinsky, Irv Hafter, and Steve Benorice; trombones—Julie Rubin (partially obscured), Phil Giacobbe, Dave Pitman, and Ralph Joseph. Trumpets—Rudy Scaffidi, Howard Feist, and Knobby Lee.

Sid Bulkin is on drums, with bassist Melvin Schmidt out of sight to the right. Scaffidi and Feist make some score changes in the last picture, with Flanagan giving his attention elsewhere.

CHICAGO BAND BRIEFS

Hackett, Lee Wiley, Auld Currently At Blue Note

By JACK TRACY

Chicago — While most club ops around the country are soaking up countless crying towels while moaning about jazz not selling, it's highly interesting to note that the Blue Note here just goes right on about its business of hiring nothing but fine talent week after week. And weeks in advance.

Take a look, for example, at how far ahead the club is booked and at what is set to come in.

Hackett Now

Bobby Hackett is there now with his combo, making us realize that it's been far too long since he was here last. His lovely melodic approach and sensitive, appealing tone are as good to hear as ever. And along with him is Lee Wiley, the Cherokee stylist with the husky, intimate approach to a tune.

Plus, and in direct contrast, the swinging Georgie Auld quintet, with pianist Lou Levy, drummer Tiny Kahn, bassist Max Bennett, and trombonist Frank Rosolino, some of our finest contemporary jazzmen.

Brubeck, Carter Follow

Following, on Dec. 8, is the Dave Brubeck trio, acclaimed mightily on the west coast. Also on the bill will be Benny Carter's sextet. Carter is taking time off from his Hollywood studio duties to play some club dates.

Then, on Dec. 22, comes the Elliot Lawrence band to play through the holidays.

Jazz at the Philharmonic rears its head Jan. 5, when it contributes Oscar Peterson and Ray Brown and the Flip Phillips quartet.

Followed by Sarah

And then it's Sarah Vaughan

on Jan. 19 for two more weeks. Tentative bookings to follow include Ella Fitzgerald and three weeks of Louis Armstrong.

Certainly an example of unswerving faith on the part of management that there are enough persons to support jazz if they can walk into a club with assurance jazz will be there.

Marsala in Town

An old buddy of Hackett's came into town recently, too. Trumpeter Marty Marsala is now settled firmly in the middle chair of the front line at Jazz Ltd. His companions include Eddie Schaefer, trombone; Ralph Blank, piano; Sammy Dean, drums, and owner

Bill Reinhardt once more on clarinet.

The Count of Basie brings his modern-slanted group back to the Brass Rail Dec. 6 with Buddy DeFranco, says his New York booker, despite the rumors that Buddy will have a 15-piece band in operation by that time.

Buddy Rich comes into the Capitol with a group Dec. 4, but efforts to find out the personnel went for naught. Going to be sort of a surprise party.

Three Fine Ones

Three distinguished girl singers are tossing notes at each other from opposite sides of the street over on N. Clark street and Illinois. Jeri Southern now has her own trio at the Hi-Note (Fred Rundquist, guitar; Knobby King, bass, and Jeri, piano-vocals) and proving day by day that she is bound to be "discovered" by someone soon and given the break she needs. Maybe her new London record contract will do it.

Also at the Note are Jackie Cain and Roy Kral, now without a combo and doing some very fresh boy-girl material that has obvious TV potential.

Across the street, at Rossi's Apex club, Lurlean Hunter continues to impress. A fresh voice on the scene. She's aided by pianist John Young's trio.

Dizzy Gillespie's sextet, including Milt Jackson, winds up a 17- (Modulate to Page 5)

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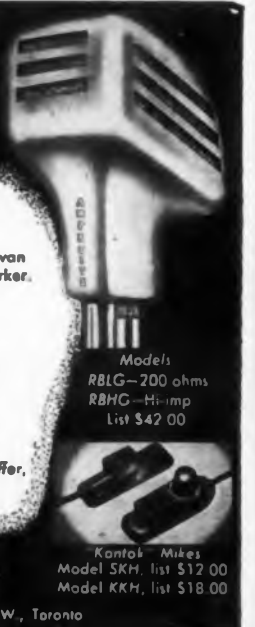
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Chicago Briefs

(Jumped from Page 4)

day stay on Dec. 3 at the Silhouette. The Aristocrats are also on the bill, and are scheduled to go it alone at the club until Herbie Fields comes back on Dec. 22 to play until Muggsy Spanier returns locally on Jan. 9.

Big bill at the Chicago theater Dec. 8 will spot Duke Ellington and Sarah Vaughan, with the Oriental currently featuring Dick Haymes and Eileen Barton.

Dixie Doings

A big Sunday afternoon session at the Bee Hive recently had a battle of Dixie bands — Miff's Mole's crew, augmented by Lee Collins and clarinetist Jug Berger, and the Art Hodes bunch. Place was jammed and jumping.

The day before found the Seymour's record shop session on a Dixie kick also, with Collins, tramist Jimmy James, clarinet man Jimmy Granato, bassist Earl Murphy, drummer Freddy Flynn, and the old Barefooters himself, Chet Roble, sitting in on piano. It rocked.

Roble, by the way, continues his single chores at Helsing's nightly, also lends his photogenic physiognomy to the Studs Terkel TV show once a week.

Johnny Lane still at the 1111 club, with the club still in the midst of remodeling plans that would afford about twice as much room as is there now.

Too bad permanent chunks of type can't be set up that say "Art Hodes keeps on at Rupneck's, Miff Mole at the Bee Hive, and Danny Alvin at the Normandy," as those groups seem to bring in more crowds every week. Alvin would disrupt this, however, as he's preparing to shift his scene of operations to the other side of town at the Nob Hill on Jan. 5.

Management at the Crown Propeller lounge did an almost-unheard-of thing recently. They gave the band playing there — Leon Gonzales' crew—a week's vacation with pay.

Boyce Brown, now recovered from the illness that has been bugging him for the last couple of years, is back at work again. The veteran alto man opened Nov. 22 at the Two Brothers lounge in Springfield, where he's leading a combo.

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
- Beloved, Be Faithful*
- Bonaparte's Retreat
- Bushed and a Peck
- Can Anyone Explain?
- Dream a Little Dream of Me*
- Gouldnight, Irene
- Harbor Lights
- I'll Always Love You
- I'll Never Be Free
- Just Say I Love Her
- La Vie en Rose
- Midasset, Midasset
- Mona Lisa
- Music, Maestro, Please
- Nevertheless
- No Other Love
- Orange Colored Sky
- Our Lady of Fatima
- Patricia
- Petite Waltz
- Sam's Song
- Simple Melody
- Thinking of You

You're Mine, You

5-Year Plan Set By Deeps, Britain

London—The Deep River Boys, who have established themselves as one of the most popular American attractions ever to appear in this country, have been contracted to make a trip to Great Britain annually for the next five years.

The five-year plan guarantees the group 20 to 28 weeks of British bookings annually at a salary that will be increased by 25 percent every year.

See final band poll results in the Dec. 29 issue.

STRICTLY
AD LIB

by THE SQUARE

The Granz JATP concert in San Francisco rolled up a \$16,000 gross with about 8,000 customers. This broke Lionel Hampton's attendance record by a thousand and was the largest JATP house on this or any previous tour, according to Norman Granz . . . Neal Hefti did the arrangements for Margaret Truman on the Ed Sullivan TV show. Neal and Frances Wayne, who quit singing to rear their baby daughter, celebrated their fifth wedding anniversary recently.

Duke Ellington has signed a new three-year pact with Columbia records . . . Kelly Camarata has resigned as proxy of Abbey records . . . Paramount is reissuing several shorts made a few years ago featuring Peggy Lee, Dave Barbour, Tito Guizar, and Johnnie Johnston . . . Lou Alter wrote Stranger in the City expressly for the Christmas issue of a publication circulated to the medical profession. Records by Bill Kenny with Gordon Jenkins (Decca), Fran Warren (Victor), and Tony Fontaine (Mercury) have made the wing a hit and the magazine isn't even out yet.

Howie Richmond, publisher of Music, Music, Music and Goodnight, Irene, has latched onto The Thing. How lucky can you get? . . . Those Who Care Dept. — Richard Hayes, singer on Mercury discs, and Peggy Ann Garner; Russ Soutou, George Towne trombonist, and Dot Pina; Billy Rule, drummer with Gene Williams, and Patti Little Bear, full blooded Osage model. The latter pair intend to make it permanent, they say.

Things to Come (and we ain't referring to discs): The Armand Anelli's, he's trumpet with Bob Chester, have made a reservation at a maternity hospital . . . Helen Lee, the lark (her Johnny is a fed), is expecting around the holidays . . . Spike Jones and Helen Grayco are planning a little brother or sister for Tack.

Laine, Page To Star In Own Video Show

New York — Patti Page and Frankie Laine, top Mercury recording artists, will be the stars of a new CBS-General Artists Corp. packaged TV show in the near future.

The show, which is now being auditioned for prospective sponsors, will have Lee Cooley directing and producing and Bob Merrill handling the writing chores. Mercury west coast recording director, Harry Keller, is set as music director.

Gillespie, Pres To Play Birdland Date

New York — On a bill headed by Dinah Washington, both Dizzy Gillespie and Lester Young will bring their new small combos into Birdland early in January.

The Gillespie crew will feature bop vocalist Joe Carroll and vibist Milt Jackson, while Lester Young's group will have JATP's Harry Edison, trumpet, and Jo Jones, drums.

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

Sorry

Chicago—In a group photo on Page 2 of the Nov. 17 Down Beat, Artie Shaw was mistakenly identified as Charlie Barnet. Our apologies to both.

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Hassel Looms Between AFM And Networks

New York—Anticipating plenty of fight from the networks when the current AFM contracts expire at the end of January, the executive board of Local 802 has set down a strong series of demands and proposals to be considered for the coming negotiations.

A 10-man board, appointed by the local, will meet with the AFM president, James C. Petrillo, to discuss the local's unanimously-agreed-upon demands.

Mostly concerned with TV conditions, the union is planning to ask for: the elimination of all records and transcriptions on TV and network stations from 8 a.m. until midnight; a classification system setting up minimum pay scales for each show, and program budget allocations for musicians.

In addition, among the demands set for Local 802 staff men are: the maintenance of current minimum number of musicians for Class A stations; hiring on a yearly basis with eight-week notice provisions; paid vacations; health insurance; severance pay, and a reduction of the current work schedule from five, to four hours out of eight.

Mann To MCA

New York—The Music Corporation of America has signed a management contract with band leader Bernie Mann and is planning a Flanagan-type buildup for the band. Part of MCA's promotion will use his Tower records as a focal point.

My Best On Wax

By Kay Starr

The song I like best I recorded a long time ago on Capitol, and it's called *Then I'll Be Tired of You*. I like it because I believe in it. That song could almost be a tone poem, and it's one of the most perfect marriages of words and music I've ever seen. There are a lot of smiles in the lyrics. You can interpret it in a number of ways. I don't remember who wrote it; why, it's been, I'd say, easily five years since I recorded it. Dave Cavanaugh's small band backed me on the record.

Can't Make Money As A Jazz Singer: Starr

Chicago — "It hurts me when people say my voice has changed. Why, one man called me up and said he'd heard I'd had an operation on my throat. He wondered how I was getting along! I told him I was just fine, and I'd never had an operation like that in my life!" Singer Kay Starr, who happened to be striding around her dressing room at the Oriental theater here at the time, was not indignant, but amused.

"It's my style of singing that has changed," Kay continued. "You can't make money as a jazz singer, and with a little daughter to support and bring up I've had to get commercial. Am I happy? Now, what do you think?"

Couldn't Make Loot

"I was brought up to be a jazz singer, but I could never make any money doing that. Do you think I like to sing a song like *Hoop-De-Do!* Or imagine anyone going up and saying 'I loved you while the fiddles played'—fiddle! "One song I do like that I've cut recently is on the other side of *Oh, Babe*. It's *Everybody's Somebody's Fool*, strictly a race record, and I'll tell you, I did a little bit of cheating on that. You know Dinah Washington? Well, I've heard her sing it, too. She and Little Miss Cornhucks are great singers, but nobody's ever heard of Cornhucks.

Like Bessie's

"Some people say I sing like Bessie Smith. I don't know. All I've ever heard of Bessie are those real old records people play for me, records that have been played over and over again until they're worn out. All you can hear is a whine and a screech and surface noises. 'You mean I sound like that?' I ask them," the mercuric Kay said in mock agony.

"It's all right to be a jazz singer when you're young and don't have responsibilities, but if you want to get those checks—something's gotta change," Kay concluded.

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Sidemen Switches

Benny Goodman: Charlie Smith, drums, for Terry Snyder . . . Joe Marsala: Charlie Traeger, bass, in, and Ed Aulino, trombone, for Bill Granzow . . . Gene Krupa: Earle Holt, trombone, for Erby Green (to Woody Herman).

Claude Thornhill: Charlie Curtis, bass, for Rollo Garberg; Med Flory, tenor, for Dick Hafer (moved to clarinet, replacing Sonny Salad); Herb Geller, tenor, for Ray Turner, and Jack Agee, baritone, for Gene Allen . . . Jimmy Dorsey: Jimmy Blake, trumpet, for Dick Murphy (to army) . . . Pupi Campo: Allen Fields, alto, for Lennie Hambro, and Sol Rabinowitz, baritone, for Wally Bettman.

Tex Bencke: Red Rodney, trumpet, for Bobby Styles; Eddie Zandy, trumpet, for Gordon Dooley; Art Dewey, trumpet, for Nick Travis, and Johnny Hayes, tenor, for Gene Cipriano . . . Johnny Long: Harry Hangeen, alto, for Joe Bruskin, and Phil Bowers, trombone, for Ken Schruder (to army) . . . Phil Ingalls (*Tickets, Please* show); Blaise Turi, trombone, for Joe Turi (to *Bless Them All*).

Ralph Flanagan: Bill Cronk, bass, for George Roumanis (to army), and Artie Green, trombone, for Julie Rubin (to army) . . . Louis Primm: Sonny Muscan, from tenor to alto for Joe Ruffano; Dave Figg to tenor; Bill Legan, trombone, for Joe Matty; Frank Nicholas, trumpet, for John McCormack, and Lou Pagan, piano, for Herb Eidermuller (to Tex Bencke) . . . Sonny Dunham: John Wilson, trumpet, for John Bova (to army); Berke Alexander, trombone, for George Monte (to Tex Bencke); John Kremolat, alto, for Moe Koffman (to Ralph Flanagan), and Sol Gubin, drums, for Larry O'Leary (to Ted Weems).

Leaders Invade Lombardo's Lair



New York—Radiating the necessary geniality, this atypically affluent group of leaders touched batons recently in the lobby of the Roosevelt hotel, hangout of local baton-touching society. Men are, from the left, Benny Strong, Tommy Dorsey, Sammy Kaye, Guy Lombardo, Shep Fields, and Vincent Lopez. The Roosevelt is, of course, Lombardo's stronghold.

Thirteen out of 16 music trades manufacturers ran most of their final results in the band poll. It will be on sale Dec. 15.



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Anthony's Palladium Opening Brings Out Raft Of Friends, Associates



Hollywood—Ray Anthony's October opening at the Palladium here brought out a number of interested persons, including, in the first photo, leader Paul Weston, singer Jo Stafford, Dick Jones of Capitol records' classical de-

partment, Jim Conkling, Cap vice president, and Anthony. Ray has a pleasant time glimming singer Dottie O'Brien in the center shot, while he teams up with two more at-

tractive vocalists in the third. Betty Muller, Ray's own band singer, is on the left, while the 17-year-old Mercury phenomenon, Kay Brown, is on the right.

Boston Loaded With Dixie As Top Clubs Switch To 2-Beat

Boston—This town now has three Dixieland spots operating fulltime, and all of them doing well. Bob Wilber's crew is at the Storyville, which also has a local wire. Nat Hentoff does the announcing. Jimmy McPartland's crew is at the Rathskeller, and James has added

—Vic Dickenson and Buster Bailey making it a sextet.

Phil Napoleon is at the Savoy, with Joe Marsala set to follow.

Hi-Hat to Shift

The Hi-Hat is also scheduled to shift from a modern to a Dixie policy for a few weeks, but at present it's Red Norvo's trio, with Buddy Rich due on Jan. 27 for two weeks.

Wally's Paradise is still splitting its policy by billing J. C. Higginbotham and the Sabby Lewis band.

And another jazz bistro is due to make a debut, the Red Shutter,

Trumpeter Leon Merian has been booked to open the club.

AROUND TOWN: The Latin Quarter has revealed a long list of attractions which are due at the spot during the winter season. Following Sophie Tucker's one-week appearance, the club set Frankie Laine, Frank Sinatra, and the Ted Lewis band. . . . Andy Kirk Jr. is now in the Hub organizing a combo for local dates. . . . Trumpeter Rex Stewart played an afternoon session at Storyville.

—Ray Barron

Elisco Grenet, Latin Band Leader, Dies

New York—Elisco Grenet, the Latin-American band leader and composer credited with introducing the conga to the American dance public, died in Havana last month. The Grenet band made frequent tours of both Europe and the United States and had just successfully introduced a new dance to Cuba, the sucu.

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THE HOLLYWOOD BEAT

Free Shows For U.S. By Band Irks Radio Sidemen

By HAL HOLLY

Hollywood—Much rumbling of discontent here over a deal set by a well-known band leader under which he and his bandmen have been doing—for free—a series of transcribed weekly broadcasts to push enlistments for a branch of the armed services. You see, numerous bandmen have been doing government-sponsored radio shows plugging recruiting drives, bond selling campaigns, etc., and, with this one exception, all have been paid at regular union rates, which is strictly in keeping with local 47 policy for such shows.

The chap who set up the gratis series is reported to have gone over the heads of local union authorities and gotten his ok directly from Jimmy Petrillo.

Getting Worried

The musicians who have been getting paid for doing shows for the treasury department and armed forces agencies are worried for fear the playing of government-sponsored air shows for free is setting a bad example. Some patriotic (and well paid) politician is apt to decide all musicians working such shows should donate their time.

And they would like to point out that for a band leader, singer, or such, to donate his time to a worthy cause is one thing. For a musician—a sideman—it's something else. Publicity means nothing to him, and hereabouts when a musician makes a commitment to do a show for free that may well be the time that he will get that long-hoped-for studio call, or some other offer which, if passed up, can cost him a lot of money.

Embarrassing

It's all very embarrassing, as anyone can see. The musicians don't want anyone to think they would hesitate to take up their horns in defense of the good old U. S. A. in a time of danger. And they feel this guy who set up the gratis series is trying to make them look like slackers every time they accept a check for a government-sponsored broadcast.

It occurs to us that one way out of this dilemma would be for Local 47 authorities to rule that it is ok for musicians to play government-sponsored programs for free, but to restrict such shows to quoted members of Local 47.

No one understands these quota (work-spreading) rules clearly, but they work out so that after a musician has earned somewhere between \$150 and \$300 on one en-

agement during one week, he is not permitted (if he gets caught) to accept any other job during the same week.

Permitting quoted musicians to donate their time on government sponsored airshows would help them to keep in practice during the periods when they are not allowed to play for money.

(It occurs to us that we'd never be a success in union politics.)

DOTTED NOTES: Anita O'Day, looking and sounding great during her stay at the Oasis, wore only the severest of suits, refused to don her glamour gowns because, she told us, the ops insisted that she work with an old-fashioned mike that practically hid her from sight.

Ops told us they had new-style, "button" mike for her but wouldn't bring it out unless she donated the gowns. Result: Impasse.

ADDED NOTES: Maynard Sloate, former drummer (with Freddie Slack, et al), agent for singer Damita Jo, and promoter of numerous progressive jazz sessions hereabouts, is planning to open his own nitery (deal for a Western avenue spot was in escrow at this deadline). Music? "It won't matter much," he told us, "The big feature will be a burlesque show with strippers."

Opening of Eddie Bergman with newly-organized house ork at the Coconut Grove (Nov. 28 with headliners Peggy Lee and the Dave Barbour quartet) must be first time in more than 25 years that a band booking agency has been out of the picture at the nationally known hotel spot. Bergman and Geri Gallian (Latin rhythm band) were both engaged directly by Tony Cabot, music director for the chain which the Ambassador is affiliated. Watch this trend. It could spread.

EYE-OPENER: The Billy Eckstine-George Shearing concert at the Shrine auditorium here was a sellout; the Third Annual Dixieland Jubilee at the Shrine was a near sellout. When the San Francisco Opera company (with Metropolitan stars) opened at the Shrine recently, following a build-up that included pages of free

Memories



Hollywood—What's wrong with THIS picture? Not a thing, says Bing Crosby, but to the Paramount studio barber, Charles D'Amore, he suggested "Very little off the top, please; it comes high up there." Bing was getting ready for his role in the Paramount movie *Mr. Music*.

Movie Studio On AFM 'Unfair List'

Hollywood—Monogram Pictures Corp., one of the smaller but very active film producing and distributing companies, was put on the AFM's "unfair list" early in November. The order, from the office of AFM president James Petrillo, stated that "no musical service of any kind" was to be rendered to Monogram studios until further notice.

No reason for the AFM move was announced here, but it was learned from reliable sources that Monogram had been charged by Petrillo with violating the agreement under which film producers turning out pictures for theater markets are prohibited from selling or leasing their pictures for television purposes.

spreads in local dailies, 25 percent of the seats were vacant on opening night.

The gross, around \$15,000, despite higher ticket prices was less than that of either the Eckstine-Shearing concert or the Dixie Jubilee. . . . Record business rumor here is that shellac records will be a thing of the past in all lines by the end of 1951.

Los Angeles Band Briefs

Eddie Bergman, violin-conductor organizing new "house band" for Coconut Grove opening Nov. 28, has format of three brass, four reeds, three rhythm, three fiddles, plus Patsy Kelly on harp and vocals. Set for spots in new ork (not complete at writing): Irving Goodman and Walter Abbe, trumpets; Pete Loffhouse, trombone; Russ Klein, Jess Carroll, Earl Evans, and Art Gossez, reeds; Roger Siffer, piano; Bill Morgan, drums, and Sam Chelofs, bass. Book by Ray Austin, formerly with Freddy Martin. Geri Gallian unit sharing stand and supplying Latin rhythms.

Les Brawns ork, after taping a number of airshows in advance with Bob Hope, took off on a series of one-niters in Texas and Oklahoma.

Mike (Musical Music) Riley was announced to follow Kid Ory Nov. 21 at Mike Lyman's Playroom with a quintet (Ory) and his New Orleans jazzmen returning to their old stand at Beverly Caverna.

Stan Kenton's dance crew slated for "homecoming" date at Palladium in March. Ten Benke follows Frank De Vol Dec. 19; Ralph Flanagan follows Benke Jan. 28.

Vido Messo combo took over at Orchid room. Vido has added Dick Jones, bass.

Hot Cole combo announced to follow Muggsy Spanier at Tiffany club around Jan. 1.

HOLLYWOOD TELETOPICS

Dick Aronoff organ, conductor, arranger) heads eight-piece ork on KLAG-TV's new Vivian Marshall show (Mondays, 7:30-

8 p.m.). Largest muskerew with regular show on this station. Sidemen are Bert Tressler, reeds; Bob Kimm and Jim Hardy, trumpets; Bill Schoeffer, trombone; Lou Henry, piano; Cameron Moss, drums, and Merwin Fischel, bass.

Charlie Barnet joined roster of bandmen on Snader telefilms, canning five reels for firm with unit he has been heading on one-niters here. Others set as Snader subjects recently included Page Cavasough trio and Pete Dally Dixie combo.

L. A. KEYSPTS

- Aragan—Dave Madlin (Ind.)
- Beverly Cavern—Kid Ory (Ind.)
- Beverly Hills hotel—Hal Stern (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Billmore Bowl—Russ Morgan (ABC)
- Charlie Fox—Abbey Brown (Ind.)
- Circ—Morty Malneck (Ind.)
- Club Bayou—Ben Pollack (Ind.)
- Club 47—Zutty Singleton (Ind.)
- Coconut Grove—Eddie Bergman (Ind.)
- Coconut Grove—Geri Gallian (Ind.)
- Colonial ballroom—Arthur Van (Ind.)
- Mike Lyman's Playroom—Mike Riley (MCA)
- Mocambo—Eddie Oliver (Ind.)
- Mocambo—Lorraine (Ind.)
- Oasis—Charles Brawns (W. Alexander)
- Oasis—Lee Young (Ind.)
- Ochris room—Vido Messo (ABC)
- Palladium—Frank DeVol (Contury)
- Palladium—Doe Testi (Ind.)
- Paris Inn—Jimmy Grier (Ind.)
- Potter's—Steve Gibson Red Caps (Ind.)
- Everett's Banquet—Mark Peasey (E. Bishop)
- Roosevelt Cinegrill—Bill Panell (Ind.)
- Roosevelt Cinegrill—Eddie Gomez (MCA)
- Royal room—Pete Dally (Ind.)
- Sarah's—Red Nichon (Ind.)
- Sarav—Ernie Felice quartet (GAC)
- Studio club—Freshman Four (McConty)
- Tiffany club—Muggsy Spanier (ABC)
- Zebra room—Joe Venuti quartet (MCA)

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MOVIE MUSIC

Johnny Green Tells How 'Best Movie Tune' Named

By Charles Emge

Hollywood—The Music branch of the Motion Picture Academy, preparing to pass upon the eligibility of the nominations soon to be entered in this year's Oscar derby, again has modified its rules and regulations in hope of clarifying the aims and objectives on the basis of which the music awards are made.

Johnny Green, head of the MGM music department and chairman of the Academy's Music branch, gave us an interpretation of what the awards for musical achievement in pictures are supposed to signify.

"The one award that is primarily for creative ability," said Johnny, "is that for 'best song written for or first used' in an eligible picture. We've had a lot of difficulty in clarifying that definition. It can't be completely defined in a few words. That's where the mistake was made. In the rules drawn up and accepted for this year we have tried to give a comprehensive definition that will eliminate the controversies that so frequently have arisen after the awards have been made.

"Here's the way we have put it in our newly-approved special

rules bulletin:

"To be eligible . . . at least eight bars of both lyric and melody of a song must be used vocally (though not necessarily visually) and the melody may appear in the voice or in the accompaniment in an eligible picture before the song is publicly performed or exploited in any other medium: radio, television, stage . . . sheet music . . . phonograph records . . . etc."

Explains

"Publicly performed," Johnny explained "eliminates any kind of performance where admission was charged, including a benefit or even a performance where admission was not charged if the affair was open to the general public.

"Last year," said Johnny, enlarging on the public performance qualification, "there was much controversy as to whether the winning song, Frank Loesser's *Baby, It's Cold Outside*, was eligible. Many motion picture song writers complained because it was well known that it had been written several years ago and that Frank and Mrs. Loesser had done the song

at parties here many times for the entertainment of their friends. Inasmuch as these were all strictly private affairs, it's my opinion that the song would be eligible even under our new rules."

Johnny didn't mention the fact that there also was much controversy as to whether *Baby, It's Cold Outside* was entitled to any kind of musical achievement award any time under any conditions, and we didn't bring it up. We just asked him if he thought he could have written his *Body and Soul* under the rules, regulations, and circumstances movie song writers are required to meet. He just grinned, knocked three times on the wood of his desk, and took up another matter.

Other Misunderstanding

"There is also some misunderstanding about the awards for 'best scoring of a musical picture' and 'best scoring of a dramatic or comedy picture,'" he continued.

"The musical picture award is not for arranging, in the sense that the term 'arranging' is generally understood by musicians. It

Moore Resigns As Snader Music Top

Hollywood—Phil Moore, general music director of the Snader Tele-Scripture Corp., first and most active of the new firms established here to produce musical films for television under the AFM's 5 percent royalty plan, turned in his resignation following a disagreement over salary.

Moore, also active as artist and repertoire manager when the company was formed, and first Negro to hold such a position in the recording and film producing industry, indicated that he felt that he was entitled to a percentage of the firm's sales in addition to his reported \$300 weekly salary. His post went to Stan Myers.

should go, as we plan it, to the man who demonstrates the best sense of musical showmanship in the over-all presentation of the musical numbers. Naturally, the man who has the best songs to work with will have an advantage. That's a factor we can not eliminate.

Even More Difficult

"The third award, that for 'best scoring of a dramatic or comedy picture,' is even more difficult to define in a few words. Years ago we gave up the idea of trying to limit this to original composition. As we conceive it now, it may be an award for sheer skill in dramatic technique in either creating or adapting music that properly meets the requirements of the picture for which it is designed.

"Nevertheless, I believe the Academy voters, in making their final selection in this field, are inclined to give the edge to the composer whose work they believe to be essentially original. So we do not lose sight of the importance of creative ability in this division, even though it is not a fundamental requirement."

So now you have a general idea of what Hollywood's movie musicians are working for — and against. If you have any favorites in film music of the year 1950 you'd like to plug, your letters will be passed on to the Motion Picture Academy's Music branch, where, Johnny Green assures us, they will be read with interest.

See final band poll results in the Dec. 29 issue.



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COLLABORATORS

George W. Clarke, nationally famous newspaperman and columnist of the *BOSTON DAILY RECORD*, is collaborating with students of Schillinger House in the composition of a tone-poem on "The Roaring 20's" and the tentatively titled, "Hollywood Portraits."

The music and narrations will highlight the next Schillinger House concert in April.



Count Basie, noted orchestra leader, discusses arranging techniques with Kenneth McKillop, dean of Schillinger House and author of current DOWN BEAT series on Schillinger System of Arranging.

FUTURE IS GREAT FOR MUSICIANS WHO CAN ARRANGE, SAYS THE COUNT

"A great future awaits musicians who can arrange," prophesied Count Basie, outstanding orchestra leader and pianist, on his visit here.

"Just as the 'Great American Novel' has not as yet been written, similarly in music, the ultimate has not been reached.

"Sidemen, who can also arrange, add to their incomes as well as improving their musicianship. I encourage my musicians to study arranging because I am always seeking new ideas.

"I wholeheartedly approve of the Schillinger Method of Arranging as taught at Schillinger House, School of Music, in Boston."

NEW CATALOG

The new 1951 Catalog, just off the press, is now available for distribution to prospective students. A copy may be obtained by writing to the Dean, Schillinger House, 284 Newbury St., Boston, Mass.

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Ork leaders and their sidemen who find themselves continually on the road and unable to attend Schillinger House, are enrolling in the Schillinger House, Self-Study Course in Arranging and Composition.

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The series of lessons is the outgrowth of many years of study with the late Joseph Schillinger by the authors: Lyle Dowling, co-editor of the text, "The Schillinger System of Musical Composition;" James McInerney, board member of Schillinger Institute, and Lawrence Berk, our Director.

Students desiring to take this course should direct their inquiries to the Self-Study Department.

Education Field Proves Lucrative

Numerous students of Schillinger House, School of Music, are holding down important positions as sidemen with leading name bands throughout the country. Recently, ten men were added to their rosters.

In the vocal department, Tommy Furtado received his big opportunity when Victor Records laid plans to build the Bob Dewey ork as an exact copy of Sammy Kaye's, which recently left that label. Tommy also excels at the piano.

Although only 20 years old, Tommy gained much experience in Boston niteries while studying at Schillinger House, and then drew the attention of New York's outstanding disk jockey, Fred Robbins, who took him in tow as his protegee.

Other additions include: Larry Forand with Ray McKinley; Ralph Osborne, Harry James; Al Robertson, Artie Shaw; Wayne Andre, Charlie Spivak; Lew McCreary, Claude Thornhill; Bill (Legan) Lewis and Nick Capezuto, Louie Prima; Dick Nash, Tex Bencke; Jack Carder, Vermont State Symphony.

In the educational field: David Steadwell has accepted a position as head of the music department at Pender County School, Rocky Point, N. C.

New authorized Schillinger teachers who are now operating their own studios: Earl Brown, Denver, Col.; Sidney Lerman, Portland, Me.; Vernon Schrank, Hollywood, where he is also arranging and composing for films.

B. A. ROLFE DEBUTS "YOUNG BOSTONIANS"

"The Young Bostonians," consisting mostly of Schillinger House students, has made its debut under the direction of B. A. Rolfe, famous showman and former Lucky Strike Hit Parade leader.

Freddy Guerra, erstwhile saxophonist with the Glenn Miller overseas band, is directing the 18-piece orchestra.

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Folks Find New Word To Mangle

One of the most ridiculous stories to hit the press services in many a moon came out of Milwaukee recently. We quote:

"Be-boppers—described as teenagers with freakish haircuts and gangster tendencies—were barred from all Catholic schools here . . . (by) . . . the Milwaukee Archdiocese.

"Be-boppers can be detected by their dress, freakish haircuts, gang threats and abuse, unorthodox conduct, and other marks of behavior. We cannot tolerate scandalous conduct.

"The Milwaukee *Sentinel* quoted two former be-bop girls, now in an institution, as saying they belonged to a clique that followed a formulated policy of vice and misconduct.

"Some be-bop groups are harmless . . . (a police officer said) . . . but others, in addition to being devotees of be-bop music, indulge in drinking, marijuana smoking, shoplifting, and illicit sex relationships.

"The boys, he said, wear thick-rimmed glasses, loud sports jackets, and trousers with wide pleats and narrow cuffs. Their long hair is combed straight back, parted down the back of the head with the ends coming together at the neckline.

"The girls wear jackets, tight-fitting long skirts, and saddle shoes."

Evidently the average reader is supposed to gather that a style of music has made moral degenerates and juvenile delinquents out of the high school youngsters who listened to it.

And that being a devotee of be-bop (formerly a label attached to a style of playing, but which has been tossed about so liberally it now means nothing: everyone from Louis Armstrong to Benny Goodman is a "be-bopper" to the lay press) will lead one to "indulge in drinking, marijuana smoking, shoplifting, and illicit sex relationships."

It is indeed unfortunate that a very minor element (minor both in quantity and in musical ability) of the bop movement showed lack of taste in personal habits and helped promulgate misuse of the word in the first place.

But it is even more unfortunate that the uninformed have chosen be-bop as their special new word of the year, and hang the tag on anything which could have the remotest musical connection. And also, as in this case, things that don't have the remotest musical connection.

Perhaps it's all for the best. When people all begin thinking that be-bop is a swear word, or a noun to be connected only with shoplifters, drunks, or users of narcotics, then they'll forget its origin.

And then the music can go on being played with no stigma attached. It'll all be jazz again. And maybe the whole music business will be a lot healthier.

New York—Steve Gibson and his Red Caps, vocal and instrumental novelty combo, have signed a contract with Victor after finishing their three-year term with Mercury.

The group, working at Larry Potter's Club in Hollywood until Jan. 31, will wax their first RCA sides on the coast.

Maw 'N Max



Buckhannon, W. Va.—Bassist Max Wayne, whose home is in this hamlet, came back for a recent visit while on tour with the peripatetic McPartlands, trumpeter Jimmy and pianist Marian. The McPs had always teased Max about being a hill-billy, so he and his mom decided to act the part in front of the old tool shed, and the above photo is the result. The McPartland band, which now has Buster Bailey on clarinet; Vic Dickenson, trombone, and Chick Crummley, drums, opened recently at the Rathskellar in Boston.

Relaxed



Cincinnati—Cliff (Ukulele Ike) Edwards said he wanted his picture in the *Beat*, but not till photographer Ebel got to the Albee theater dressing room here did Edwards intimate just what sort of photo he had in mind. Anyhow, here he is.

RAGTIME MARCHES ON

- NEW NUMBERS**
- FRILEY**—A daughter, Janet Susan (6 lbs., 2 oz.), to Mr. and Mrs. Vern Friley, recently in New York. Dad plays trombone with Tommy Tucker; mom is singer Jean Friley.
 - HERMAN**—A son (7 lbs., 10 oz.), to Mr. and Mrs. Sam Herman, Oct. 28 in Canada. Dad is guitarist on all Tommy Dorsey records this year.
 - HUDSON**—A daughter, Michele (6 lbs.), to Mr. and Mrs. Preston (Pret) Hudson, recently in New York. Dad plays tenor with Bob Chester.
 - JUVILIER**—A daughter, Susan Ann (6 lbs., 4 oz.), to Mr. and Mrs. Aaron Juvilier, recently in Buffalo, N. Y. Dad plays viola with the Buffalo symphony.
 - KOTLER**—A daughter, Cynthia (6 lbs., 3 oz.), to Mr. and Mrs. George Kotler, recently in New York. Dad is band boy for Tommy Tucker.
 - MARTIN**—A daughter, Jill Karen (7 lbs., 11 oz.), to Mr. and Mrs. Tom Martin, Oct. 25 in Evanston, Ill. Dad is tenorist with Eddy Howard.
 - MCCOY**—A daughter to Mr. and Mrs. Joseph S. McCoy, recently in Memphis. Mom is former singer Lynn Allison.
 - OLSON**—A daughter to Mr. and Mrs. Robert Olson, Oct. 25 in Hollywood. Mom is movie actress and former singer, Gale Robbins.



"Watch your embouchure!"

CHORDS AND DISCORDS

Les Lauded

Seoul, Korea

To the Editors:
I would like to take this opportunity to openly extend to Les Brown and his band our deepest and sincerest thanks. He and his band aided very much in lifting our somewhat battered morale. I am writing this for myself and other music lovers in our organization who want Mr. Brown to know that he succeeded in his undertaking.
Pvt. William C. Richmond

Swedish Addenda

Minneapolis

To the Editors:
Claes Dahlgren, in his articles on top Swedish jazzmen (*Down Beat*, Nov. 17) forgot to mention the very modern Swedish accordionist, Arne Soderberg. He is heard on Odeon and Husbondens Rost labels with some of the men Dahlgren mentioned. When American jazzmen hear Arne's style and drive I know they will spontaneously respond to it. And his tone is nice. He plays a button keyboard accordion, which is used almost exclusively in European countries. He also plays trumpet, and possibly may have recorded with this instrument. I have heard records of other European jazz accordionists who are good, but trade writers slight them by not mentioning them,

WALKER—A son, Tommy (6 lbs., 2 oz.), to Mr. and Mrs. Drew Walker, Nov. 5 in New York. Dad plays alto with Norro Morales.

TIED NOTES

- BAPPA-GALPISDI**—Emil Bappa, pianist with Harry Sukman's ork, and Anna Galpiddi, Nov. 20 in Paterson, N. J.
- BLAKE-SYLVESTER**—Jimmy Blake, trumpet with Jimmy Dorsey, and Ellen Sylvester, Nov. 4 in New York.
- EDDY-GRUE**—Mel Eddy, trumpet with Dean Hudson's ork, and Terry Grue, singer with the same band recently in Memphis.
- MARKS-HARRIS**—Melvin Marks Variety staffer and Mary Harris Oct. 28 in Chicago.
- MORROW-EGGLESTON**—Buddy Morrow (Zadehoff), trombonist getting an RCA-Victor building as leader, and Claire Eggleston, Nov. 12 in New York.
- O'NEILL-GREGORY**—Tommy O'Neill, bassist with Tommy Tucker, and Nadine Gregory, Oct. 28 in Belton, L. I., N. Y.

FINAL BAR

- GAITHER**—Tommy Gaither, guitarist with the Orioles vocal group, in auto accident Nov. 5 near Baltimore.
- MODEX**—Frank Hodek 55, pianist and NBC (Hollywood) music director from 1935 to 1944, Nov. 3 in Hollywood.
- HUMKER**—Mrs. Josephine Humker, 88, widow of music critic Jamm Gibbons Humker, Oct. 31 in New York.
- MORALES**—Ismael (Ez) Morales, 24, flute playing leader and brother of Norro Morales, Nov. 2 in New York.
- POLLACK**—Al Pollack, 35, former manager of Fran Warren, Claude Thornhill, and Mel Powell, Nov. 3 in New York.
- SANTLY**—Sylvia Santly, 41, wife of Lester Santly of the Santly-Joy music publishing house, Oct. 30 in New York.
- WOOD**—Clement Wood, 62, composer of *Glory Road* and *Short'nin' Bread*, Oct. 26 in Schenectady, N. Y.

which is a most notorious "conspiracy of silence," I feel.
C. Hilding Bergquist

News, Not Views

Bridgeport, Conn.

To the Editors:
How long are you going to promote this stupid battle between bopists, Dixie-ites, and what have you? It fills up the ed page nicely, but it's all so fruitless and asinine. If bop has gone to its Valhalla, so what? Why continue printing spurious eulogies? They plug their own graves—bop musicians and their entourage—for they played by, for, and to themselves. But anyway, why not forget such trite copy and get on to journalism's fundamentals: giving out news to the public.
Jack Bishop

He's Real!

Montreal

To the Editors:
On Aug. 31 I received a letter from your editorial department in reply to my letter concerning the bassist on Oscar Peterson's *Lover* and *Little White Lies*. You said that it was Ray Brown, under the pseudonym "Major Holley." I took your word for it then, but when Oscar was in town with JATP I asked him about it. He said that the bassist was Major Holley, who used to play with his trio in town. Several Montreal musicians also confirmed that there is a Major Holley. So there! I was, right all along. Now, let's give the Major some credit for his great playing on the record.
Leonard Dobbin

Hats Off To Hughes

St. Paul, Minn.

To the Editors:
The bands around these days should take a look at a progressive band that's really got them listening. Alto man Percy Hughes leads this eight-piece crew. Besides playing fine dance music, they manage to slip in plenty of terrific bop. At the recent University of Minnesota homecoming dance they actually put on a jazz concert. Hundreds of students pulled up chairs, listened, and applauded the abundance of fine jazz. Hats off to a top-notch band that's proving bop isn't dead.
Bob Hahn

Great Movie Team

Tyndall AFB, Fla.

To the Editors:
If Lena Horne and Billy Eckstine were to be put in a movie now, I believe it would be the greatest musical attraction ever put on the screen. Lena for one, has shown that she is a terrific hit outside the country as well as in. Eckstine not only draws the public, but the records he puts down are the finest to be had.
Cpl. Charles R. Sweet

Watch the Dec. 29 issue for final results in the band poll. It will be on sale Dec. 15.

THE HOT BOX

Art Hodes Band Achieves A 'Rarely-Heard Unity'

By GEORGE HOFER

Chicago—Arthur W. Hodes arrived in Chicago one-half year after he was born in Nikoliev, Russia, in 1904. His youth was spent on the Windy city's teeming west side, where the balance of joy and sorrow tended to favor the latter. Young Hodes, a sensitive and introspective lad, began searching for the beauty in life by turning to music at an early age.

Hodes' first contact with the study of music was at Hull House, where young Benny Goodman also received his first musical bearings. Art learned the fundamentals of playing the piano and almost immediately went out to make his living entertaining the habitués of Dago Lawrence's small west side night club as a solo pianist and accompanist for the girl singers who worked the tables.

Joined Union

After about 18 months of a gruelling 9 p.m. to 4 a.m. shift, night after night, he decided to join the union and try band work. The band work in which Hodes



Art Hodes

found himself entangled turned out to be of the most boring and frustrating type there is—a jobbing society group. At this point, around 1927, Art continued his musical education, but not in a conservatory. He met Wingy Manone and was introduced to jazz. The New Orleans trumpet player took him to hear Louis Armstrong, Earl Hines, King Oliver, and Jimmy Noone.

Hodes took to jazz, and especially to the piano blues. In the early '30s, when most of the Chicagoans had migrated to New York, Art

stayed on, listening to the blues on the south side. He absorbed the blues by listening to the blues artists in person, on electric player piano rolls, and on recordings.

And he hung around a barbecue housed in a broken-down wooden shack on State street near 48th, where Louis had once taken him. Here he mingled with the people, put nickels in the mechanical piano, played piano himself, and listened to others, until his understanding became enriched with the knowledge of the blues idiom.

Inspiration from Greats

The great blues pianists, James P. Johnson, Hersh Thomas, Pine Top Smith, and blues singer Leroy Carr had inspired him, yet not taught him. He became so closely associated with the blues atmosphere that it became natural for the blues to roll out of him as he sat at the keyboard. Today he is the greatest white player of the blues piano.

The jazzways were practically deserted in Chicago by 1938, and Hodes made the decision to move to New York. He had visions of becoming commercial and it was definitely in his mind to make money and become famous. He had 30 original tunes he intended to sell and see them arranged and played by the big swing bands of the period.

Art has become famous, but not in the commercial manner he at first envisioned, for upon reaching Manhattan a revelation was made to him. He, for the first time, realized that jazz was reaching other people besides the musicians them-

selves. This was an inspiration that acted in such a way as to complete Art's destiny.

During the '40s he was a jazzman with a mission, a messiah, so to speak, for the blues and small Dixieland band jazz. Not only did he play jobs in the style in which he believed, but he took to the air, over WNYC, until LaGuardia decided the record companies were getting too much free advertising over the municipal station.

His magazine, *The Jazz Record*, was published for more than four years, and he had a long tenure as jazz columnist for *Band Leaders* magazine. He even carried his music to many eastern colleges in concert and in lectures.

Today he has reached a culmination. A group of musicians have gathered around him back in Chicago at Rupneck's, and the result is jazz unity that is rarely heard. This column is a tribute to the man at the helm of the Art Hodes Dixieland band.

JAZZ MISCELLANY: The Hawkeye Jazz club, 1202 Savings and Loan Building, Des Moines, Iowa, was organized Aug. 18, 1950. The club specializes in true Dixieland of the past. Don Bell, KRNT disc jockey, presents a full hour of Dixie jazz the first Thursday of the month, utilizing records from club members' collections.

COLLECTOR'S CATALOG: Brian Baker, Kinggrove Rd., Kinggrove, Sydney, NSW, Australia. Desires a pen friend, young boy or girl interested in exchanging records and ideas. Is interested in Kenton, Barnet, Ventura, and Mel Torme.

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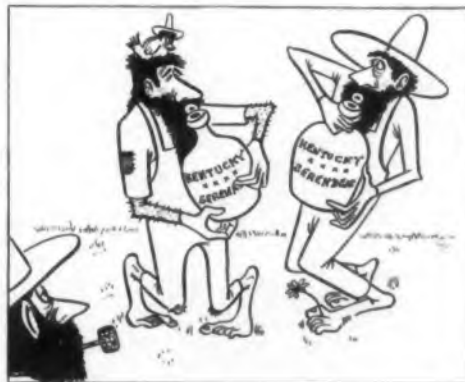
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Evolution Of Jazz

by J. Lee Anderson



... many a similar organization ...



... the Kentucky Serenaders ...



... a great deal of truly horrible music ...

• The Original Memphis five, often consigned to a back page of jazz history in favor of such groups as the New Orleans Rhythm Kings and the Original Dixieland Jazz band, was, however, a unit not without substantial merit. In their heyday, undoubtedly one of the most closely imitated bands on the jazz scene, the Memphis five functioned well as the direct inspiration for many a similar organization from Pomona to Punnxsatawney. This band turned out a greater number of recordings, ranging from the good to the indifferent, during the golden years of the pioneer white fives, sixes, and sevens, than did any like unit. One Chicago collector has acquired upwards of 30 copies of a single Memphis five release, *Aunt Hagar's Blues* and *Shake It and Break It* on such labels as Regal, Connors, Paritan, Gennett, Paramount, Claxtonola, and Black Swan.

A number that was early featured on wax by the five, *Those Longing for You Blues*, enjoyed a certain degree of prominence in later years when, reappearing titled *Colonel Corn*, it served as the musical trademark of Freddie (Schnickelfritz) Fisher. In the course of a long career on wax, the Memphis five appeared on several labels featuring many a change of name, and such diverse titles as Ladd's Black Aces, Lanin's Southern Serenaders, Connorsized Jazz Hounds, Savannah Six, Gene Fosdick's Hoosiers, Paster-nacki's orchestra, and the Kentucky Serenaders, usually denote the presence of this crew. The band was formed in the early 1920s by pianist Frank Signorelli, and the personnel consisted of Phil Napoleon, trumpet; Miff Mole, trombone; Jimmy Lytell, clarinet; Signorelli, piano, and Jack Roth, drums. This lineup remained much the same

for the band's many recording sessions and dance jobs, but outside musicians were added as the occasion demanded. In an era that produced a great deal of truly horrible music, the Memphis five stood out as one of the few bright spots in an otherwise dismal picture, and on the jazz band circuit of hallrooms and cafes this ensemble proved a financial and artistic success. The band finally called it quits after a long association, the five original Originals remaining in the music spotlight with one exception, drummer Jack Roth. Napoleon and Signorelli got together on wax in 1946, cutting several jazz evergreens for the Swan label. Lytell has concentrated largely on radio work in recent years, and Mole threatens to go on forever. Jack Roth has been long associated with The Nose, Jimmy Durante.

Jazz Off The Record

(Ed. Note: Herbie Steward's solo on the Woody Herman Four Brothers record is the 11th in Down Beat's Jazz off the Record series.)

By BILL RUSSO and LLOYD LIFTON

Chicago—In our last column of *Jazz off the Record* (Nov. 17) we presented a solo of saxophonist Zoot Sims, the first of three tenor solos appearing on the Woody Herman record of *Four Brothers*. The second tenor solo on this record is played by Herbie Steward. This solo, transcribed below, is another excellent example of the "Brothers" idiom.

The sound, feeling, and melodic approach of the Lester Young-Charlie Parker school is well illustrated by all three of the tenorists on this Jimmy Guiffre composition, although we feel that the Steward solo is the most thoughtful and best integrated.

Steward has been the least prominent of the Brothers, possibly because of his long stay on the west coast, where jazz is somewhat impolite. A more complete concept of his work may be obtained by listening to some of his recent combo recordings, *'Tain't No Use, Passport Is Pimlico*, etc. We have heard, incidentally, that Steward was indirectly responsible for the "Four Brothers" sound. This sound, of three tenors voiced over a baritone saxophone, was first used by Ralph Burns in the fourth movement of *Summer Sequence* and then in *Early Autumn*. Steward joined the Herman band as an alto saxophonist, but the fact that he doubled on tenor suggested the three tenor sound. That's how we understand it, at least.

Certainly the use of a tenor lead was inevitable in jazz. The glut of capable tenor men and the dearth of altoists seems almost to have precluded it. In addition, the tenor lead is an excellent method of orchestrally expressing the Lester Young idiom.

Perhaps the most interesting phrase in the entire Steward solo is in bars 1 and 2. In this phrase (or combination of two sub-phrases) Steward plays a 9th, 7th, 6th, 5th, 4th, and 3rd against a G7 chord, and then plays these same intervals against a Gb7 chord.

The notes against the Gb7 are melodically more colorful because

of their less diatonic character. In addition, they are enhanced by the preparation in the preceding bar. The slightly different rhythmic pattern of these two figures creates a very delicate variety which increases the effectiveness of the total phrase.

The chords in bars 9 and 10 are also chromatic. In these two bars Steward plays two short figures which are related in a similar manner to the two figures in bars 1 and 2. In bar 9, against a G7, he plays a 3rd to a 4th to a 5th. In bar 10, against a Gb7, he plays a 3rd to an augmented 4th to a 5th.

Bars 9, 10, and 11 are quite interesting from a rhythmic standpoint. In these bars, Steward superimposes a feeling of 3/4 against the basic 4/4. He does this by starting each of the figures three beats after the preceding figures begin.

The Charlie Christian chorus on *I've Found a New Baby* (*Jazz off the Record*, Feb. 10) is the only other solo in this series having a superimposition of time signatures. It would be interesting to compare these two examples.

Steward plays the same first five notes in bars 6 and 12. The repetition is concealed, though, by two circumstances: (1) the notes are used against different chords; and (2) they are used differently—in bar 6 they are merely an inner part of a phrase, while in bar 12 they are the high point of a four-bar phrase beginning in bar 9.

The D7 chord appears five times in this solo. Each time, though, Steward treats it differently. In bar 4 he plays a scale run leading into the 3rd, on which he then builds a diminished 7th. On the last two beats of bar 6 he plays the 3rd, 4th, 3rd, and root.

On the last two beats of bar 8 he leads the lowered 9th into the root. In bar 12 he uses a partial scale consisting of the 7th, root, lowered 9th, raised 9th, and 3rd. And in bar 14 he plays a very lovely skip from the 3rd to the lowered 9th to the root.

Our next column of *Jazz off the Record* will feature the third and

Kokomo Local, Club Combine To Promote Bashes



Kokomo, Ind. — Saturday afternoon at Basil's cabaret is jam session time, and on a recent Saturday the above musicians showed up for the affair, which is co-sponsored by Local 141 of Kokomo. Left to right in the front row are Nelson Crane, John Dodd, Chuck Gorennaon, Eritt Nutt, and Bob Salters. Second row spots, in the same order, Don

Cotner, Dorothy Cotner, Ollie Crawford, Leonard Caston, and Willie Dixon, the last three members of the Big Three trio then working the job. In the back row are Robert Harvey, Walter Sparks, Gib Taylor, Gene Nick, Robert Sparks, William Besser, and John Hancock.

9 Orks To Play A Seattle Dance

Seattle — Something new will take place in Seattle Dec. 8. A group of Seattle veterans are sponsoring the Combo Clash, to be held in the huge Civic auditorium. Patrons will dance to eight small groups and a 15-piece orchestra, and a panel of disc jockeys and music critics will select the combo champ at the evening's end. Profits go to slum clearance.

JATP was a complete sellout Nov. 3 at the auditorium. Place holds 6,000. Some 5,500 of these were surprisingly well behaved. Audience favorites were Ella and Oscar Peterson.

Julie Wilson at the Olympic hotel for 10 days . . . Dave Brubeck will appear in concert Dec. 2 at the Metropolitan theater . . . Wierdest bill of the year at the Palomar theater week of Nov. 13. Sharing top honors were Mel Torme and the Rainy City Jazz band.

—Phyllis Richards

Rhode Island Sports Just One Jazz Spot

Providence—The Celebrity club is the only jazz spot now operating in the little New England state of Rhode Island. The year-old jazz spot is owned and operated by a former taxi cab driver, Paul Filippi, who has managed to build himself a spot which has no fears

of competition. It was through the Art Foxall combo that Filippi discovered that Rhode Island sorely needed some hot attractions. From the early days of Foxall's jumping quintet, the Celebrity has moved right up the ladder with such attractions as Cootie Williams, Joe Thomas, Earl Bostic, Arnett Cobb, Count Basie, and Tiny Bradshaw. Ivory Joe Hunter is set for a one-week stint starting Jan. 27.

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Herbie Steward's Solo On 'Four Brothers'

Musical notation for Herbie Steward's solo on 'Four Brothers'. The notation is in 4/4 time and consists of four staves of music. Above the notes are chord symbols: G7, Gb7, F, D7, Gmi7, Ami7, D7, Gmi7, C7, F, D7, G7, Gb7, F, D7, Gmi7, G7, F. The solo is marked with a circled '4' at the end of the first staff, a circled '8' at the end of the second staff, a circled '12' at the end of the third staff, and a circled '16' at the end of the fourth staff. The copyright notice at the bottom reads: Copyright Charles Music Corp., 1619 Broadway, New York 19, N. Y.

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| 18. Wild Conquest | Fastot—Medley of 3 | 2.50 | 4.75 |
| 19. Lonnie | 2 Altns — 1 Tenor — 2 Brass — Rhythm | \$1.98 | \$4.00 |
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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Let's continue with our discussion of the routing of an arrangement. Last time we took up the matter of laying out the time and length of the complete arrangement. The next thing that should be planned out is the harmonic context. Here's how we recommend doing that. Take the piano copy or the lead sheet of the tune you are going to arrange and start looking for spots where you want to change the harmony.

This can be done by using many varied devices such as embellishments, chord substitutions, line bass, chromatic harmony, sliding chords, secondary sevenths, parallel harmony, paraphrasing, and other numerous harmonic gimmicks.

A word of caution, however,

Don't make a ridiculous harmonization. In other words, use your common sense. Play the song through and see if you can feel where the chord changes should take place. Again, it is not necessary to change the chords on every chorus. Many times, the original chords that are found in the sheet music will be the best harmony to use for the particular situation.

Referring once more to the harmonic devices that can be used in the arrangements. Most of them

sound best when "spotted" in the arrangements. We always like to use a device for about two bars, then return to the original harmony. The device should not be used more than once in an eight-bar phrase. However, it can be any two bars of the phrase. You see, fellas, the whole beauty of using a device comes in the relief it offers to the original harmony, and therefore it is important that you use the devices sparingly.

Questions Next

We've got a gang of questions piled up, so next issue will be devoted to answering some of them. In the following issue, we'll return to the routine. Our parting thought: It is just as bad to over-harmonize an arrangement as it is to under-harmonize it.

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

TIPS TO TRUMPETERS

By CHARLES COLIN

New York—You don't have to feel so timid about joining our Bothersome Problem club. You're not alone. Right this minute, I'll bet thousands share similar experiences. What is it that you're trying to pull yourself out of? Weak lips? Poor register? Lack of power? Wonder why, up until now you've never thrown in the sponge? Chalk it up to your first love, trumpet. No matter how much of a ruffling up it gives you, you'll come back, and for more. That's for sure.

I'll admit, at times things can really get rough. It happens and to the best. The greater the artist, the more it drives him bats.

Beware

Radical changes or snap judgment don't solve problems. Changing from pressure to its extreme

opposite, non-pressure? Don't expect miracles overnight. After playing one way for so many years, beware of a fast switch. You're treading on thin ice. Don't be an on-the-spur-of-the-moment guy. Does it make any sense to find yourself right smack in the middle of a terrific spin, and then try to fight off sounding like a kazoo?

If, in desperation, you have to make a complete switch, do it. But only under the expert guidance of an experienced and competent teacher. This way your past or future reputation can be fully protected.

Messing with the embouchure sure is dangerous!

A top notch trumpeter, while talking shop with his friend whose opinion he respected, kept lending his ear to a series of suggestions. His friend suggested playing smack in the middle of his lip. His friend's theory was for more top lip inside the mouthpiece. Said he, "A bigger sound; more lip contact."

Tried It

These suggestions didn't take hold at first. Gradually it started to gnaw on his mind. "Why not, what have I got to lose?" he said. So a six-month leave of absence was decided upon. The lip must be changed. No outside help. Strictly by himself.

Came the change, after a back-breaking six months. Back in harness, and towards the end of playing a killer of a show, he was really thrilled, because as the hours went by his lips were getting to feel better and better. By the end of the night he was absolutely in heaven.

Quick, out of the trumpet case, the hand mirror. His great accomplishment had to be checked. Astonished, he discovered that this terrific, comfortable lip feeling was due to the mouthpiece sliding right smack back to its very original position. The exact same lip position he used so successfully for so many years.

Not the Lips

The lips don't set the mouthpiece. It's the contour. It's the size of the teeth. It's the shape of the mouth. Arban even said so 100 years ago.

Look before you leap. Is your problem bothersome? Is it getting out of hand? Then check with a reliable instructor. He'll surely save you a lot of heartaches.

(Ed. Note: Send questions to Charles Colin, 111 W. 48th Street, New York, N.Y. Enclose self-addressed, stamped envelope for personal reply. Reprints of earlier Tips to Trumpeters available upon request.)

Benny Carter To Work With Sextet

New York—Benny Carter, who has been arranging and writing movie scores on the coast for the past few years has been signed by the Shaw Artists Corp. for bookings of his new sextet. The agency also signed management pacts with Slim Gaillard, Joe Medlin, and Joe Morris.

King Records Signs Gene Williams Band

New York—In line with its recently announced entry into the pop recording field, King records has signed the Gene Williams band to an exclusive long term contract. Williams, who had an extended run at the Glen Island Casino this summer, formerly recorded for Mercury. Other names on King's pop roster are Johnny Long, Bettie Clooney, and Margaret Phelan.

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BAND JAZZ

Charlie Ventura

Tea for Two
 Lotus Blue
 Tea opens with Ventura on baritone, continues with some apt ensemble boppish band work. There are points in the last chorus where the band sounds like a polite version of the storming band George Auld had on his early Musicraft dates. Blue is written for Ventura's tenor, wanders a bit and never seems to achieve a musical climax. It's his old fault of playing a great deal very well, but never quite making the right idea come off in the right place. (Victor 22-0103.)

Harry James

Circus Days
 Lullaby in Boogie
 Days starts out as circus blowing, goes on to a James solo far more relaxed and with less nannynisms than you usually hear—it's surprisingly fluent stuff. The band itself is on a slight Les Brown kick, the sections being better controlled dynamically than they usually are. The good impression is pretty well destroyed on Boogie, which will undoubtedly draw many more nickels. (Columbia 39024.)

Ray Anthony

Mr. Anthony's Boogie
 Autumn Leaves
 Boogie is better played than Harry James' current boogie-ing, but Will Bradley's 1940 band did a better job than either of them at this sort of thing. Leaves is another from the Miller assembly line. It used to be "moldy fig"—now it can be known as "moldy Miller." Nice unobtrusive music—the sort of thing you can eat dinner to. (Capitol 1280.)

Perez Prado

Mambo No. 8
 Pachito E-Che
 Oh, Caballo
 Babarabati
 Mambo No. 5
 Pianola
 Alum Rating—★★★★

Some band, some recording, some playing! The same knife-like phrasing, coupled with a resonant hall and distance from the microphone, makes the trumpets a real rhythm section. And the rhythm section has been placed close

Follow-up



New York — Trudy Valentine's record of I'll Never Love You caused a minor stir in disc circles, and she's following this with an MGM release tabbed I'm Afraid to Love You, which seems to be on a similar kick. It's backed by The Winter Wals. That's Trudy, glittering like a wintry Christmas tree, above.

enough to the mike so that you can hear distinctly everything that is done. And this trumpet section, unlike Kenton's, plays together, it doesn't just scream for effect, even if there is an infrequently-flatted end note. Pachito is a slow mambo of the sort Machito does to great effect. Prado's band, on the basis of these records, perhaps plays with slightly better attack and intonation than Machito's.

Interesting thing is that Prado uses his reeds to set riffs and lets his brass play figures—exactly the reverse of what the conventional American band does. It is a demonstration of how flexible his brass section is. Pianola is an interesting combination of Gershwin-esque phrases mixed with a ceremonial trumpet solo right out of Villa-Lobos. It also has the only bongo solo in the album. (Victor P-302.)

Stan Kenton

Viva Prado
 I'm So in the Mood
 Kenton's tribute to the Cuban leader who has made such magnificent records, but can't get into the U. S. due to AFM restrictions. It's a shame the Kenton brass section is not as effective a rhythm

Symbol Key

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

instrument as Prado's. Prado, using no wide-toned trombones, keeps the entire pitch of his band higher than that of Kenton's (despite the fact that Kenton's leads are scored higher), and it has a sharper, cleaner sound. Maynard Ferguson's solo is a wonderful sample of a trumpet man imitating a tin flute's range. Unfortunately the ideas sound a little like that too. Mood is a ballad by Gene Howard, an old Kenton vocalist, now his press rep. It's sung by the Eckstineish Jay Johnson. (Capitol 1281.)

COMBO JAZZ

Erroll Garner

The Petite Waltz
 The Petite Waltz Bounce
 The boy plays it ¾ on one side, and in his own lay-back ¾ on the reverse. It's an attractive record, though it is certainly not Garner at his most fertile. (Columbia 39043.)

Benny Goodman Sextet

Oh, Babe
 Walkin' with the Blues
 BG's sextet playing the blues, while vibist Terry Gibbs manages to sound like Adrian Rollini. Even the usually impeccable Teddy Wilson sounds a little threadbare on Walkin'. (Columbia 39045.)

Arnett Cobb

Smooth Sailing
 Your Wonderful Love
 Typical small band jump music on Sailing, with Cobb blowing tenor. The walking beat and the intonation, however, are much better than you usually hear on this

kind of blues. This is helped by reasonable recording. (Columbia 39040.)

Erroll Garner

When Johnny Comes Marching Home
 Don't Know Why

Garner again, with John Simmons, bass, and Shadow Wilson, drums, this time playing Home with his stiff left hand four-four beat, while his right hand plays lag, semi-cocktail ideas. It's still impulsive and effective piano, though like most of Garner's recordings it doesn't give you an accurate idea of his real rhythmic power. Why is a locked hands style that Garner uses, but seldom throughout a complete side as he does here. Some good changes on it. (Columbia 39038.)

Kid Ory and his Creole Dixieland Band

Blues for Jimmy
 At a Georgia Camp Meeting
 Go Back Where You Stayed Last Night
 Yaaka Hula Hickey Dula
 Savoy Blues
 Creole Song
 The Glory of Love
 Mahogany Hall Stomp
 Album Rating—★★

Blues for Jimmy was written by Ory in tribute to Jimmy Noone while working on an Orson Welles radio show. Almost none of the feeling Noone was able to put on wax shows up here. Meeting was supposed to be a strut, while Dula is an old vaude hula turn done two-beat. Ory on Savoy is re-doing a tune he first did in 1927 while working with Armstrong in Chicago. Mahogany, an old Louis ture, is virtually identified with Armstrong's solo on it. Surprisingly enough, the only good playing on this album is by a gentleman who could hardly be said to be Dixie or Creole in musical influences: Teddy Buckner, the trumpet player whose work with Benny Carter and Horace Henderson still shows in his playing. His ideas are cogent, hang together, and swing. Clarinetist Joe Darenbourg has a solo on Stomp, which is likewise good, but elsewhere plays bits too

often heard before. (Columbia CI 6145.)

Gene Krupa

I'm Forever Blowing Bubbles
 Walking with the Blues
 Gene playing a two-beat date that sounds like it was cut at Commodore. Sounds like Ed Hall on clarinet, with Krupa making with the drumnastics. Thanks to the clarinet and Krupa's laying lower, Blues moves better. (Victor 20-3965.)

DANCE

Woody Herman

Starlight Souvenir
 When It Rains It Pours
 The Early Autumn technique and very prettily done, too. Pours is a shoutin' blues of the kind Woody used to do in the late '30s all the time. Listen to the brass

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riff back of Bob Graf's tenor solo. Ten years ago that would have been played behind the beat—now they force it ahead of the beat. Just an interesting commentary on the change in big band styles. (Capitol 1215.)

Jimmy Dorsey
It's the Dreamer in Me
Dixieland Band from Santa Claus Land

JD re-records an early hit of his, done the first time with Bob Eberly, vocaled now by Kenny Martin. (Columbia 39035.)

Bob Chester
You're the One Love
Henpacked Joe

Love is a ballad, with Como-type vocal by Alan Foster and some pretty lead trumpet. Joe is, as you thought, a novelty. (Regal 1207.)

CONCERT

Paul Weston

Swedish Rhapsody
Do You Ever Think of Me?
Hot Canary
Chopin Etude
Moonlight Madonna

Full Moon and Empty Arms
Intermezzo

Album Rating—*JJJ*

Another of Weston's simple but workmanlike albums of semi-pop standards. Musically, the least known side is Paul Nero's *Hot Canary*, originally created for "hot" violin. Nero will wince when he hears this, though, because the strings phrase in a completely stiff and arrhythmic fashion, until a long unison soli line halfway through the arrangement, played legato. (Capitol H-195.)

NOVELTY

Art Van Damme

The Touch of Your Lips
Ain't It Awful?

Awful is a jazz calypso played with great distinction by the Van Damme quintet: lots of humor and displays of Art's flashy accordion technique. *Lips* is soft, tastefully-rendered balladry in the Felice manner—very well worth hearing. (Capitol 1282.)

Kukla, Fran, and Ollie

Mother Goose Rhymes

Once again Burr Tillstrom's light touch makes these small

Diz Digs Stringed Sounds, Too



Hollywood—Taken in the recent Dizzy-with-strings-and-woodwinds recording date here for Discovery, this photo shows bearded Dick Bock on the left, Diz in the center, and Johnny Richards at the right. Richards arranged the numbers and conducted the 23-piece band through the standards and reworked Tchaikovsky and Rachmaninoff which was the material at hand.

Phil Harris

The Thing
Goofus

By this time, Charlie Grean's novelty hit should be driving you crazy—Victor certainly is promoting its artist and repertoire director's song. *Goofus* is another pick-up on the Les Paul revival of the old tune. (Victor 20-3968.)

Perry Botkin

Lozer
Uke Ukulele

Perry is the famed banjo expert who has wandered around west coast studios for years playing anything with strings. Latest demonstration is this on uke, which he succeeds in making sound like an instrument not a toy. For this feat, he should receive the order of the Gilded Godfrey. (Decca 27162.)

Toni Harper

Jingle Bells
Snowy White Snow and Jingle Bells

This little girl has learned all the vocal tricks—but all of them. She will certainly give her older sisters lots of trouble in a few years. Her singing has a lot of the rhythmic enthusiasm of early Ella and is this bad? (Columbia 38977.)

fables seem completely believable and filled with glowing warmth. Note also that *Three Blind Mice* has become *Three Kind Mice*, and the carving is concerned with cheese, not mice. This is wonderful kid stuff—not played down but done simply and with lots of fun-poking. (Victor Y-423.)

Russ Case

Wild Card
Margot

Bonny Lake sings a fine novelty tune she helped write, with Russ Case's house band playing crisply and with good phrasing. It should sell well in all the jukeas, being the tale of a man who gets hooked for all his jack, but fast. *Margot* is a ballad well done also. (MGM 10852.)

Les Paul

Goofus
Sugar Sweet

Les Paul with his multi-tape playing does the old Wayne King corn novelty of the early '30s. I find it funny and technically interesting even if not especially creative stuff. If there have to be corn records, my vote goes for more like this—it's in tune, and everything done is done in a musicianly if hokiah fashion. *Sweet* is Mary Ford dueting with herself by means of tape. (Capitol 1192.)

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RCA Puts Jazz Classics On LP

New York—Victor has finally gotten around to putting jazz and pop tunes on 33 1/2 LP. On Dec. 29 they will issue the first in a "Treasury of Immortal Performances" series that will include items like Coleman Hawkins' *Body and Soul*, Bunny Berigan's *In a Mist*, and sides by Louis Armstrong, Fats Waller, Duke Ellington, and many others.

Album titles announced so far are *Theme Songs*, *Small Combo Hits*, *Keyboard Kings of Jazz*, *Columbo-Crosby-Sinatra*, and *Dance Hits*.

Classical discs will also be issued in this series, including some old Caruso sides. Albums will be available on 45 rpm also.

London Uses Jerome To Record Hit Tunes

New York—In line with a new trend in the record industry of having bands rather than vocalists "cover" on hit tunes already established on other labels, London records announced that the Henry Jerome band will fill the "covering" spot on its label.

The Jerome crew, now at the Hotel Edison in New York, will style its arrangements in the Hal Kemp manner. Ray Wetzel, former Kenton trumpet man and vocalist, will probably handle vocal chores.

Aladdin LP Features Illinois Jacquet, Pres

New York—Several top rhythm and blues artists on the Aladdin label are now featured on the diskery's first LP records. One of them, called *Battle of the Saxes*, features Lester Young and Illinois Jacquet.

Another one, called *Blues After Hours*, has Amos Milburn, Wynonie Harris, Calvin Boze, and Helen Humes. The records retail at \$3.

VOCAL

Billy Eckstine

I Guess I'll Have to Dream the Rest
I'm So Crazy for Love

Eckstine adds his version to the tune's revival. It's straighter singing than he usually does, but in good taste and with effective vocal group backing. Listen to the end of the record and see how astonishingly alike he and Sarah sound at times—even to tone values. (MGM 10856.)

Mel Torme

Makin' Whoopos
Dream Awhile

Two old Musicraft sides from four years ago, with Torme's phrasing on *Makin'* sensitively done. The Mel-Tomes as a group do *Awhile*. Torme still sounds well as a soloist with a group, since his voice, not a big one, occasionally needs the tonal bolstering he gets from a group. (MGM 10844.)

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SWINGIN' THE GOLDEN GATE Frisco Dixiecats Rise In Protest Against Spanier

By RALPH J. GLEASON

San Francisco—By simply expressing in plain English what a lot of visiting musicians have said privately about the local brand of Dixieland, Muggsy Spanier shook as much earth here in October as the 'quake of '06. Francis Xavier merely said on the radio that he didn't like banjos and tubas, thought they were out of place in a jazz band, and furthermore couldn't understand why anyone in his right mind—(rhythmically)—would get so far out as to use two banjos in one band.

Well, sir, you'd think Muggs had said he didn't like cable cars or something. The poor little switchboard at KRE, where he was being interviewed by Vivian Boermann, lit up like the tote board for a 17-horse field. Guys called in from all points to call Muggs all points of a revolving so and so.

100 More

His musical ethics, taste, knowledge, memory, and antecedents were questioned. But good. Next day, Vivian got another 100 calls at her record store and the wires buzzed as the lovers of the land of Dixie expressed their shock, horror, and amazement that one of their idols should put down the sacred banjo and tuba. It was even bruited about that Muggs was always suspect for having used a tenor sax on occasion.

"But we didn't use banjos in Chicago," Muggs kept saying, as the kids cited precedent after precedent for the twanging beat. In fact, the same Spanier, who once chased a critic down from Nick's to the White Tower, was even heard to say to a tuba-lover those awful words "Man, you gotta progress."

Hot Under Collar

Actually, Muggs was never able to get across the real meat of his argument. There probably isn't a single class of people in the world who can get as excited as San Franciscan music lovers. They're as rabid for Lu Watters as for Dave Brubeck. Hitting at banjos and tubas, Muggs was attacking the civic pride. After all, where else are there so many banjo and tuba players?

Typical comments on le mot Spanier went like this:

• Pat Patton (banjo, tuba player): "Don't see where the instrument has anything to do with it. It's how it's played. He's played with them."

• Clancy Hayes (banjoist, who with Patton, made a two-banjo team in the Watters band): "It's a matter of taste—like food. Some like it hot. I don't like the sound of Muggsy."

• Jack Sheedy (sometime Dixie bandleader): "Nuts to banjos. How ridiculous can you get? They're okay for minstrel."

• Dick Oxtot (Polecat bandleader): "I think they can sound great and I don't care what the original New Orleans or Chicago instrumentation was. Our boy plays a banjo."

• Ken McLaughlin (leader of the

Rayside Jazz society): "People seem perfectly happy at our sessions with banjos and tubas. More people turned off the radio after Muggsy said that!"

• Tom Quinn (Crown Prince of Moldy Figs): "Muggsy has sounded the same for the last 20 years."

• Truck Parham (bass with Muggsy's band): "I'm going to get me a tuba with fluorescent lights all around the bell."

Somebody has to tell the kids what really happened, Muggsy says. For a quiet guy, he seems just the one to do it.

BAY AREA FOG: Local musicians attending football games this fall or listening to them on the air have been getting a boot out of the bopish figures cut by the St. Mary's and USF bands... A Lee Wiley-Bobby Hackett package being offered in these parts—the first time around for either of them... Looks a little doubtful for the end-of-the-year Red Norvo booking at Ciro's. Spot doing well with its impersonator, Arthur Blake, and may hold him over.

Spanier in Town

Muggsy Spanier finished 12 solid weeks at the Hangover Nov. 11, followed by Jess Stacy & Co. for four weeks, then the Nappy Lamare outfit for eight. Meade Lux Lewis held over as intermission pianist with a possibility that Jimmy Yancey might make it eventually. Kid Ory negotiating for a January date at the spot.

After-hours Dixie combo at Coffee Dan's consisted of PeeWee Russell, clarinet; Slim Evans, tenor; Pat Patton, bass; Chris Krider, drums; Johnny Wittwer, piano, and Marty Marsala, trumpet... Soprano sax artist from L.A., knocking the local Dixie lads out. Name is George Probert, and he's slated to join Bob Scobey's band eventually. Scobey, incidentally, left Vic & Roxie to open later at a spot near Palo Alto. Burt Bales stays on at V&R's with a band unselected at press-time. Burt's wife, a recent victim of a slug-and-run artist, is recovering nicely.

Slim Slaughter, who has the combo at the Elks club in Oakland, says it's no Dixie group. And he's sure right! Now how did that slip get by?... Billy Eckstine's opening at the Fairmont Nov. 14 was preceded by a fat advertising campaign and lots of promotion with local platter flippers. This is the room's last gasp... Dizzy's two dance dates here after his Oasis

The Waltz King Displays His Singers Three



Chicago—Singer Jacqueline James, who appeared in the stage revue *Lead an Ear*, does just that in the first photo, while posing for the photographer at the same time. Jacqueline doubled from the show to the Wayne King TV stanza then, and has remained with the video airer since the

show closed. She's on the right in the second photo, along with maestro King and the other two singers on his program. They are Harry Hall, who used to sing with the various Sherman hotel *Salute* productions, and Gloria Van, long associated with Chicago radio and clubs.

Basie Combo Cuts Album For Columbia

New York—Count Basie's eight-piece combo waxed eight sides here for their first Columbia album and LP. The tunes, all standards, were arranged by Neal Hefti and Buddy DeFranco.

The recording date will probably be DeFranco's last with the Basie band, since plans are afoot for the clarinetist to front his own 15-piece band.

date in L.A. were strictly secret promotions and as a result drew about 50 persons each.

But Nomp Draws

Hampton, on the other hand, with a somewhat better promotional deal, drew a crowd of 4,000 some odd to the Oakland auditorium... An Oakland promoter is headed for trouble because he's using a phony name on account under his real one he owes too much loot... Billie Holiday left about a grand at the Long Bar when she cut out after three days. Loot was her share of the door to then. Owner Shirley Corlett is taking the whole mess to AGVA. The optimist.

Lu Watters cut another batch of sides for Mercury when Norman Granz was in town with JATP... Dick Oxtot's Polecats, with Ellis Horne replacing Bunky Coleman on clarinet, opened at the Frontier club on San Pablo. Outfit has a couple of sides out on the Clambake label (*Campanile Stomp* and *Just a Closer Walk with Thee*)... Nick Eposito on notice at Pack's, and Frances Lynne out, too.

Soundtrack Siftings

Moss Seltzer score for U. I.'s *Apache Drums* (Colleen Gray, Stephen McNally), recorded recently under Seltzer's baton, has sequence using six-foot Indian ceremonial thunder drum. Six drummers—U.I. staffers Hal McDonald and Ralph Collier, plus Earl Netch, Edgor Forrest, Preston Lodwick, and Graham Stevens—worked on sequence, playing big drum simultaneously.

Frank Beach, former Les Brown trumpet man who joined 20th-Fox staff ork last fall, is soloist heard prominently in main title music of currently-showing *Panic in the Streets*.

Duke Ellington, according to local sources, has written eight new songs of a total of 18 to be used in film entitled *Seven Lively Artists*, to be produced by Irving Allen from an original story by Sid Kuller. *Lyn Murray* also set in musical capacity on picture, which is to roll early in January.

Ava Gardner, who has been under coaching of *Phil Myers* for role of Julie in MGM's remake of *Shoubout*, will record her own vocals for picture, according to latest plans. If Ava's singing doesn't measure up to whatever is expected, ghost singing assignment will go to *Annette Warren*.

Russ Chesser, soprano sax specialist whose solo work is heard in many 20th-Fox pix, will be heavily featured throughout entire score of *Half an Angel* (Loretta Young, Joseph Cotton), thematic music by *Cyril Mockridge*.

Bernard Green's *Fat Man Theme*, musical trademark of the radio series, has been incorporated by *Frank Skinner* into his underscore for U.I. forthcoming film version of *The Fat Man* (Julie London, J. Scott Smart). Tuba player *Harold Brews* recorded solo passages, which run through large portion of the score.

Rustic Cabin Again Books Name Orks

New York—The Rustic Cabin is again booking name bands on a full-time scale after 10 years of playing local combos for weekend dates.

Englewood, N. J., spot now has Stan Kenton's crew on stand, who followed on the heels of a three-week *Sonny Dunham* date. The roadhouse was taken over early this year by Bill Levine, who used to operate the *Click* in Philadelphia.

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Singles Armstrong, Lil (Nob Hill) Chicago, cl... Austin, Gene (Monteleone) New Orleans, h... Barton, Eileen (Capitol) NYC, t... Brown, Louise (Airliner) Chicago, nc... Carrull, Barbara (Chantilly) NYC, nc... Christy, June (Cassab) Salt Lake City, Out 12/11, nc... Collins, Jack (Danny's) Cincinnati, cl... Cornell, Don (Howery) Detroit, nc: (Am-lasador) L.A., in 1/9, h... Dennis, Clark (Stater) Washington, D.C., Out 12/9, h... Duncan, Hank (Nick's) NYC, nc... Eekstine, Billy (Fairmont) San Francisco, Out 12/4, h... (Orpheum) L.A., 12/25-31, h... Edwards, Harry (Lido) Chicago, cl... Fitzgerald, Ella (Ireland) NYC, 12/15-1/4, nc... Frye, Don (Jimmy Ryan's) NYC, nc... Hanna, Bobby (Beverly) Chicago, cl... Haines, Connie (Palmer House) Chicago, in 12/28, h... Handy, W. C. (Diamond Horseshoe) NYC, nc... Hogan, Claire (Flame) Detroit, Out 12/7, nc... Hunter, Lurleen (New Apex) Chicago, nc... Hutton, June (Copacabana) NYC, nc... Lucher, Nellie (Harlem) Philadelphia, 12/4-10, nc... MacRae, Gordon (El Rancho Vegas) Las Vegas, Out 12/3, h... Manner, Jayne (Brown) Louisville, 12/1-14, h... Marsh, Barbara (Oasis) Shelby, Mont., nc... McKnight, Peaz (Preview) Chicago, cl... Mercer, Isabel (Byline) NYC, nc... Miles, Denny (Merry Land) Washington, D.C., nc... Mooney, Joe (Meadowbrook) Cedar Grove, N.Y., r... Page, Patti (Circle) Indianapolis, 12/8-14, h... Peabody, Eddie (Bismarck) Chicago, h... Pelin, Margaret (Copley Plaza) Boston, h... Pfaf, Edith (Versailles) NYC, nc... Robb, Chet (Helena's) Chicago, nc... Rose, Bert (Al Nemet's) Chicago, cl... Russell, Andy (Riverside) Milwaukee, 12/8-14, t... Simpkins, Arthur Lee (Blue Angel) San Francisco, nc... Stacy, Jess (Hangover) San Francisco, Out 12/10, nc... Starr, Kay (Nicoret) Minneapolis, Out 12/8, h... Sutton, Ralph (Condon's) NYC, nc... Thompson, Tommy (Carlton) Rochester, Minn., h... Torne, Mel (Thunderbird) Las Vegas, In 12/7, h... Tucker, Sophie (Charles) Baltimore, Out 12/5, nc... Vaughan, Sarah (Birdland) NYC, Out 12/6, nc: (Chicago) Chicago, In 12/8, t... Warren, Fran (Latin Quarter) Boston, Out 12/2, h... White, Josh (Cafe Society) NYC, nc... Wiley, Lee (Blue Note) Chicago, nc...

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| Johnson, Chubby | <i>Jim Journey</i> | <i>Cryin' Sounds</i> <i>Characteristically M. H.</i> <i>She's Funny That Way</i> <i>Man to Me</i> <i>Cross Country</i> <i>Northwest Passage</i> | Mercury | MC 25076 | | | |
| Jones, Illinois | | <i>Slow Down, Baby</i> <i>Hot Rod</i> | Victor | | | | 50-0097 |
| Jones, Harry | <i>Your Dance Date</i> | <i>Deep Purple</i> <i>Big Jack Special</i> <i>In a Mist</i> <i>New Two O'Clock Jump</i> <i>Squatty Roo</i> <i>Sweet Jazz; Lou</i> <i>These Foolish Things</i> | Columbia | CL 6138 | | | |
| Jones, Harry | | <i>My Baby Is Blue</i> <i>You're a Sweetheart</i> | Columbia | | 1-332 | | |
| Jones, Harry | | <i>Mona Lisa</i> <i>La Vie en Rose</i> | Columbia | | 1-588 | | |
| Jones, Harry | | <i>In a Mist</i> <i>Brazilian Stagh Balls</i> | Columbia | | 1-781 | | |
| Jones, Harry | | <i>Noonday</i> <i>Show Me the Way to Get Out</i> <i>of This World</i> | Columbia | | 1-771 | | |
| Jones, Harry | | <i>I'll Know</i> <i>Gays and Dolls</i> | Columbia | | 1-839 | | |
| Jones, Harry | | <i>Lullaby Boogie</i> <i>Cirrus Days</i> | Columbia | | 1-847 | | |
| Jones | <i>The South Vol. 1</i> | <i>OT Hannah (Doc Ross)</i> <i>Juliana Johnson (Lead Belly</i> <i>Lodhatter)</i> <i>Harmonica Breakdown (Sonny</i> <i>Terry & Red)</i> <i>John Henry (Lead Belly,</i> <i>Brownie McGhee-Sonny</i> <i>Terry)</i> <i>Down South (Scraper Black-</i> <i>well)</i> <i>Fantastical Blues (Bessie</i> <i>Turker)</i> <i>Dry Bones (Rev. Gate &</i> <i>Congregation)</i> <i>I Can't Fall at Home (Two</i> <i>Coop Keys)</i> <i>Slow Boogie (Champion Jack</i> <i>Dupree)</i> <i>33 Sing (Jim Jam Band)</i> <i>Blues for Lorraine (J. P.</i> <i>Johnson-Papa Foster-Omer</i> <i>Simon)</i> <i>Dallas Rag (Dallas String</i> <i>Band)</i> <i>When a 'Gator Hollar, Folks</i> <i>Say It's a Sign of Rain</i> <i>(Margaret Johnson)</i> | Folkways | LP 83 | | | |
| Jones at the Philharmonic (Young Johnson-Cole-Jacquet) | Vol. 5 | <i>Body and Soul</i> <i>Rosetta</i> | Mercury | MC 25006 | | | |
| Jones at the Philharmonic (Hawkins-Young-Smith-Parker - Clayton - Rich) | Vol. 6 | <i>IATP Blues</i> <i>Slow Drag</i> | Mercury | MC 25007 | | | |
| Jones at the Philharmonic (Jacquet - McCoy - Young - Cole - Sharrock - Paul - J. J. Johnson) | Vol. 7 | <i>You for Two</i> <i>I've Found a New Baby</i> | Mercury | MC 25008 | | | |
| Jones at the Philharmonic (Jacquet-Phillips-Harris-McGhee-Jones) | Vol. 8 | <i>Perdido (Six Parts)</i> | Mercury | MC 25009 | | | |
| Jones at the Philharmonic (Jacquet-Phillips-Harris-McGhee-Jones) | Vol. 9 | <i>Nordido (Six Parts)</i> | Mercury | MC 25009 | | | |
| Jones at the Philharmonic (Jacquet-Phillips-Harris-McGhee-Jones) | Vol. 10 | <i>I Surrender Dear</i> <i>Budido</i> | Mercury | MC 25002 | | | |
| Jones at the Philharmonic (Gillispie-Young-Smith-Fowell-Ventura) | Vol. 11 | <i>Man I Love (Six Parts)</i> | Mercury | MC 25011 | | | |
| Jones at the Philharmonic (Phillips-Young-Parker-Eldridge-Tyck-Rich - Brown-Jones) | Vol. 12 | <i>Lester Lamps In</i> <i>Opener</i> | Mercury | Vol. 12 | | 12 x 45 | |
| Jones History I | <i>The Solid South</i> | <i>Rock Island Line (Leadbelly)</i> <i>Lola's Mood (Zutty Singleton's trio)</i> <i>Barnes's Boogie (Zutty Singleton's trio)</i> <i>Crawfish Blues (Zutty Singleton's Creole band)</i> <i>Cajun Love Song (Eddie Miller's Crescent City quartet)</i> <i>At the Jazz Band Ball (Nappy Lamara's Louisiana Lounge Loungers)</i> <i>High Society (Nappy Lamara's Louisiana Lounge Loungers)</i> | Capitol | H 239 | | | CDF 239 |
| Jones History II | <i>The Golden Era</i> | <i>Wang Wang Blues (Paul Whitman's orchestra)</i> <i>Sam (Paul Whitman's orchestra)</i> <i>Royal Garden Blues (Red Nichols and His Pennies)</i> <i>The Mooche (Sonny Greer & the Duke's Men)</i> <i>Stars Fall on Alabama (Jack Tammerton's Chicagoans)</i> <i>'Dead I Do (Jack Tammerton's Chicagoans)</i> <i>Trouble in Mind (Jay McShann's Kansas City Stompers)</i> <i>Come on Over to My House (Jay McShann's Kansas City Stompers)</i> | Capitol | H 240 | | | CDF 240 |

Things To Come

These are recently-cut records and their personnel. 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.

GENE AMMONS - SONNY STITT BAND (Prestige, 10/28/50). Gene Ammons and Sonny Stitt, tenors; Junior Mance, piano; Gene Wright, bass, and Wesley Leathers, drums. *Stringin' the Jug* (Parts I and II). Some date without SHN. *When I Dream of You and A Lover Is Blue*.

THE RAVENS and BAND (Columbia, 10/20/50). Peanuts Hucko, clarinet; Terry Gibbs, vibas; Donny Perri, guitar; Bill Sanford, piano; Bob Carter, bass, and Terry Sawyer, drums. *If I Love Again; Yes, My Baby's Gone; You Don't Have to Drop a Heart, and You're Always in My Dreams*.

TOMMY BORSEY'S ORCHESTRA (Decca, 10/31/50). Trumpets—Doc Severinsen, Art Dupree, Johnny Anderson, and Charlie Shavers; trombones—Nick Bimolo, George Arns, and Tommy Dorsey; saxes—Mynie Scherzer, Mosey Gershman, Babe Frank, Beanie Richman, and Sol Schlinger; rhythm—Sam Herman, guitar; Johnny Guarnieri, piano; Saddy Black, bass, and Cliff Leeman, drums. Frances Irvin, vocals. *Lullaby of Broadway* (remake); *Louisiana Hayride; If There Is Someone Lovelier Than You, and Guess I'll Have to Change My Plans*.

GEORGE NOLAN'S ORCHESTRA (Mercury, 11/6/50). Art Dupree and Les Elgart, trumpets; Donny Perri, trombone; Bill Hill, Larry Elgart, Benny Sardach, and Beanie Richman, saxes; Joe Passolo, bass; Chuck Holden, piano, and Sonny Mann, drums. *You're the One Girl for Me; I Only Wanted to See; Louis; Everyone Should Have a Sweetheart, and I'm So Out of Place in Your Arms*.

THE WEAVERS with LEROY HOLMES' ORCHESTRA (Decca, 11/2/50). Trumpets—Doc Severinsen, Jack Hansen, and Charlie Shavers; trombones—Will Bradley; saxes—Mynie Scherzer, Eddie Powell, Beanie Richman, and Sol Schlinger; rhythm—Taddy Wilson, piano; Eddie Szwed, bass; Donny Perri, guitar, and Sonny Shawker, drums. The Weavers, vocals. *John B; Midnight Special; Drinking Gourd, and Aving Kind*.

ROY ROSS' BAND (Coral, 11/6/50). Chris Griffin, Billy Morris, and Willie Kelly, trumpets; Bob McComb, trombone; Nat Brown, tenor; Walter Ross, bass; Billy Mura, guitar; Pat Krauss, drums, and Roy Ross, organ. *The Thing* (Amos Brothers vocal) and *Whee You Return* (Don Redkey vocal).

GENE WILLIAMS' ORCHESTRA (King, 11/7/50). Trumpets—Doc Severinsen, Tony Finn, and Joe Ferrante; trombones—Sam Alexander and Billy Beach; saxes—Sam Marowitz, Charley O'Neal, Mickey Folos, and Joe Reisman; rhythm—Stan Freeman, piano; Bill Goodell, bass; John Collins, guitar, and Billy Rude, drums. *Beautiful; From This Moment On; Clouds; Margot, and But Can This Make You Mine*.

DIZZY GILLESPIE with JONHNY RICHARDS' ORCHESTRA (Discovery, 10/31/50 and 11/1/50, in Hollywood). Dizzy Gillespie, trumpet; Johnny Richards, conductor & arranger. *Violins—Henry Hill, Mocha Russell*.



Chicago—Whooping it up in the Sherman hotel's Porterhouse room (once the College Inn) is singer Yole O'Bryn, vocalist with Frank York's band. York and Yole do a somewhat more decorous job nightly, however, as Frank's band can turn into a crew of strolling violinists at one yip.

Felix Sietkin, Jack Shelton, Harry Steinbock, Walter Edelstein, Victor Arno, John Quedri, and Sidney Brokaw; cello—Cy Bernard and Elmer Sletkin; bass—Paul Shaban and Marshall Isaacowitz; baritone sax—Shirley Thompson; trombones—Henry Coker, Richard Kenny, and Harold Smith; alto—Harry Steinbock; French horn—John Gross; harp—Barbara Whitney; drums—Charlie Wright; piano—Paul Smith; bass—Jack Casale, and boogie—Carlos Vidal.

I Found a Million Dollar Baby; Alone Together; Theme in C (Rachmaninoff); Lullaby of the Leaves; On the Alamo; What Is There to Say?; These Are the Things I Love; and Swing Low, Sweet Chariot.

Down Beat's "Bouquets to the Living" series will be resumed in the Jan. 12 issue, on the newstands Dec. 29. Omission in this and the next issue is caused by the space devoted to the hand poll.

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Flip Phillips 153
Coleman Hawkins 106
Lester Young 63
Charlie Ventura 59
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- Serge Chaloff 371
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Titi Gribbes 5
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Chubby Jackson 93
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Demetri Best 27
Jo Jones 26
Sonny Igoe 21
Cozy Cole 18
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Ray Name (violin) 10
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Carlos Vidal (saxophone) 7
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Milton DeLugg (accordion) 6
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Jack Teagarden 7
Eddy Howard 7
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Joe Tucker 5
Allan Foster 5
Burt Stone 5
Dick Williams 5

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Kay Davis 28
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Frances Irving 11
Ellen O'Connell 11
Terri Stevens 10
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