

Kenton, Shearing Poll Winners: All-Star Band Gets New Faces



VOL. 17—No. 26

CHICAGO, DECEMBER 29, 1950

(Copyright, 1950, Down Beat, Inc.)

Charlie Ventura Opens Own Jersey Night Club

New York—Charlie Ventura has embarked on a new venture. He's opened his own night club, called Ventura's Planatation, in Lindenwald, N. J. And first attraction at the spot, which will feature name singers and bands, is (who else?) Charlie Ventura's orchestra.

Charlie has also been renewed for an early appearance at the Paramount theater, and will return to the Arcadia ballroom after New Year's.

Current Ventura personnel: trumpets—Dick Sherman, Ed Badgley, and Joe Cabot; trombones—Bob Asher and Jack Hitchcock; saxes—Charlie Kennedy, Harvey Estrin, Al Cohn, Ben Ventura, and Charlie Ventura; rhythm—Marty Napoleon, piano and vocals; Jimmy Johnson, bass, and Chick Keeney, drums. Lucille Reed a girl vocalist.

Gene Krupa To Break Up Band

New York—Gene Krupa will break up his band on Jan. 1 to take his first vacation in six years and will not accept any dates at all for at least six weeks.

Gene has done nothing but one-itters for the last 1½ years, with the exception of two local stands here, and feels in need of a rest.

It's doubtful at this time that Gene will reorganize his big band, as he has some good TV offers to do a single. He already has turned down a chance to head the combo on the Broadway Open House show. Not enough loot.

Flanagan Adds A Vocal Group

New York—Ralph Flanagan has expanded his band's vocal department by taking on a new vocal group and changing girl singers.

The new group, first to sing with the band, calls itself the Singing Winds, the title of the Flanagan theme, and is made up of three ex-university of Cincinnati lads.

The new singer, replacing Hope Lee, is Lynn Tilton, a cousin of Martha Tilton. Lynn will take on old chores as well as fill in with the new group, Harry Prime, continues as the band's male vocalist.

Up To Date

Chicago—From Walter Winchell's column in the Herald-American, Nov. 17.

"The nadir in song distortion: Mel Torme's bop version of the lovely Night and Day."

Should have heard the record when it first came out three years ago. Walt. Would really have offended your ears then.

Louis To Appear On Tallulah Show

New York—Louis Armstrong will be spotted on Tallulah Bankhead's Big Show, NBC radio program, on Sunday (Dec. 17). He'll sing the tune Joe Bushkin wrote for him, *Going Back to Storyville*, and do a sketch with Tallulah in which the two will duet *On the Sunnyside of the Street*. He'll get \$2,500 for the guest shot.

Louis also will tape another guest appearance with Bing Crosby in San Francisco on Jan. 8.

Here's Our '50 All-Star Band

Stan Kenton leader
(selected as favc band)

Maynard Ferguson trumpet
Louis Armstrong trumpet
Miles Davis trumpet
Bill Harris trombone
Tommy Dorsey trombone
Kai Winding trombone
Charlie Parker alto sax
Lee Konitz alto sax
Stan Getz tenor sax
Flip Phillips tenor sax
Serge Chaloff baritone sax
Buddy DeFranco clarinet
Oscar Peterson piano
Shelly Manne drums
Eddie Safranski bass
Billy Bauer guitar
Pete Rugolo arranger
Jay Johnson male vocals
June Christy girl vocals

'I'll Lead Strings In My New Band,' Says Barnet

By Don Freeman

San Diego—Charlie Barnet will try anything once. If it makes a peso. Anything, that is, but funny hats and Miller imitations. Barnet has some theories about strings that he figures may mean music and money. And none other than C. Barnet will be first violinist.

"I'm going to have eight violins

and I'm going to play lead with my soprano sax," declares the affable Mab, who recently played a well-attended dance date at Pacific Square ballroom here.

"I'll Try, Too"

"Everybody's doing it," said Barnet. "I might as well try for a new sound," too. Kenton had strings, but they were too symphonic, too heavy. I want to 'humanize' the strings. Make them a real integrated part of the band. That's why I'll be with the strings instead of the reeds. They'll follow me."

What kind of a sound will it be?

"Who knows?" shrugs Barnet. "But we're cutting some records at Capitol. I'll know when they're out, sometime next year. If it's good, that'll be the Barnet sound. If not—we'll try something else."

One thing, insists Barnet, the sound won't have any brass that's too high. Paul Villepigue, Barnet's manager who also worked on Mel Torme's *California Suite*, has his orders.

Doesn't Dig Imitators

Barnet also has a few words for the current wave of ghouls peddling Glenn Miller's old ideas. But such words are rather strong for a newspaper brought into respectable cocktail lounges.

"So let 'em make a buck," he says, "but when the people get tired of the Miller sound they heard 10 years ago, then what? Miller had strings in his big A.A.F. band. That's the direction he was going, not backwards. I'll try strings, too."

"I've had my *Cherokee*, says Charlie. "I'd like to have another one, you know?"

Becomes Bride



Chicago—Nov. 25 in Cincinnati—with six married sisters in attendance—Bette Chapel became the bride of Chicago businessman William Robert Wilkes. Bette is a singer on the Dave Garroway show, and the daughter of Mr. and Mrs. Philip Capello of Cincinnati. This, incidentally, is the reason Bette missed the Garroway show on Nov. 26.

Anthony, Cole Set For Theater Dates

New York—The Ray Anthony band and Nat Cole's combo have been booked to do some dual theater dates. They go into the Riverside theater, Milwaukee, for one week, starting Feb. 15, and the Circle theater, Indianapolis, on Feb. 22.

Both attractions record for Capitol and are booked by GAC.

Chicago—Down Beat's 1950 annual band poll went right down to the wire with several results in doubt until the last day of counting. Although Stan Kenton and George Shearing led all the way in the favorite band and top small combo divisions, several close fights were noted for seats on the all-star band.

Bill Harris won on trombone, but the fight for second and third slots was extremely close. Tommy Dorsey and Kai Winding placed and showed, but Winding's lead over Jack Teagarden was a bare two votes.

Parker In

And in the alto sax class, Charlie Parker came through as expected, but Lee Konitz pulled second place from perennial winner Johnny Hodges.

And perhaps the biggest surprise in the instrumental divisions was Oscar Peterson's grab of the piano plaque, where he topped the popular Shearing and Erroll Garner. He received just 10 votes last year. This time the total was 503.

Two more surprises showed up in the trumpet and male vocalist with band categories. Maynard Ferguson and Jay Johnson, young Kentonites, were winners here over such established stars as Miles Davis, Louis Armstrong and Al Hibbler.

Stan Backed

All in all, Stan managed to carry several of his band members across the line with him as winners: Ferguson, Johnson, vocalist June Christy, drummer Shelly Manne, and arranger Pete Rugolo. Plus old Kenton standby now doing studio work, Eddie Safranski.

The rest of the results showed some mild surprises. The Mills Brothers won the vocal combo ribbon, defeating the Pied Pipers, who have won since time immemorial.

And Lee Brown scored a comfortable third in the favorite band race, winning out over Duke Ellington, who dropped below third for the first time in 10 years.

Easy Win

Stan Getz won handily over Flip Phillips as top tenor man. The JATP star won the previous two polls.

Buddy DeFranco won again on clarinet, even though he had to face competition from Benny Goodman this time. (This poll

marks the first time in years that all instrumentalists were eligible, regardless of whether they were leaders.)

Largest number of votes went to Billy Eckstine, who pulled a whopping 1,544 ballots. And Sarah Vaughan also repeated as girl singer, leading Ella Fitzgerald.

Other Repeats

Other repeaters included Spike Jones as King of Corn; Serge Chaloff, baritone, and Billy Bauer, guitar.

A miscellaneous instrument category was added for the first time this year. Terry Gibbs, the ex-Woody Herman vibist who now fronts his own group, took honors, as he led from the start.

Two persons may be wondering why they didn't get ballots, even though they mailed in coupons attached to postcards. The cards got here, the coupons fell off en route. They were mailed from Spencer, Mass., and Flushing, N.Y. Next year, maybe.

FAVORITE BAND

Stan Kenton	1,326
Woody Herman	1,043
Lee Brown	433
Duke Ellington	322
Ralph Flanagan	299
Ray Anthony	277
Tommy Dorsey	173
Lionel Hampton	127
Ray Stevens	122
Jerry Gray	111
Gene Krupa	96
Harry James	82
Jimmy Dorsey	81
Art Henske	56
Guy Lombardo	54
Charlie Barnet	53
Charlie Ventura	38
Dizzy Gillespie	35
Elliot Lawrence	34
Vaughn Monroe	33
Gordon Jenkins	12
Claude Thornhill	12
Dick Jurgens	10
Johnny Long	10
Charlie Parker	10
Gene Williams	10

(None under 10 listed)

COMBO—INSTRUMENTAL

George Shearing	1,443
King Cole	378
Lennie Tristano	277
Louis Armstrong	247
Benny Goodman	162
Red Norvo	78
Art Van Damme	71
Count Basie	60
Dave Brubeck	53
Miles Davis	53
Ronalds Brothers	53
Louis Jordan	48
Stan Getz	41
Charlie Parker	41
George Auld	33
Ben Pollack	28
Berkie Fields	25
Dizzy Gillespie	23
Due Evans	22
Erroll Garner	20
Art Henske	20
Phil Napoleon	20
JATP	19
Three Suns	18
Joe Bushkin	17
Red Nichols	17
Jackie Cain-Roy Neal	15
Kid Ory	14
Muggsy Spanier	14
Chubby Jackson	13
Vaggy Lamare	13
Firehouse Five Plus Two	12
Eddie Condon	10
Pete Daily	10

(None under 10 listed)

(Modulate to Page 14)

Joins Jan



Diana Payne On The Cover

Diana Payne, the charming cover subject for this issue, may soon be giving competition from Chicago to other singing beauties on the television networks. Her manager, Leo Salkin, is booking her into a Windy City spot so she can be available for TV work. Diana, a native of Ohio, played New York boites before going west to the Lake club in Springfield, Ill., and the Pastime club in Des Moines. She lives in Wilmette.

Chicago—Curvesome Gloria Allyn, who worked on the *Tin Pan Alley* TV show with Johnny Desmond recently, and has sung with Tommy Reed's ork, has joined Jan Garber's band. Gloria replaced Kitty Thomas, Garber's daughter, who retired to marry and settle here. Garber and crew are currently at the Melody Mill ballroom, just outside of Chicago.

The Way The West Wind Blows Over Those Fruitful Cornfields



(First photo by Blise)

Hollywood—Still following the theory that a band should be seen as well as heard, these three outfits are additions to the growing numbers of west coast musicians who go to a costumer's for their band uniforms. First, on the left, are Dave (Ace) Hudkins' Keystone Kops, who include, from the left: Wally Milford, ex-Tex Beneke; Chuck Maxon, ex-Jimmy Dorsey; Tiny Timbrell, ex-Harry James; Stewie Pletcher, ex-Jack Teagarden, and

Bud Herrmann, ex-Benny Goodman. Herrmann plays piano, but is holding a trumpet above, while Dave, ex-Artie Shaw drummer, is down front with another prop. Turk Murphy's two-beaters, in the second photo, are shown in their new bright red circus garb. Skippy Anderson, piano; Pat Patton, banjo; Bill Napier, clarinet, and Murphy, trombone, are shown above. Others in the group are trumpeter Don Kinch, bassist George Bruns, and drummer Stan

Ward. Those dapper characters in the last photo belong to Nappy Lamare's Straw Hat Strutters, Brad Gowans is playing valve "slidebone"; Roy Harie, drums; Joe Graves, trumpet; Jack Peoples, piano; Johnny Costello, clarinet, and Lamare, of course, the banjo. One reason for the lurid trend depicted here may be the demands of television, as well as the tastes of coast diversion-seekers.

Guitarist Farlow 'One Of Jazz Greats'

By JACK TRACY

Chicago—Too often in jazz we have seen great men playing in comparative obscurity—recognized, for the main, only by fellow musicians. Then, after passing the peak of their productive powers—after already giving jazz their greatest contribution—they suddenly become recognized by the public.

There are many instances:

Louis Armstrong didn't achieve fame until after his greatest era of production had passed. Charlie Parker wasn't accepted until his album strings came out several years after the great sides like *Ko Ko, Relaxin' at Camarillo, Don't Blame Me*, and others of that ilk were issued.

Roy in Middle

Roy Eldridge was caught in the shuffle between Armstrong and Dizzy Gillespie and never did get the acclaim he deserved as one of the three great trumpet influences.

Lester Young is perhaps more well known now than at any other time. Not for what he's giving to jazz today, but because a whole school of tenor men have digested what he did in the 1930s and today are playing extensions of that style.

You know many more such cases.

Let's hope that doesn't happen to Tal Farlow.

Because if it does, you're going to miss hearing the most articulate

and inspiring guitarist in the country.

With Red

Farlow plays with the Red Norvo trio, if you haven't heard. If you have heard, and have heard the group in person, you know what we mean. If you've listened only to their first record release, don't believe it. The session was one of those hurried things that just didn't quite come off.

Don't take our word, however. Ask any of the young musicians who have been touting Tal for the last three years as the next guitarist. Ask the scores of persons across the country who have heard him with Red and marveled at his tone, technique, remarkable solos, and his instinctive choice of the loveliest and yullest possible chords as he feeds other soloists.

We like to think that this is the path Charlie Christian would have followed had he lived.

Picked It Up

The lanky, laconic Farlow was born 29 years ago in Greensboro, N. C. He started playing guitar

only because there was one lying around the house. He's never taken a lesson. In fact, he never really intended to be a professional musician until he was 22. He was a sign painter.

But in 1943, after playing around Greensboro with a couple of dance bands on weekends, he decided to go to Philadelphia. He hung around that town playing odd gigs until he joined the Dardanelle trio, where he served two stretches of a half-year each.

Then it was back to Philly for a spell while he waited out his union card. Following was a few months of work at Billy Krechmer's Jam Session there, but then Tal headed for New York.

More Waiting

That meant six more months of waiting out an 802 card. Six months of painting signs at a New York department store.

But after that he got a job working with Marge Hyams and Teddy Napoleon at the Three Deuces. Buddy DeFranco then took Farlow on the road with his quartet in the summer of '49. When Buddy went back to NYC, Tal dropped out to join the Marshall Grant trio at the Little club, where he played some six months.

When Norvo formed his trio last year, other guitarists were so strong in recommending Farlow that Red hired him. *Voila!* A brilliant group was born. And an even more brilliant guitarist got a chance to play just as he wanted, and more often than ever before.

Progress

What is Tal trying to do? "On solos," he says, "I'm trying to convey more modern chord progressions in a single-string solo. More and more, the rhythm sections are tending to use fuller harmonics and more logical chord progressions. It's a soloist's job to utilize these backgrounds.

"On a guitar, you see, the chord you're playing against when you're playing single string is readily apparent. It's right there in front of you on the finger board, almost like a picture. So are the various changes.

"But on a single-note instrument, like sax or trumpet, this isn't so. You have to 'see' the chord in your mind. That's more difficult. I think Charlie Parker has overcome this obstacle the greatest of anyone, and can intimate many, many changes and progressions in just a short solo.

"It should be easier for a guitar man to do this. I want to utilize that advantage."

Changed Fingerboard

Farlow went to great lengths to capture the sound he wants

Ina Ray Sells, Anita Doesn't In San Diego

San Diego—Johnny Hamlin's alert outfit backed Anita O'Day for a week at Top's club. The regulars, who enjoyed Ina Ray Hutton's rather obvious type of showmanship the week before, didn't cotton to Anita. It was mutual.

The club has lined up Eddie Heywood, Nappy Lamare, and Nellie Lutcher for future dates. Next for Hamlin's crew is engagement at the Desert inn in Las Vegas.

In Top's Blackout bar, the indefatigable Rozelle Gayle occasionally comes up with good piano work, but the customers prefer gents' room jokes.

Don Jacks keeps 'em laughing with funny hats at the Cuckoo club. . . . Oldtimer Walter Fuller and vocalist Mary Louise at the Club Royal, with Joe Alexander's group backing Betty Hall Jones in the Royale room.

—Don Freeman

Gibbs Makes Bow With Own Quintet

New York—Terry Gibbs bowed with his new quintet at the Club Harlem, Philadelphia, on Nov. 27 after completing a 13-week stint with the Benny Goodman sextet on TV.

The vibist's new group includes Jimmy Raney, guitar; Bill Triglia, piano; Ted Kotick, bass, and Charlie Smith, drums.

Following the Philly shakedown cruise, the group opens at Birdland for a three-week stint.

A deal for a major label recording pact is in the works.

from his instrument. He had a complete new fingerboard put on his guitar. It's shorter than the standard fingerboard, which means that the total string length is reduced by about 1½ inches. Meaning that the strings don't have to be as tight to be in tune with the other instruments.

That gives a looser, more alive action, produces a softer tone. And incidentally, it gives Tal a little more range, as he can reach closer to the end of the board.

If you ever have a chance to hear the guy, please do. Think you'll agree that here is a jazzman playing superbly right now—one who has all the qualifications for greatness.

Shearing Gets Raise At MGM

New York—In the wake of his highly successful concert tour with Billy Eckstine, George Shearing was re-signed by MGM records for another two years at an upped royalty rate and with tripled advance payments.

Shearing will be doing three days of recording in New York during Christmas week, after which he plays the Town Casino in Buffalo for a week starting Jan. 8. Other plans for the combo include another concert tour with Eckstine, which the Shaw Artists Corp. plans for sometime in April.

Peppy Morales Takes Over Brother's Ork

New York—Peppy Morales, saxophonist brother of Esy Morales, has taken over the late flutist's band, which is being billed as "The Peppy Morales Orchestra Playing Music in the Esy Morales Mood."

Peppy and Esy both played with their brother Noro's band until Esy formed his own unit three years ago. Since then, Peppy was a featured sideman with Esy.

TV Distraction



Chicago—Nancy Wright, a pert little blonde from Jacksonville, Fla., is the gal vocalist on NBC's Ransom Sherman TV show from here. Probably one reason comedian Sherman can't successfully pull off any of his "projects" is that he can't keep his mind on the task at hand.

Maggie and 'Fingers' Step Out



Hollywood—Margaret Whiting's first night out since she and hubby Lou Busch were visited by the stork was Frank DeVoi's opening at the Palladium. Shown with the couple above is Richard Hardin, right, a Hot Springs, Ark., disc jockey. Busch is recording assistant to Capitol records' repertoire chief, Jim Conkling, and is also noted for his pianistics under the pseudonym Joe (Fingers) Carr.

Stuyvesant Casino Reaps Loot From Unemployed

New York — Stuyvesant Casino, a most unlikely place for a jazz landmark, is still packing them in these Friday nights with its imposing lineups of top Dixie musicians. Located on Second avenue on New York's lower east side, Stuyvesant Casino became a two-beat haven about six years ago when Eugene Williams and Bill Russell brought Bunk Johnson and his New Orleans band into this bar mitzvah and wedding emporium.

The hall, which seats about 400 persons at tightly-packed tables, is generally jammed with high school and college kids and a few sentimental diehards on leave from Condon's and Nick's. The admission, with tax, is \$1.50, beer can still be bought by the pitcher, and bringing your own bottle is tolerated.

Corners Unemployed Men

Bob Maltz, who runs these weekly bashes, seems to have cornered the market on available, willing, and unemployed musicians around New York. In fact, he seems to have gone to great trouble in locating many oldtimers who have been out of circulation for years.

With the help of his mother, who runs the boxoffice, Maltz hires the musicians, promotes, m.c.'s, and even helps move tables and quiet drunks. A government clerk by day, Maltz has been a fixture in record collecting and concert promoting circles for years.

A recent Friday night lineup included such jazz stalwarts as Fletcher Henderson, Bud Freeman, Wild Bill Davison, Red Allen, Rex Stewart, Tyree Glenn, Claude Jones, Omer Simeon, Big Chief Moore, Elmer Schoebel, Cy St. Clair, and an outfit called the Tailgate band, which is led by a young actor-trombonist, Conrad Janis.

Prety Confused

The bandstand is in an almost-constant state of confusion, what with Maltz' somewhat unusual gift of putting the most unlikely musicians together on the stand. The crowd is usually enthusiastic and indiscriminating, the byword evidently being "the louder the better." When Red Allen recently led a gang-sing on *When the Saints Come Marching In*, the whole room joined in with voices, beer bottles on tables, handclapping, and foot-stomping.

Occasionally, though, the mellow Dixie addict gets his kicks, the band seems to jell, and even the musicians seem to be enjoying themselves.

The recent folding of the Paradise, where the *Jazz Train* revue was holding forth, has netted Maltz the services of Red Allen, Claude Jones, Tyree Glenn, Jimmy Crawford, and Fletcher Henderson, who was fronting the show's band.

Decca Doubling



New York — Teamed for the first time on wax, chirp Evelyn Knight and Guy Lombardo cut bright versions of *Rusky Apples* and *I'm in the Middle of a Riddle* for Decca recently. The two recordings of course—will be released back-to-back, imminently.

Bushkin Opens At New Nitery

New York—Joe Bushkin and his strings open Dec. 15 at a new east side club here started by Ralph Watkins. Bistro, right across the street from the El Morocco, is temporarily being called the Ralph Watkins club.

Peanuts Hucko has left Bushkin for studio work, with trumpeter Buck Clayton coming in to replace. Disc jockey Bill Williams will do 1 1/2-hour platter show nightly from the room, Bushkin will get CBS wires.

Leave Big Town To Sis, Says Youngest Clooney

Cincinnati—I'm just an old-fashioned, small town girl," says Bettie Clooney the brunette half of the Clooney sisters. Just 19, yet a vet in the business with a three-year stint with Tony Pastor and now with WLW and WLW-T, Bettie is happy to be living at home in Newtown, Ohio (Pop. 800), with her grandmother, who, according to Bettie is the best cook in the world.

"You know," says Bettie, "my sis, Rosemary, likes the big cities and I guess she will always be around New York, especially since she is going so well. For me, I'm real happy here in Newtown.

Homesick

"When Rosemary and I were on the road with the Pastor band, I used to roll and toss in bed and think of home, grandma, the quiet and peace that comes with a small town. There were times I thought I would go wild, but as we were doing so well, I just stayed on."

Being the baby of the two, Bettie was just 16 when she started out. It was Barney Rapp who got the ball rolling, and she says she will always be grateful to him for that first break.

"When I came back home," she says, "I thought I would get a lot of rest and enjoy the peace and grandma's food. Well, I enjoyed the cooking, but about that thing called rest, I'm not so sure. Doing my shows on both radio WLW and WLW-T, I was busy enough. Then Clyde Trask, who had the contract as house band at Moonlight Gardens, Coney Island, wanted me to sing with him. After working with a dance band as I did, I got the urge, and couldn't get rid of it, so along with my work at the radio station I started to sing with Trask.

"I thought I worked like a beaver when I was on the road with Pastor, but that was just a lark compared to what I have been doing. But now, with the Trask contract up and the band on the road, I do have my nights off and get some much needed sleep."

—Bud Ebel

Trumpeter Metcalf Jailed: Marijuana

Montreal — Trumpeter Louis Metcalf and two of his sidemen were arrested en route to Ottawa in November for illegal possession of a large quantity of marijuana cigarettes.

Metcalf is the former Duke Ellington sideman who's been leading his own group here for many months. Sidemen picked up were bassist Al King and saxist Benny Weinstein.

The same evening, police raided the apartment of pianist Sadik Hakim, also of Metcalf's band, and arrested him on the same charge. All were released on bail until their hearing.

—Henry F. Whiston

Gray Brings Great Dance Ork To The Meadowbrook

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

Trumpets: John Best, Pete Candoli, Conrad Gozzo, and Whitey Thomas. Trombones: Murray McEachern, Jimmy Priddy, Herbie Harper, and John Halliburton.

Saxes: Willie Schwartz, Ted Nash, John Rotella, Jules Jacob, and James Rudge. Rhythm: Jimmy Rowles, piano; Al Hendrickson, guitar; Joe Mondragon, bass; and Alvin Stoller, drums.

Accordion: Tony Gray.

Vocals: Tommy Traynor and Tony Gray.

Jerry Gray—leader.

Awfully Loud

New York—From the *Variety* review of the Carnegie Hall George Shearing-Billy Eckstine concert:

"Shearing's combo was particularly solid on such tricky pieces as *Jumpin'* with *Symphony Sid* and *Boop, Look, and Listen*, where a pounding beat underlay the shaded musical patterns."

Yessir, we've always said that Denizil Best plays awfully pounding, foot-stomping drums!

Get your copy of *Down Beat* regularly and without interruption by subscribing for a year.

New York — Jerry Gray, the mysterious little man who dreamed up the notion that what the world needed was a band with a Glenn Miller sound, should be very happy these days. There are at least a half-dozen bands around toying with the

sounds that made Miller famous, but thus far, only the Gray band, as caught at the Meadowbrook on its first trip east, has captured the richness of the Miller style.

Even more important is the happy fact that Gray has been able to add an exciting spark of originality and musical brilliance to the picture without becoming just another imitator.

Only Logical

In a way, it's only logical. Because Gray was responsible for most of the more outstanding arrangements in the Miller book, having things like *String of Pearls*, *Pennsylvania 6-5000*, *St. Louis Blues March*, and *Chattanooga Choo-Choo* to his credit.

It was Gray, also, who took over the Miller band in Europe when the leader died in a plane crash.

The new band sticks pretty closely to the Miller pattern that Gray himself had so important a part of designing. That familiar reedy Miller sound is there in spades, but Gray has scored his brass with a keen ear to what has been happening for the last 10 years in band music.

Horns Sharp

On a reworking of his own composition, *String of Pearls*, the brass came on like Herman's: sharp, biting, loud, exciting. With Ted Nash doing the tenor chores, and Pete Candoli, an ex-Herdsman, on trumpet, a high-powered and tasty progressive note was sounded not only in *Pearls*, but in several other Gray reworkings of the old Miller instrumentals.

Probably the outstanding thing about the band, aside from the leader's brilliant one-man book, is the quality of the personnel that shows up in the wonderfully subtle shadings, and precision section work. With Willie Schwartz, Johnny Best, Jimmy Priddy, Whitey Thomas, and John Halliburton, all former Miller men; with Pete Candoli and Conrad Gozzo from the Herman Herd; Jimmy Rowles, Al Hendrickson, and Murray Mc-

Eachern from Benny Goodman; Alvin Stoller from Tommy Dorsey; Ted Nash from Les Brown; Jim Rudge from K.upa; Herbie Harper from Kenton, and Joe Mondragon from Harry James, this band is truly a dream band.

Tribute to Gray

In a sense it is a tribute to Gray that these men, many of them with good, steady jobs on the coast, are with the band. Naturally, the fact that Gray has a steady commercial radio show is a factor, but nevertheless, there is an evident *esprit de corps* rarely found these days.

Outstanding in the solo departments are Nash, on both alto and tenor; McEachern, who is blowing big and rich trombone sounds; Candoli, playing a wild and humorous bop trumpet, and Best, blowing full-bodied, Butterfield-like choruses on ballads.

The vocal spots are held by a personable lad named Tommy Traynor, who does the ballads, and by Tony Gray, who takes the jump tunes and novelties.

Performs Function

Gray's primary purpose is to provide a good dance tempo. In this he has succeeded admirably. With the help of young veteran Stoller on drums, the beat is steady and solid on the ballads and rocks on the instrumentals.

Gray took on a girl vocalist at a recent theater date, and when he finds one he likes, he'll have one with the band on all its dates. As of now, while a girl might be an asset, they seem to get along without one very well.

It is indeed good news to find that the Miller boom has produced something else than stale carbons of the original. The Gray band, while indisputably in the Miller tradition, is a fresh, musicianly, and welcome addition to the band scene.

Down Beat covers the music news from coast to coast.



Bettie Clooney

NYC To Get New Ballroom

New York—New York, notorious for its lack of a major band location, will have a new 6,000 capacity dancery by next September.

Sponsored by the co-owner of the Hollywood Palladium, David Loew, and the Roseland Ballroom Corp. of New York, the as-yet-unnamed ballroom will be located on the site of an ice skating rink on 52nd St. between Broadway and Eighth avenue.

The new spot will have a dance floor three times the size of Roseland, the current top main stem location, and will have a seating capacity of 2,500. Plans are also being made to equip the spot for TV and radio pickups.

Pletcher Faces Narcotics Count

Hollywood — Trumpet man Stewart Pletcher, better known to the musical fraternity and record collectors as Stewie, has been arrested on a narcotics law violation. And as usual with such stories when they concern musicians, daily newspapers gave the case headline treatment. It even made radio news broadcasts.

Pletcher said he would plead not guilty. The musician was arrested at his home, where he was traced, police reports had it, by the license number of his car. Police were given the number by an L.A. water department employe who said it was that of a man he saw watering a plant from time to time in a secluded spot in the hills north of Hollywood. Narcotics officers identified it as a marijuana plant.

The trumpet player, who has been freelancing since he left Nappy Lamare's combo a while back, was released on bond.

Faye, Skitch Catch Opera Opening



(Photo by Ames)

New York—Actress Faye Emerson and leader-pianist Skitch Henderson attended the opening of the Metropolitan opera season early last month, and, at that time, told friends of their plans for marriage. Faye's the former Mrs. Elliott Roosevelt.

Buddy Johnson Shows How To Keep A Band Working

By JOHN S. WILSON

New York—As anyone who can count up to 10 can figure out, there are not as many big Negro bands around today as there used to be. That this should be so is not particularly surprising since, during almost any economic setback, it is almost invariably the Negro who is hit first and hardest. The ebb in the big band business, which followed the war has practically eliminated the big Negro band.

Today only Duke Ellington and Lionel Hampton front big bands which are well known to the general public. Such still-surviving name leaders as Count Basie, Louis Armstrong, Dizzy Gillespie, and Cab Calloway have found it more practical to cut down to combo size.

Despite this, it's still possible for a full-sized colored band to stay together, work steadily, and make money. It's no glory road proposition, limitations are strict both musically and audience-wise, but it can be done, as a glance at the record of Buddy Johnson's band will show.

Name Not Big

Buddy Johnson is a name that would probably mean nothing to music followers in most sections of the country. Yet he has recorded continuously for Decca since he organized his band in 1943, and he has kept his band working with very little turnover in personnel since that time. Prime foundation of Buddy's activity is a pair of lengthy one-tour annuals, primarily covering the southern route, after each of which the band takes a two-week vacation to recuperate.

In 1949, for instance, outside of these two planned vacations, the band was off only 18 days, some of these necessitated by the length of its jumps. Its itinerary for the year included 173 one-niters, 14 weeks at the Savoy ballroom in New York, five weeks playing Negro theaters in New York, Washington, Baltimore, and Detroit, and two weeks at a Broadway jazz joint. This year it will wind up with pretty much the same schedule, except that it will spend less time at the Savoy and do more one-niters.

On his one-niters, Buddy's guarantees run from \$600 to \$1,250 against a percentage of the gross. On the lower guarantees, his percentage runs up to 65 percent. Last year he grossed \$300,000 on his bookings, which, of course, is added

to by his income from records and his publishing house, which handles the originals he turns out for the band.

Much Hard Work

Buddy attributes his ability to keep going to persistent hard work and consistently aiming his output at an audience which he understands.

"I'm a southern boy," Buddy explains, "and I remember going to dances when I was a kid and realizing that some bands made a good impression and some made a bad impression. People who go to dances on the watermelon route are closer to the musicians than in other parts of the country. Or, at least, they want to feel closer. The bands that don't make a good impression are the ones that don't get close to them. The music I play has a southern tinge to it. They understand it down there."

Main requisites for the music Buddy puts out are that the melodic line be clear, that it have a strong beat, and that it be loud.

"They don't want the Ellington type of music in the halls where I play," Buddy says. "They want to hear a melody, which is why we play so many solos. They come to dance and they want to hear that beat. And we have to play loud because there are no p.a. systems. The acoustics are nil. They want to hear what we're playing so we have to play louder than the echo that's coming back at us."

Checks 'Em All

Staying close to his audience means, of course, that Buddy hits all the local disc jockeys, has his bus. resplendent with a large Buddy Johnson sign, driven up and down every street in town, and has the juke boxes checked.

"If you don't find your records in the juke boxes, you know you're in trouble."

But more than that, Buddy makes a point of getting out on the street with the local cats.

"Whenever I write a tune," he explains, "I want to have a certain territory in mind. To do that, whenever I get to a town I get out

with the guys and find out what's going on there."

In setting his sights so definitely on a limited area, Buddy realizes perfectly well that he is pretty well ruling out the possibility of expanding beyond that area, but, conditions being what they are, he feels that it is the only sensible choice for him.

"The type of music that we're playing is not what I'd call music," he admits. "Personally, I like classics, but I can't eat classics. We're very well aware of what we're playing. But we've set our style now and we can't change it to please New York because our bread and butter is in the south."

Occasionally, in a hopeful effort to show that he can do it, Buddy sneaks in some stuff that is a few cuts above his normal musical efforts. A couple of years ago he cut a two-sided platter of a concerto-type item called *Far Cry*.

"It was a beautiful thing," he says, "but it didn't sell record one in the south. When Duke Ellington had his disc jockey show, he used to play it and rave about it. Yet I remember walking into a restaurant in Jacksonville, Fla., and finding it in a juke box there. It was listed as *Far Cry*—believe it or not, by Buddy Johnson."

Other Followers

In addition to the Negro following that he has built up in the south, Buddy also has a strong white following. He has, for instance, a standing offer to play the senior prom at Clemson college every year. Because of the "southern tinge" in his music, he feels he has a better chance to reach a white southern audience than any big name band from the north.

Buddy Inciting Men To Action



New York—Spurring his musicians on a la Hamp is leader Buddy Johnson, right. With him above are Alphonso Robinson, alto, and David Van Dyke, tenor. In the accompanying story, Buddy explains how his "Walk-Em Rhythm" helps keep his band working.

"They like us at the white dances because we play the music they love," he says. "If Sammy Kaye, for instance, plays there, he just plays Sammy Kaye. That's the difference."

The difference was shown dramatically three years ago when Vaughn Monroe, then at the height of his popularity, and Buddy both played at dances in the same town on the same night. Monroe was playing a white dance. Buddy was playing a colored dance. Buddy drew more white spectators to his colored dance than Monroe had in his entire hall.

Well-Worn Formula

Even though the country-wide market for big Negro bands is not what it once was, Buddy has found that it's possible for such bands to exist by following a well-worn economic formula.

"Find out what they like," he advises, "put it on the market, and you're ready for business."

Directone
increases
carrying power
35%



Only Pancordion and Crucianelli have this acoustical feature invented by Robert Pancotti!

Pancordion



Directone accordions \$900 to \$1250

Crucianelli



120-base Directone accordions \$280 to \$750

FREE!

PANCORDION, INC.
261 Eighth Avenue, New York 1, N.Y.
Tel. 2-11 0000

America's Greatest Collection of Hit Songs for Instruments!

"20 All-Time HIT PARADERS No. 3"

Published for
 TRUMPET
 CLARINET
 TROMBONE
 ALTO SAX
 TENOR SAX
 ACCORDION
Price 1.00 each book

Includes DEARIE • CHATTANOOGIE SHOE SHINE BOY • IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE • DEAD HEARTS AND GENTLE PEOPLE • ENJOY YOURSELF • I'D'VE BAKED A CAKE • YOU'RE BREAKING MY HEART • FAR AWAY PLACES • YOU CALL EVERYBODY DARLING • TENDERLY • MUSKRAT RAMBLE • THAT'S A PLENTY • JEALOUS HEART, etc.

ORDER FROM YOUR DEALER OR DIRECT—

CHAS. H. HANSEN MUSIC CO., 119 WEST 57th STREET, N.Y.C.

Enclosed find \$_____ Send me the books checked above.

Name _____
Address _____
City _____ State _____

Top Professionals Choose!



BUDDY RICH

The World's Greatest!



Chicago's Capitol, Philadelphia's 421 Club, Boston's Hi-Hat . . . and on to play the country's other top spots go drum star, Buddy Rich, his sensational new crew and his WFL Super-Classics.

With Buddy, WFL's are tops. He knows that the man responsible for their outstanding performance, superb styling and rugged construction is none other than Wm. F. Ludwig, the first with the finest in percussion for over fifty years.

Send for NEW 1951 4-color catalog today!

WFL DRUM CO.

1728-34 North Damen Avenue, Chicago 47, Ill.

dy
nd
ns

lli

rdions
50

li

0-bass
rdions
50

IC.

79, Re-
1950
1949.

it
at
de
A
Al
A
Be
Co
Ge
He
Fl
It
Ne
La
Ma
Or
Ou
Pa
Pe
Sa
Su
Te
Th
Th
To

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:

- A Bushel and a Peck
- All My Love
- A Rainy Day Refrain*
- Beloved, Be Faithful
- Can Anyone Explain?
- Goodnight, Irene
- Harbor Lights
- I'll Always Love You
- I'll Never Be Free
- It's a Marshmallow World*
- Nevertheless
- La Vie en Rose
- Mona Lisa
- Oh, Babe!
- Orange Colored Sky
- Our Lady of Fatima
- Patricia
- Petite Waltz
- Sam's Song
- Strangers*
- Tennessee Waltz*
- The Thing*
- Thinking of You
- Thirsty for Your Kisses*
- To Think You've Chosen Me*

Prestige Gets Dial Catalog

New York — Bob Weinstock, president of Prestige records, has acquired the complete Dial catalog and will distribute Dial records nationally. The label had been virtually inactive in the last few months.

Dial was started six years ago in California by Ross Russell, has such men as Dizzy Gillespie, Charlie Parker, Howard McGhee, Serge Chaloff, and many other top stars on its sides.

Prestige, with the recent acquisition also of the Mercer records catalog for distribution, is now handling four independent lines, with 28 distributors in this country and Canada, as well as several in Europe.

Playful Pair



Hollywood—Not only a kitten on the keys, but a kibitzing one, at that. Singer Damita Jo is at a digital disadvantage, in one way, as her playmate has seven toes on each paw. Of course, Damita has a wider spread. The singer is handled by the Slouate-Dale agency; the kitten by Damita.



That big blizzard fouled up many dance band engagements, one of the worst of which was the date Sammy Kaye played at Castle Farm in Cincinnati. Although there were 3,000 reservations for that night, only 126 persons were able to reach the spot over roads blocked with snow. The band was stranded in Cincy for several days, canceling some subsequent dates.

Rene Touzet is playing the Warwick (NYC) with a trio, himself on piano, Mandy Campo, drums, and Luis Cant, bass.

Gwen Williams, wife of Norm Foley of Miller music, is going to be a vocalist again . . . Cab Calloway, who has worked for months

Kentonites To Get Plaques On TV Show

New York—Stan Kenton and the poll award-winning members of his band (Maynard Ferguson, Shelly Manne, Jay Johnson, and Pete Rugolo) will be presented with their plaques on the *Cavalcade of Bands* TV show on Tuesday, Dec. 19. Program is on the DuMont network at 9 p.m., EST.

The plaques symbolize first place spots in the top band, trumpeter, drummer, singer, and arranger classifications.

with a small combo, is building a big band for a one-nighter tour . . . Billing on a new Lombardo platter reads "Kenny Gardner and brother-in-law." The relative is Carmen Lombardo, out of vocal retirement for this one shot . . . Ann Clarke, wife of tenor man Pete Terry, is a member of the vocal group with Frank DeVol's ork in Hollywood.

Jack Russin, Martha Raye's former pianist, is at the keyboard for Billie Holiday . . . Eve and Ted Nash, the tenorman, have a new baybee . . . The Kim Loo sisters, who sang with Ina Ray Hutton, are reorganizing for TV and club dates. Neree, the baby of the family, replaces one of her sisters, who is in California, but Alice (Mrs. Jack Purcell) and Patricia (Mrs. Stu Foster) remain . . . Look for Jerry Gray, Ralph Flanagan, and Ray Anthony to record a tune called *The March, March, MARCH*, which wasn't written by Sousa.

Herbie Berg, tenor, is now Herbie Dudley, leader of a trio including Ivo Joseph, piano, and Manny Ricardel, bass . . . Sam Donahue will play Glen Island Casino the last three Saturdays in December and New Year's Eve, which falls on Sunday this year . . . Pat Flaherty is singing at the Three Spades club in Union City, N. J. . . . Randy Brooks, much improved, and Ina Ray Hutton (Mrs. Brooks) flew from the west coast for sister June Hutton's debut at the Copacabana in Manhattan.

Les Elgart and his new band settled down late last month for an indefinite stay at the Holiday Inn, Flushing, N. Y. . . . Pete Candoli, trumpet star with Jerry Gray, has been studying histrionics and gets a screen test as soon as the band returns to Hollywood. An actor, yet! Anita and Sid Harris, violinist, celebrated their 13th wedding anniversary at Charlie's Taverna.

Those Who Care Dept.—Jack Medoff, Fran Warren pianist, and Merle McHugh, actress; Barbara Belle and her new partner, Leo Newman; Tony Rizzi, Les Brown guitarist, and Sally Ferguson of San Fernando; Ted Pasket, Skitch Henderson tubman, and Dolores Lawrence, model. . . *Those Who Expect* — the Hank D'Amicos (ABC clarinet), their third, and the Irv Langa (bass with Erwin Kent).

New York—Jimmy Lyon, former accompanist for June Christy, Gene Williams, and Connie Haines, is now serving in that capacity for Lisa Kirk. She's currently in the middle of a four-week stint at the Waldorf-Astoria.

5 GREAT MUSICIANS
LEADING
5 GREAT BANDS
WITH
5 GREAT KINGS!

Professional musicians look to King for better instruments.

The world famous KING made by
The H.N. WHITE Co.
Band and Orchestra Instruments
5225 SUPERIOR AVE CLEVELAND, OHIO

10 Solos in the Inimitable
Armstrong phrasing and execution!
LOUIS ARMSTRONG'S
Dixieland Trumpet Solos
All 10 in one book . . . \$1.00
LEEDS MUSIC CORP.
RKO Bldg., Radio City, New York 20

The **BIG SENSATION**
MARCHETA
Sung by
PERRY COMO
on **VICTOR**
M. M. COLE PUBLISHING CO.
823 South Wabash Avenue • Chicago 5, Illinois

CHICAGO BAND BRIEFS

Auld Boasts One Of Most Booting Units In Country

By JACK TRACY

Chicago — When a group of the caliber of Georgie Auld's combo finds itself working from week to week, instead of having a string of dates lined up in front, it's time to start wondering: (1) Where are the minds and business acumen of some club owners? They'll hire three acts that total 10 performers, but don't stand a chance to draw flies, and pass up five men with a lower total asking price that could do business for them. Then they wait that business is bad: (2) Could the state of jazz be so bad that a swinging, selling group has to wonder where the next job is coming from?

Auld's is not one of the "cool" bands that plays solely for its own amusement. George has come a long way from the guy who used to stand at the mike, mutter a word or two, then play just what he pleased.

Great Rhythm Section

This is a smiling, happy band, with just about as great a rhythm section as you'll find anywhere, in Tiny Kahn, Lou Levy, and bassist Max Bennett (who some day will get the attention he deserves).

George is playing a lot of leaping, rocking things (like *Robbins Nest*, *Air Mail Special*, *Jumpin' at the Woodside*, Tiny Kahn originals, etc.) that would break it up in almost any jazz joint. And the jumpers are tempered with well-chosen ballads that spot Auld, Levy, and the vocal and trombone work of Frank Rosolino.

It's a fine, well-rehearsed little group that's ready for anything put its way. It proved that at its last-chance date at the Blue Note here. Why everything isn't tossed its way may be another way of asking, "What in the world is the matter with the music business?"

The Benny Carter sextet and Dave Brubeck's trio followed the Auld, Bobby Hackett, Lee Wiley bill at the Note, with Elliot Lawrence coming up next, on Dec. 22.

Dixie to Palmer House

Dixieland rolls into the august atmosphere of the Palmer House on Dec. 28 when Sharkey Bonano and his gang take over the Empire room. Connie Haines tops the bill.

This could be the start of Dixie groups playing the Hilton hotel chain in a never-ending procession if Sharkey does well. Doc Evans is now working another Hilton inn, the Kilbourne in Milwaukee. And an evident sign of success is his being held over until Jan. 1.

Rich Personnel

Buddy Rich's group at the Capitol lines up this way: Harry Edison, trumpet; Zoot Sims, tenor; Curley Russell, bass; Tommy Brennam, piano, and Chauncey Welch, trombone. Rich, of course,

is on drums.

Count Basie looks set at the Brass Rail for as long as they can keep him before another booking interferes. He's done sensationally in two previous trips to the Randolph street boite, isn't having a letdown this time.

Dizzy Closes

Diz Gillespie's sextet did splendidly at the Silhouette, as he always has there, despite the terrible weather they had to face.

Gillespie was really blowing during his stay. The added fullness to his used-to-be-thin tone is amazing, as is the surety with which he hits any note he tries for, no matter what the register. Especially interesting is his increased use of ballads. And Milt Jackson contributed some great vibes moments.

But why Diz has to be saddled with a blues singer of the Wynonie Harris type, and has to play shuffle-rhythm backgrounds for him, to get along is beyond me. Another prophet without honor.

Tony Smith's Aristocrats go it alone at the Silhouette until Dec. 22, when Herbie Fields comes in to play through the holidays.

Hi-Note Hold: Sull

The incumbent bill will continue at the Hi-Note until at least the end of the year. Consists of Jackie Cain and Roy Kral (plus bass man) doing their duo material, and Jeri Southern with her new trio. I feel she's lost some of the intimate warmth and charm she had in such quantities before adding bass and guitar. Sounded better when she worked as a single.

Bill Russo's and Danny Belloc's dance bands are playing alternate Sundays at the Silver Cloud, on Milwaukee and Belmont avenues. They're afternoon sessions for dancing.

Dave LeWinter completed five years at the Pump Room on Dec. 12, looks set for five more. In fact, the guy must suspect he has a steady job. He's moved his furniture, etc. here from New York.

Mole Adds Trumpet

Miff Mole continues at the Bee Hive, and has added trumpeter Al

'Lyrical Latin' Proves Billing

Chicago — Billed in press releases as "the Lyrical Latin," boosted by station WGN as the answer to the housewife's noontime letdown, and burgeoning up through the Mercury ranks as a home-grown Vic Damone, is a young midwesterner called Tony Fontaine. Fontaine, who during most of his 23 years has been known as Tony Frankina, may just possibly be the next singer to tap the ballad bonanza. When the record companies stop chasing wild geese and retreating with Bonaparte, Tony will be ready.

A somewhat scrawny, shock-haired young man, in the Sinatra tradition, Fontaine has a voice with much of the quality of Tony Martin's. However, listeners trying to guess the owner of his unidentified voice usually give up in bewilderment. He just doesn't sing like anyone but Tony Fontaine.

Wide Appeal

The way he sings seems to have a wide appeal. Though his noontime Mutual radio show (network, but not Chicago-aired) is slanted to kitchen critics, both men and women almost invariably agree "he has a beautiful voice." On such tunes as *With My Eyes Wide Open*, he displays his baritone, with tenor tendencies, in a huskily tense manner not common in singers whose emphasis is lyrical rather than "jazzy."

Tony, whose father heads a bible college in North Dakota, has been publicly praised for his voice since the age of 13, when he won a state vocal solo contest. While attending Austin high school in Chicago he organized a band called the Eight-Tens, in which he played drums.

In 1944 Fontaine appeared on a Major Bowes show and was called back for an encore. This was the second time an audience had demanded, and received, an encore on the show. First time—a number of years before—it happened to a young man named Sinatra.

Then Got Paid

Two years later Tony started to get paid for singing. He was made the star vocalist on ABC's *Teen Town* show, which later became *Junior Junction*, and stayed with it for 17 months. A generally ill-fated trip to the west coast, except for a job on the Eddie Bracken show, followed. Until his return to Chicago several months ago, however, nothing really seemed to be happening.

His first records, four sides on Mercury backed by Lew Douglas'

Reed, finally making it a Dixie five. Other men in the group are Charlie Spero, clarinet; Art Gronwall, piano, and Booker Washington, drums. Wally Wender replaces

band, are out. Four more, with Ralph Martiere backing and co-spotting singer Bette Chapel, are due.

Must Project

"Conveying feeling is the thing for a singer," Fontaine says. "Some overdo it, of course, with hand movements and wiggling. Showmanship is more than that. It's a feeling a person projects."

It's Arthur Godfrey coming out and saying 'Wha heh heh'. A lot of singers are just show machines. You know just what their hands and bodies are going to do next. A singer should be natural, not like a machine.

"I know I've reached what I wanted as far as presentation and projection are concerned. I may get more volume as I grow older, but otherwise, the way I want to sound is the way I sound now."

And, as was said before, a lot of persons seem pretty impressed with that sound.

—pat

Starnoters, Fontaine Mutual Aid



Chicago—A new and notable musical package proffered at 12:45 p.m. daily over the Mutual network is the Tony Fontaine show, whose principals are shown above. Singer Fontaine is at the far right, while the Starnoters quartet supporting him consists of Ben Carlton, guitar and bass; Fred Kissling, bass and vibes; Jack Golly, clarinet and bass, and Sam Porfirio, accordion and celesta.

Spero on Thursdays when Charlie has a TV show to do with Chet Roble (*Simply Simon*).

It's still the Johnny Lane gang at the 1111 club (with George Brunis), Art Hodes at Rupneck's, Marty Marsala at Jazz Ltd., and Danny Alvin at the Normandy. Danny leaves to open at Nob Hill on Jan. 5.

Jay Burkhart is still at the Hill on Monday nights, but something new has been added. A Dixie group called the Mason-Dixie five alternates with the Burkhart powerhouse. Try to name a more divergent bill. Jay's band romped well, by the way, playing the Shearing show at the Regal.

Skelton Due

Red Skelton stops here on his p.a. tour on Jan. 5, when he comes into the Chicago theater for a week. And it's the Ink Spots there for the last two weeks of the month.

Oriental bill finds Eileen Barton

and the Sky Larks there through Dec. 20, along with the Three Stooges.

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

* A classified and alphabetical list of the best and most popular standard foxtrots, waltzes, slowfoxes, rumbas, etc., with Original Keys & Starting Notes • Over 5,000 Titles, 100 Classifications, 300 Shows, 44 Pages.

* A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers"

* "Song Hits through the Years" ... The outstanding songs of each year, from the Gay Nineties to the present day.

SEND FOR YOUR \$1.00 COPY TODAY

50c Edition Also Available

A RAY DE VITA

150 E. Wacker Drive, Chicago, Ill.

TV CLOSE-UP OF ANOTHER EXCELSIOR IN ACTION

Television cameramen almost always "shoot" a close-up of the accordion in action. And Excelsior is the accordion seen most in the hands of top artists. That's why the TV star of tomorrow invests in his future when he buys an Excelsior. He's recognized as an *Excelsior* accordionist, like Ralph Prince pictured above with the AJR LANE TRIO, and like Magnanti, Arcari, Van Damme and many others.

EXCELSIOR ACCORDIONS, INC., 333 SIXTH AVE., NEW YORK 14
Exclusive Canadian Distributors: Canada Music Supply Ltd., 800 St. Catherine West, Montreal

NEW-SHEET MUSIC-NEW

"JELLY ROLL" MORTON'S PIANO CLASSICS

Just as he played them

Songs

- MAMIE'S BLUES
- WININ' BOY BLUES
- BUDDY BOLDEN'S BLUES

Instrumental

- FROG-I-MORE RAG
- THE MISERERE
- THE CRAVE
- THE NAKED DANCE

Fine transcriptions by J. Lawrence Cook, from outstanding recordings
50c each, postpaid

R. J. CAREW

818 Olatona Pl., N. W.
Washington 11, D. C.

Los Angeles Band Briefs

J. C. Meard (drums & vocals), veteran jazz figure, heading trio at the Haig. Has Buddy Brooks on piano and Johnny Miller, bass.

Pianist Arnold Koppitch, assisted by Jim Clark, tenor, and Ray Sorens, drums, playing for show and dancing at Strip City, new burlesque club opened by Maynard Sherris, former drummer, in partnership with Oasis ops Bill Robinson and Joe Abraham.

Gene Sillweber band, lacking Tremier Twins, set for date at Oasis opening Jan. 1. They follow Armstrong All-Stars, who'll hold Oasis stand Dec. 16 through Dec. 31.

Don Aron's 14-piece crew doing show and dance stint at Ciro's, replacing sticky Metesek.

Mike Riley crew at Lyman's Playroom optioned thru Jan. 1. Mike now has Bill Murray, drums; Beas Dewberry, piano; Rico Valles, cornet, and Howard Billings, bass, clarinet.

HOLLYWOOD TELETOPICS

Four Freshmen, up-and-coming vocal-instrumental combo recently signed for Capitol records, set as regular feature on KLAC-TV's *Marylyn Hare Show* (Thursdays, 7:30-8 p.m.). Members are Neil Kross, trumpet, bass, and French horn; Russ Barber, drums and trumpet; Don Barber, guitar, and Bob Menigon, trombone and bass.

Bob Garrettsen (organ) combo on KECA-TV's *Velos & Yolanda Present* (Wednesdays, 10:10-10:30 p.m.); recently enlarged to seven men. Garrettsen has Bill Teasford, piano; Murray Goss, drums; Yarger Malton, trumpet; Ryland Weston, sax, and Jack Rose and Carl La Meque, fiddles.

Myron Torneo (sister of Mel) and Percy O'Connor (sister of Donald) to headline new KTSJ singing and comedy show to debut mid-December. Time slot not set at writing.

Madge Brooks (piano and vocals) headlines new 15-minute weekly sustainer on KLAC-TV (Sundays, 9:15-9:30 p.m.).

Joseph Clapnet, piano, and Marine Keshets, soprano, rolled out five shorts for Snader Telecriptions. Marked telefilm firm's entry into concert field.

L. A. KEYSPTS

Aragon—Dave Hudkins (Ind.)
Beverly Hills hotel—Kid Ory (Ind.)
Beverly Hills hotel—Hal Stern (Ind.)
Beverly Hills hotel—Phil Obama (Ind.)
Biltmore Bowl—Rosa Morgan (ABC)
Charley Foy's—Abhey Brawa (Ind.)
Ciro's—Don Aron (GAC)
Club Bayou—Don Pollack (Ind.)
Club 47—Zutty Singleton (Ind.)
Cocoanut Grove—Eddie Bergman (Ind.)
Cocoanut Grove—Gert Gallian (Ind.)
Colonial ballroom—Arthur Van (Ind.)
Hig. The—J. C. Meard (Ind.)
Mike Lyman's Playroom—Mike Riley (MCA)
Mocambo—Eddie Oliver (Ind.)
Mocambo—Latinaires (Ind.)
Oasis—Louis Armstrong (ABC)
Oasis—Lou Young (Ind.)
Orchid room—Vido Mazzo (ABC)
Palladium—Don Tosti (Ind.)
Palladium—Tex Beaske (MCA)
Paris Inn—Jimmy Crier (Ind.)
Pentecost—Steve Gibson Red Cape (Ind.)
Riverside Ranch—Hank Penny (E. Bishop)
Reverend—Cingrill—Bill Penell (Ind.)
Reverend—Cingrill—Eddie Gomez (MCA)
Royal room—Pete Daily (Ind.)
Sardi's—Red Nichols (Ind.)
Sardi's—Katie Elias quartet (GAC)
Studio club—Four Freshmen (McConkey)
Tiffany club—Mugay Spanier (ABC)
Zebra room—Joe Venuti quartet (MCA)

THE HOLLYWOOD BEAT

Student Dance Bands To Compete On Video Series

By HAL HOLLY

Hollywood—Remember Freddy Martin's *Band of Tomorrow* video series? We always felt it could have been a very successful telegimmick had Martin limited his contestants to organized bands and screened out the kids who aspired to be solo acts. He also made a mistake in letting his studio audience pick his winners. Not only are typical studio audiences frequently packed with pals of the contestants, but they are inclined to give the biggest hand to someone who can do backflips while playing *Stars and Stripes Forever* on the harmonica.

Comes now a new series from KFI-TV called *Bands in the Making*, whose producers say very frankly that on their show they hope to do well what Freddy Martin did very badly—conduct a "legitimate talent search for

promising new dance bands."

The Setup

Here's the setup on KFI-TV's *Bands in the Making* videopus, announced to start Dec. 3 with a regular Sunday afternoon slot (2:30-3:30) and signed up for 13 weeks under the sponsorship of a west coast chain of supermarkets:

- Bands must be composed of full-time students at high schools and junior colleges.
- Each band is to present a program consisting of its own theme song, a "swing tune," a

waltz, a specialty number, a styled arrangement of a standard, a Latin-American number, and a vocal background for singer-emcee Larry Cotton.

• The bands will be judged and rated by professionals.

• The last three shows in the series will be in the nature of elimination contests in which the No. 1 winner will be picked in competition with bands that drew top ratings on the first eight shows.

Prizes Set

Each week there will be prizes for competing bands put up by coast music merchants—reeds, mutes, and other musical supplies. KFI-TV isn't promising a paid engagement for the winning band, but it's a good bet that there will be one.

We're not an "official" spokesman for KFI-TV on this project; we're plugging it merely because it sounds (as of now) like a worthy idea that might be of real help to young bandmen trying to break into the music business. For further information write KFI-TV c/o *Down Beat* Hollywood office.

Incidentally, we're curious to see and hear just what kind of dance bands are "in the making" at west coast student centers. Will they be styled after Glenn Miller, Guy Lombardo, or the Firehouse Five Plus Two five-stringed banjos? Or will the kids fool the old pros and come up with something really new for a change?

DOTTED NOTES: Club Bayou, new Sunset Strip spot now housing Ben Pollack, is inaugurating something new there—dancing... And community singing, introduced recently as the Monday night attraction at the Mocambo (after the departure of the Firehouse Five plus tuba and their Charleston contests), has spread to Charley Foy's valley spot, where it is a nightly feature under leadership of singer-pianist Kay Parson... Jane Russell took pianist Buddy Pepper to Texas to take care of musical matters and direct house ork during her solo stand at Houston's Shamrock.

ADDED NOTES: Mugay Spanier, assisted by Darnell Howard, clarinet; Harry Graves, trombone; Floyd Bean, piano; Truck Parham, bass, and Don Chester, drums, off to a good start at Tiffany club, for which much credit should go to plugging by Southern California Hot Jazz society, it's something that should be noted by the jazz clubbers who merely sit around, mumble over their old records, and moan because "there aren't any good bands in town anymore."

They have a movie in the mill at RKO titled *The Thing*. No connection with the novelty song (they hope!)... Anybody up in Klamath Falls have any news on ex-BG pianist Bud Herrmann, reported badly injured there while traveling as accompanist with Nino Milo?... Billy Eckstine makes the Mocambo this time with a date at the swankery starting Jan. 30.

AVEDIS ZILDJIAN Hall of Fame



We take great pride in presenting a few of the drum stars who use and endorse Avedis ZILDJIAN Genuine Turkish Cymbals. These drummers prefer Avedis ZILDJIANS because they know that their quality, tone and resonance have never been equalled. Every cymbal bearing the Avedis ZILDJIAN trademark is the

individual handwork of skilled craftsmen who follow a formula that has been a secret of the Zildjian family for over 300 years. If you want the finest, insist on Avedis ZILDJIAN Cymbals.

They are the ONLY CYMBALS MADE ANYWHERE IN THE WORLD BY ZILDJIANS AND THEIR 300 YEAR OLD PROGENY.



Avedis ZILDJIAN Company

39 FAYETTE STREET • NORTH QUINCY, MASS. U.S.A.

CYMBAL CRAFTSMEN SINCE 1623... IT HAS LONG BEEN A FINE ART WITH US

FREE BOOKLET!

Cymbal set-ups of famous Drummers

Meyer Mouthpieces

Clarinet and Saxophone

These fine rubber mouthpieces come in a great variety of facings and chambers. They will help you overcome many difficulties encountered in modern playing.



FREE CIRCULARS AVAILABLE

At your Dealers or write direct to:
MEYER BROS. BOX 145
Queens Village, N. Y.

Not Aping Laine, Says Darnel

By JOHN S. WILSON

New York—Singer Bill Darnel's style has frequently been compared to that of Frankie Laine. It's true that there is some similarity in their blues-shouting-based vocalizing and, even more so, in their abrupt, choppy gestures. But there's more to the similarity than that. Like Laine, Darnel struggled along in semi-obscurity for 17 years. Like Laine, he had abandoned singing in order to make a living and been drawn back to it as by a relentless force.

And like Laine, he finally zoomed into prominence on one record with which, Darnel now says, he couldn't miss.

The record that made Darnel's name begin to mean something was *Chatanooga Shoe Shins Boy*.

Easy, He Says

"It was easy to sing," Bill says. "It's the kind of number that's sure-fire for anybody who can do a rhythm number."

But for a while it looked as though Bill's long-delayed achievement of public recognition might be lost in a welter of confusion. For simultaneously with his emergence, another shouting singer named Larry Darnell caught the public fancy with his slicing of *For You, My Love*.

"That got everybody mixed up," Bill recalls. "People would ask for Larry's record of *Chatanooga* or my record of *For You, My Love*. They weren't sure who was who or what they wanted. For a while I was thinking of making a record of *For You, My Love* just to get things really confused."

That confusion has now subsided somewhat since Bill has been able to follow up with several hit sides while Larry hasn't been so fortunate. Now Bill is busy laying the ghost of the idea that he has copied Frankie Laine.

Tried Not To

"Let's say I'm from the Laine school on rhythm numbers and on ballads with more or less of a drive," he explains. "I know I move around like Laine. It helps me to squeeze out some of the high notes. But I've always used those same gestures. I've been told so often that I work like Laine that frequently I've tried very intentionally not to do it."

"About all that usually happens is that I concentrate so much on not doing Laineisms that I forget the lyrics. I've known Frankie for the last 17 years and I'm happy if people say I work like him just as long as they don't say I look like him. I think I'm prettier."

Whatever musical influences were at work on him when he quit his family's meat market in Lorain, Ohio, in 1933 to take his first singing job with Bobby Grayson's band, Frankie Laine was not one of them.

"I wasn't sure how I wanted to sing in those days," he says. "On successive days I'd sound like Rudy Vallee, Bing Crosby, or Russ Columbo."

Hungry

As a singer of indeterminate direction, he soon found himself out of work and, in order to eat, started twisting nuts and bolts on the assembly line at Hudson Motors. This, he decided after a short time, was even worse than being a singer and not eating, so he headed for New York where he landed sustaining jobs on stations WNEW and WMAC.

In 1936 he was picked up by Red Nichols, stayed with him for three years, and then moved on to Al Kavelin and Bob Chester. Some of the sides he cut with Chester on the Bluebird label got a little play and he was thinking of stepping out on his own when the army up and grabbed him.

"If I could have gone out on my own in 1942 I might have gotten my share of recognition," he says. "But I was in the army for four years and when I got out things were tough. By that time there were a lot of singers out on their own and doing well. In order to eat, I had to sing the way anybody who would hire me told me to, and it usually wasn't in a fashion that showed me off to much advantage. They had me crooning and I wanted to sing out.

Then came *Chatanooga* and *Sugarfoot Rag* and Bill had achieved the status of being a big money maker for his label. Fortunately for him, his first hits were done in the shouting style which he feels is natural to him. But just before he auditioned for Coral he had a narrow escape. He had cut *Underneath the Linden Tree* for the Abbey label. For this chore he was required to whisper and whistle.

"That record almost became a hit," he says. "I hate to think what would have happened if it had. Imagine spending the rest of your life whistling and whispering."

In Best Way

Now that he is developing into a name, he feels that he has arrived in the most advantageous manner.

"For the first time in my life I feel confident that I'll make it," he says. "In a sense, I'm unique. I stem from the blues shouters except that I pronounce all the lyrics and make the diction clear. I'll

"Last year I was ready to give up. I got hungry and I had just about decided to go back to Lorain and the meat business. I called up Coral records, which had just been started by Decca, for an audition and was turned down. A little later I heard that Jimmy Hilliard, an old friend of mine, had been put in charge of Coral, so I went to see him and ask him to hear me."

Could Stomp

"He asked me if I had a pianist. I told him I didn't but I could stomp my feet and clap my hands. So that's what I did — stomped, clapped, and sang. Jimmy was impressed, called in Dave Kapp, and I was signed for four sides with an option."

"Those first four sides didn't set the world on fire, but Coral picked up the option anyhow."



Look for the "SILVER" LINING in the Joint Socket



AUTOMATIC RESONANCE KEY

MARTIN
Frères
MADE IN FRANCE

Model No. 2 "Supra"

The top of a clarinet joint is most vulnerable to moisture because there the wood is cut cross-grain. So the MARTIN FRERES craftsmen fit the "Supra" model with a nickel silver socket lining; the joint remains dry and easy to clean and locks smoothly in place when the clarinet is assembled.

But that's only one "extra" of this dynamic instrument; the fleet fingered musician finds many other reasons for wanting to play it. Model No. 2 has an automatic resonance key (extra key on lower joint) for producing clear low D, and a seventh ring (on upper joint) for trilling B \flat and G. An adjusting screw on the bridge key regulates the amount of play; two adjusting screws attached to the C key regulate B, C \sharp .

Like the other clarinets in the line this MARTIN FRERES is made of close grained grenadilla wood. But its gleaming rich appearance is further enhanced by silver plated keys. Packed in a leather trimmed case with accessories — altogether an astonishing value.

\$240.00

INCLUDES CASE AND TROCH TAP

Sole distributors for MARTIN FRERES U.S. & Canada



Buegeleisen & Jacobson, Inc.
5-7-9 UNION SQUARE, NEW YORK 2, NEW YORK

sing ballads but not legato ballads. As a result, I'm not in competition with Sinatra or Crosby or Como or Eckstine. If I have any competition, it's Laine."

Bill gives full credit to his experience as a band singer for whatever ability he shows as a single now.

"It's the best background for a singer," he says. "A band singer can learn a lot if he'll take the trouble to perform with the band instead of hanging onto the mike. The setup is wonderful for a beginner. You've got the band behind you, they're your friends, and

they know the arrangements.

"If you're working on your own in a little joint with no name, you can't get too much experience. But with a band you have a chance to build up a little name."

Of all the leaders he has worked with, Bill feels he got his best schooling in all-around singing from Red Nichols.

"Red is a great teacher," he says. "He once told me something that I've never forgotten. Red said, 'Anybody can give a good rendition of a good song. But it takes a good singer to give a good rendition of a bad song.'"

AMERICA'S OUTSTANDING DANCE BAND ARRANGER

JOHNNY WARRINGTON
REVEALS

"How To Play Popular Music"

A quick easy method to master Syncopation, Accents, Phrasing, Improvising through simple exercises and such standard hits as Rockin' Chair, Cherry, You Belong To My Heart, Lazybones, Lazy River, and others

Published for

Price 75¢ Each Book



ORDER FROM YOUR DEALER OR DIRECT.....

CHAS. H. NIMBEN MUSIC CO., 110 WEST 37th STREET, N.Y.C.

Enclosed find \$

Send me the books checked above.

Name

Address

City

State

own
you
But
to

arked
best
ring

he
hing
said,
ition
good
of a

Y.C.
ve.



*My sincerest thanks
and best wishes —
Billy Eckstine*

SWINGIN' THE GOLDEN GATE Frisco Dixie Crew Opens At New Palo Alto Bistro

By RALPH J. GLEASON

San Francisco—Bob Scobey, the two-beat trumpeter who cut out from Lu Watters a couple of years back and started his own group, has left his old haunts in this area and migrated down the peninsula. Scobey's band opened at a new club, Greenwich Village, just south of Palo Alto at the end of November to have a go at making a Dixieland joint click in the sticks.

There's no reason it shouldn't, either. Watters made it right next to the University of California campus, and Scobey is squatted down neighbor-like to Stanford.

Built It Up

In the course of his long-term run at Vic and Roxie's in Oakland, Scobey built up from a trio to a real band, jammed the joint, and proved his brand of music could really sell. Despite the fact that you needed a two-day supply of food to get out to the joint, Scobey attracted customers. Spending ones, too.

By virtue of this move, Scobey also started a chain of events in local Dixieland circles that resembles the platoon system in football. It goes something like this:

Scobey took Wally Rose with him to Palo Alto on piano; Jack Buck, trombone; Clancy Hayes, banjo and vocals; Freddy Higuerra, drums; Squire Gersback, bass, and George Probert, clarinet and soprano sax, complete the unit.

Burt Bales, ex-Scobey pianist, takes over the band at Vic and Roxie's, with Vince Cattolica, clarinet; Jack Minger, trumpet; Bill Bardin, trombone, and Al Guerra, drums.

Bob Helm continues to pick up a group for Tuesday night muskrat ramblings at the club.

To Continue

Jack Sheedy, who lost Minger to Bales (are you with us?) opened at the 316 club in Oakland with Bill Erickson on trumpet. Erickson is a former piano player. Sheedy also lost Bob Bates, his bass man, to the Two Beaux and a Peep. Sheedy's pianist, Norman Bates, used to be a bass player but put it down for the piano. Sheedy has always been a trombonist and his reed man, Paul Desmond, sticks to alto and clarinet. Cuz Cousineau stays on as drummer, but doubles on vibes. Sheedy had no replacement on bass at preastime, and was using Vernon Alley temporarily until Alley opened at the Black Hawk. Thus for Sheedy.

I think this covers everybody. Oops! Who's that new left tackle? Didn't get his number.

BAY AREA FOG: Rabon Tarrant took his quartet to Vallejo in November for an extended stay at Top's. Group features Rabon on drums and vocals, Andy Anderson, tenor; Tommy Kahn, piano, and Lester Baxter, bass. . . . Longbar Showboat on Fillmore street has snagged Louis Armstrong for a Jan. 4 opening. Pops is set for two weeks. Spot has been doing very well since it dropped its name policy a while back. Its breakfast session biz is really booming, as it's one of the few spots in town with music and song to greet the new day. Eddie Hammond and the Four Naturals are featured.

New Jenkins' Group

Happy Johnson came up from L. A. to take over the bandstand at Slim Jenkins'. . . . The Four Jokers, up from Long Beach, took over from Nick Esposito at Fack's.

Big Front

New York—London records' now a. and r. chief, Joe Delaney, can't be accused of not keeping abreast of the times these days. With the chesty French singer Denise Darcel already on the label, Delaney recently signed another outstanding artist, Jane Russell, to do some sides for London.

Muggsy Bravely Bars Those Figs



(Photo by Ralph Gleason)

San Francisco—"Keep your distance," progressive Dixielander Muggsy Spanier tells Pat Patton, who doubles on banjo and tuba. Muggsy, as reported in the Dec. 15 *Down Beat*, said those instruments were out-of-date in a jazz band, and thus incurred the ire of the platoons of coast musicians who cater to local banjo and tuba fanciers. But the Hangover, then housing Muggsy's band, would hear a twanging again soon. Nappy Lamare, who plays banjo, was due at the spot with his own band shortly.

much loot with Eckstine that they have to put some back via expensive talent.

JATP's sensational score at the Frisco Civic auditorium was doubly interesting this time, because

Granz poured the gold into newspapers, for a change, to supplement his radio coverage. The crowd of 8,200 is the largest ever this-away for almost anything except Truman's speech.

Dean Martin Nicked For 13 G's In Suit

Hollywood—Dean Martin, singer and straight man in the team of Martin and Lewis, has been ordered to pay his onetime boss, Cleveland band leader Sammy Watkins, \$13,000. That was the judgment awarded Watkins in a Los Angeles superior court verdict settling a suit in which Watkins claimed Martin had agreed to pay him 10 percent of his "future earnings" in return for release from a contract in 1943.

Fortunately for Martin, the court ruled that he was responsible for payment on his earnings only for the period from 1943, when he left Watkins, to 1946, when he went through voluntary bankruptcy. Had the 10 percent included his earnings to the date of trial, the amount would have been close to \$75,000.

New York—Johnny Windhurst took his Riverboat five into Cafe Society in November, following Joe Marsala. Personnel: Windhurst, trumpet; Ed Hubble, trombone; Joe Barufaldi, clarinet; Dick Carey, piano, and Eddie Phyfe, drums.

*a
new
star
on the
horizon...*

ORTIGARA AND HIS *Dallape*

This young accordionist is a rising star on today's music scene. Following in the footsteps of top concert artists, Ortigara chooses a DALLAPE piano accordion for the ultimate expression of his talent. Truly an orchestral instrument, DALLAPE'S rich tone and organ-like flexibility offer an inspirational medium to many of the nation's promising young artists.

CHICAGO MUSICAL INSTRUMENT CO. • 36 East Adams Street, Chicago 2, Ill.

OUR SINCERE THANKS TO ALL THOSE WHO HELPED

MAKE US THE NO. 1 "COMBO" FOR 1950



THE GEORGE SHEARING QUINTETTE

**Exclusively
on M-G-M records . . .**

SHAW ARTISTS CORPORATION, 565 FIFTH AVENUE, NEW YORK 17, NEW YORK

ked
it
singer
am of
n or-
boea,
ammy
s the
in a
erdict
atkins
to pay
earn-
from

the
nsible
s only
hen he
en be
krupt-
cluded
trial,
a close

dhurst
, Cafe
ng Joe
dhurst,
ne; Joe
Carey,
uma.

DOWN BEAT

(Trademark Registered U. S. Patent Office)

203 NORTH WABASH, CHICAGO 1, ILL.—ANdover 3-1612

TOM L. HERRICK, Publisher NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ROY F. SCHUBERT, Circulation Manager MARY LOSSIM, Auditor
GINNY GROSSKOPF, Advertising

EDITORIAL DEPARTMENT

New York Staff: MICHAEL LEVIN
237 West 15th Street
New York 11, N. Y.
WAtkins 4-1440

Chicago Staff: JACK TRACY
PAT HARRIS
203 N. Wabash
Chicago 1, Ill

Hollywood Staff: CHARLES EMGE
6110 Santa Monica
Hollywood 38, Calif.
ME. 6005—PL. 1-6946

Contributors: J. Lee Anderson, Phillip D. Broyles, Ralph J. Gleason,
George Hofer, Sharon Pease, John S. Wilson

Eastern Advertising Representatives

BRAND & BRAND Murray Hill 7-2089
521 Fifth Avenue New York 17, N. Y.Subscription Rates: \$5 a year in advance. Some price to all parts of the world.
Special library and school rates, \$4 a year.

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

Poll Shows Effect Of Dance Revival

The annual *Down Beat* band poll is over, the winners are announced in this issue, the flood of ballots has subsided, and the editors now have first chance to catch breath since it all started two months ago.

We think we have a pretty dandy all-star band again this year. There are some new faces in it, some of the old favorites dropped by the wayside, and although the editors are not in unanimous accord with each and every selection all the way down the line, they do feel that the voters did a great job of selecting good, competent individuals on the basis of musicianship and talent.

It was a fair race for all concerned, because the new rules about balloting, instituted last year, preclude any possibility of stuffing or undue activity election-wise on the part of zealous managers, press agents or even the contestants themselves. It certainly is an unbiased poll and reflects the musical taste of the dance-loving American public.

For that matter, it reflects the taste of an even greater audience, for scores of ballots were received from overseas, most of them from England, France, Italy and the Scandinavian countries, but some from India, Egypt and other far-away places, including the South American countries. Many servicemen cast ballots from Germany, the Far East and from ships at sea.

It was interesting to note how selections on ballots from foreign lands paralleled those made by the hippest fans in this country. All are *Down Beat* readers, of course, which would explain their familiarity with the identity of our best musicians. The majority, however, must have based their choice on listening via records or radio broadcasts.

We took a chance with our readers this year by canceling the rule established years ago that no leader was eligible for votes as a sideman in the all-star band. We had some misgivings about letting this bar down, had visions of winding up with an all-star band of nothing but band leaders. But the voters didn't fail us.

Leaders did receive votes in practically all categories, but only two prominent ones wound up in sections of the all-star group, Louis Armstrong in the second trumpet chair and Tommy Dorsey in the second trombone slot. We have no fault to find with this, since both musicians are excellent instrumentalists, in fact actually have played in such so-called all-star bands.

RAGTIME MARCHES ON

NEW NUMBERS

DAVIS—A daughter, Stacy Diane, to Mr. and Mrs. Johnny Davis, Sept. 2 in

Memphis. Dad is trumpeter, most recently with Art Mooney.

GOZZO—A son, Conrad Joseph (7 lbs., 8 oz.), to Mr. and Mrs. Conrad Gozzo, recently in Hollywood. Dad plays lead trumpet with Jerry Gray.

CRAW—A daughter, Ramona Diane (18 lbs.), to Mr. and Mrs. Lou Graw, Oct. 27 in Beaumont, Texas. Dad is New York drummer now with Dean Hudson.

HALLIBURTON—A daughter to Mr. and Mrs. John Halliburton, Nov. 16 in Burbank, Calif. Dad plays trombone with Jerry Gray.

MEYERS—A daughter, Mary Mercedes (7 lbs., 8 oz.), to Mr. and Mrs. Eddie Meyers, Nov. 18 in New York. Dad plays also with Tony Cari and teaches.

RAYMER—A daughter, Jaime, to Mr.

Trained Chick



New York — Mary Mayo, who is singing on Frank Sinatra's CBS show each Saturday night, sings *I Never Dreamt*, a rather neglected oldtime pop tune, and Carrie Jacobs Bond's semi-classic, *Just A-Wearyin' for You*, on her first Capitol record release. North Carolinian Mary's father was a Metropolitan opera tenor, her mother a concert soprano, and part of Mary's musical training was obtained at Juilliard. She's sung with the bands of Buddy Clarke, Tex Beneke, and Frankie Carle, and with the Four Chicks and a Chuck unit.

Ends Tour



Toronto—Back at the Ranch club here, after completing a dominion-wide tour, are Mart Kenney's Western Gentlemen, one of Canada's top bands. Vocalist with the group is Norma Locke, above, of Vancouver.

and Mrs. Jimmy Raymer, Nov. 7 in Seattle. Dad is drummer with Rumps Blackwell, mom was formerly with the Sweethearts of Rhythm.

SEVILLE—A daughter, Carole Ann, to Mr. and Mrs. Bob Seville, Oct. 30 in Rochester, N. Y. Dad is saxist with Cal Gilford's band.

TURI—A daughter, Elena (7 lbs., 13 oz.), to Mr. and Mrs. Blaise Turi, Nov. 25 in Jersey City, N. J. Dad plays trombone in *Bless You All*.

TIED NOTES

FIELDS-SPIELBERG—Allan Fields, lead alto with Fupi Campo, and Florence Spielberg, Dec. 3 in New York.

OLDS-YORK—Louis Olds, trumpeter on NBC, and Ronan York, of the *Peep Show* cast, Dec. 3 in Brooklyn, N. Y.

WILKES-CHAPEL—William R. Wilkes and Bette Chapel, singer on the Dave Garroway TV show, Nov. 23 in Cincinnati.

YOUNG-IRWING—Claude Young and Jeanne Irwing, one of the Ewing Sisters vocal act, Oct. 26 in Yuma, Ariz.

FINAL BAR

ASHFORD—Taylor J. Ashford, 74, band director and head of the music department at Henderson state college, Oct. 27 in Hot Springs, Ark.

CAHAN—Irving Cahan, 65, former theater organist, Nov. 7 in Chester, Pa.

DUNN—Dorothy Dunn, singer who succeeded Ginny Simms as vocalist with Kay Kyser, Nov. 20 in Los Angeles.

GAINES—Charlie Gaines Jr., 25, trumpeter and leader, Oct. 28 in Philadelphia. His father is also an orchestra leader.

GRENET—Eliaso Grenet, 57, composer (*Maria Inez*), conductor and onetime New York night club owner, Nov. 5 in Vedado, Cuba.

HIGAKI—Dr. Masuichi Higaki, 60, dentist and father of trombonist Paul Higaki, now with Lionel Hampton, Nov. 10 in San Francisco.

LEVANT—Harry Levant, 65, musical conductor and brother of pianist Oscar Levant, Nov. 4 in New York.

PAYNE—Levy W. Payne, 81, former



I'll bang out two beats to start—One! . . .

CHORDS AND DISCORDS

Reissue Scheme

Cincinnati, Ohio

To the Editors:

Fourteen years ago I picked up an old yellow label Bluebird recording of *Double Check* by the Duke from a second-hand shop. Now, some 3,000 discs later, I've read with deep interest and concern two recent articles which appeared in the *Beat*. The first, an editorial, "Disc Bootleggers Are Waxing Fat on Stolen Goods" (June 16 issue), and the second, undoubtedly a result of the first, "RCA Acts to Halt Bootleg Sale of Discs" (Aug. 11 issue).

I am in sympathy with just about every word of your editorial. However (and this is the point of my letter) what about the collector? The guy who puts his buck on the line? You noted that Ellington and Hampton sides not now available were among those being sold on vinylite records at 79 cents. Failure of the bigger companies to make these sides available has brought this into being. Much of the greatest music ever recorded is either not now available or not yet released. As a result, more good music is released today on the small labels than by their big brothers who are too busy with disc jockey junk to show concern for the jazz fan.

Now I have about a dozen of these bootlegged discs in my possession and I find them inferior to the originals in every case, since they are apparently pressed from worn sides. But I have music I otherwise couldn't get.

To me the solution is obvious, but not simple. A company just can't afford to keep all of its old numbers before the public. Why can't a company be organized to buy, rent or lease these unavailable sides from the various other companies, give recognition, royal-

ties, etc., where they are due, and in turn release them to the public? Of course this would take full cooperation rather than scorn from the record firms, who usually turn their backs on suggestions like this.

Bootlegging is a result of one thing—DEMAND. With reissues from original masters properly pressed on plastic at a popular price, I firmly believe that the musicians, publishers, the record industry, and the buying public would all get a square deal.

Eugene F. Perry

The Thing!

To the Editors:

It didn't take any of our members long to figure out what *The Thing* was. It's a Vaughn Monroe record.

Hot Jazz Club of Olean

Back To Bach

Staten Island, N. Y.

To the Editors:

The *Jazz off the Record* column could be more informative at times. The Nov. 17 issue carried a fairly good discussion on the merits of Zoot Sims' solo (on *Four Brothers*) but I feel the need for advancing some knowledge both to your writers and readers. The writers point out: "Of harmonic interest in this solo are bars 4, 12, and 14. In each of these bars, Zoot plays a lowered ninth (A flat) against a G7."

The great master, Johann Sebastian Bach, discovered this "harmonic interest" in the 18th century. An excellent example can be found in measure 25 of *Prelude II* in Book I of *The Well-Tempered Clavichord*. This, by the way, is referred to as a V₉ chord to students of Bach and harmony. Too much exaggeration was placed on the fact that Zoot Sims used this device.

Vanig Hovsepian
(Turk Van Lake)

Digs Editorial

New Orleans

To the Editors:

Congratulations on your recent, and much needed, editorial statement on the dope menace (*Down Beat*, Nov. 17).

Bruce Mitchell

Stan Scores

Seymour, Conn.

To the Editors:

I definitely disagree with Kyle Fukuhara (*Chords*, Nov. 3) when he says that "the Krupas, Kentons, etc., should have more personality in their outfits."

Recently I had the pleasure of meeting Stan Kenton and some of the members of his band, and they were tops. Never have I met a more friendly group. They not only scored musically, but won hundreds of new friends, and it sure takes personality to do that.

Danni Tevellet

THANK YOU, MUSIC LOVERS
FOR VOTING ME "KING OF CORN"
FOR THE 9TH YEAR



Spike Jones

CURRENTLY ON RCA
 VICTOR RECORDS.

•
 "MOMMY, WON'T YOU
 BUY A BABY BROTHER"

PERSONAL MANAGEMENT
ARENA STARS, INC.
 366 North Camden Drive, Beverly Hills, Calif.

(Jumped from Page 1) COMBO-VOCAL

Table listing Combo-Vocal winners and scores, including Mills Brothers (433), Duke Rivers (344), and others.

MALE SINGER—NOT BAND

Table listing Male Singer winners and scores, including Billy Eckstine (1,544), Percy Como (263), and others.

GIRL SINGER—NOT BAND

Table listing Girl Singer winners and scores, including Sarah Vaughan (916), Ella Fitzgerald (545), and others.

KING OF CORN

Table listing King of Corn winners and scores, including Spike Jones (1,518), Guy Lombardo (711), and others.

ALL-STAR BAND

TRUMPET

Table listing All-Star Band winners and scores, including Maynard Ferguson (494), Louis Armstrong (446), and others.

TROMBONE

Table listing Trombone winners and scores, including Bill Harris (1,264), Tommy Dorsey (378), and others.

ALTO SAX

Table listing Alto Sax winners and scores, including Charlie Parker (985), Lee Konitz (519), and others.

TENOR SAX

Table listing Tenor Sax winners and scores, including Stan Getz (966), Flip Phillips (527), and others.

BARITONE SAX

Table listing Baritone Sax winners and scores, including Serge Chaloff (1,223), Harry Carney (677), and others.

CLARINET

Table listing Clarinet winners and scores, including Buddy DeFrance (1,276), Benny Goodman (1,055), and others.

PIANO

Table listing Piano winners and scores, including Oscar Peterson (503), George Shearing (456), and others.

Table listing Guitar winners and scores, including Billy Bauer (692), Chuck Wayne (533), and others.

BASS

Table listing Bass winners and scores, including Eddie Safrancki (966), Ray Brown (477), and others.

DRUMS

Table listing Drums winners and scores, including Shelly Manne (875), Buddy Rich (530), and others.

MISCELLANEOUS INSTRUMENT

Table listing Miscellaneous Instrument winners and scores, including Terry Gibbs (811), Red Norvo (563), and others.

ARRANGER

Table listing Arranger winners and scores, including Pete Rugolo (971), Ralph Burns (545), and others.

Table listing Male Singer—With Band winners and scores, including Jay Johnson (612), Al Hibbler (461), and others.

GIRL SINGER—WITH BAND

Table listing Girl Singer—With Band winners and scores, including June Christy (1,121), Lucy Ann Falk (238), and others.

Table listing other winners and scores, including Adele Castle (11), Betty Holliday (10), and others.

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

Key To Photos section with a list of photo credits and names of winners.

Large advertisement for M-G-M Records featuring winners Billy Eckstine and George Shearing.

11
10
10
10

music
It's
prof-

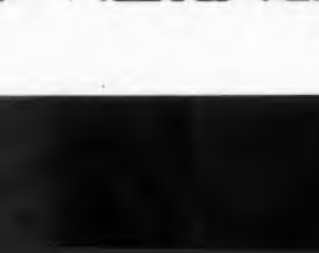
PS

oto-
age,
950

Gene
17.
Gott-
Thomas

L

b



THE HOT BOX

Victor To Release Many Jazz Sides On New LPs

By GEORGE HOEFER

Chicago—RCA-Victor, originators of the 45 rpm system, have to date pressed only classical music on 33 1/3 LP discs. They have now made a special announcement to the effect that a series called "Treasury of Immortal Performances" in

the popular field will be made available on single LP discs. This is welcome news to the collectors who have been building jazz libraries from the many LP releases made available by Columbia, Decca, and the several small jazz labels.

The program so far includes six LPs, four of which will be interesting to the jazz collector. In the order of their release numbers they are: *Theme Songs*—Shaw's *Nightmare*, Goodman's *Goodbye*, Ellington's *Take The A Train*, *Barnet's Cherokees*, Hampton's *Flying Home*, and Louis Armstrong's *When It's Sleepy Time Down South*.

Dance Sides

Dance Band Hits—Dorsey's *Boogie-Woogie*, Larry Clinton's *Martha*, Glenn Miller's *Song of the Volga Boatmen*, Ted Weems' *Heartaches*, Ellington's *Mood Indigo*, and Hal Kemp's *Got a Date with an Angel*.

Small Combo Hits—Goodman quartet's *Stompin' at the Savoy*, Artie Shaw's *Smoke Gets in Your Eyes*, Jam Session Stars' (Waller-Dorsey-Berigan-McDonough-Wetling) *A Jam Session at Victor*, Lionel Hampton's *House of Morgan*, Bunny Berigan's *In a Mist*, and Coleman Hawkins' *Body and Soul*.

Keyboard Kings of Jazz—Count Basie's *Swingin' the Blues*, Ellington's *Solitude*, Meade Lux Lewis' *Honky Tonk Train*, Pete Johnson and Albert Ammons' *Walkin' the*

Boogie, Earl Hines' *Boogie-Woogie on the St. Louis Blues*, and Fats Waller's *Honeysuckle Rose*.

The remaining two are titled *Colombo*, Crosby, Sinatra, including an old side by Bing waxed with Gus Arnheim's Coconut Grove orchestra, and *Folk Singers*, consisting of sides by Jimmie Rodgers, Vernon Dalhart, and, of all people, Gene Austin.

JAZZ MISCELLANY: John Lucas, jazz historian and writer, prepared a comprehensive *Ragtime Revival* radio program, presented over station KDHL, Northfield, Minn., this fall to plug Rudi Blesh's book. The selection of the records came under the following categories: *Story of Ragtime*, *Styles of Ragtime*, *Rags Meet Blues*, *They Still Play Ragtime*, and *Disciples of Ragtime*. Artists included the oldtimers and the newcomers.

New Release

Gene Mayle of the Jazz-Disc Record shop, Dayton, Ohio, advises the latest release by the Dixieland Rhythm Kings is now ready. The record is Jazz-Disc #5, *Steamboat Stomp and Terrible Blues*.

Bob McCracken, Chicago jazz clarinetist recently with Wingy Manone, has opened a dairy food

Stier Band Has Steady Seasonal Gig At Valencia



Fl. Wayne, Ind.—Back at the Valencia Gardens here for its umpteenth season, the Jimmy Stier band proudly boasts: it's the only "modern" band in the 150-mile radius of Ft. Wayne it calls its territory. Shown in the photo above are Stier, at the far left, and in the first row: Bill Kline, Bill

Wineke, Jack Sorenson, Bill Achleman, Morgie Craig, Don Ranney, and Joan Lee. In the second row, also from left to right, are Ray Kallmeyer, Russ Heffley, Joe Doyle, Dick Sommers, Chuck Holtz, Jack Camden, and Mel Hill.

store at 6936 N. Clark street.

Erik Wiedemann, 153 Ordruvej, Charlottenlund, Denmark, has compiled discographies of Champion Jack Dupree and Roosevelt Sykes, the original Honey Dripper.

Hot Club Hassel

The Hot Club of France at a recent meeting set up drastic measures to keep out the modern jazz contingent. New members now have to be presented to the directorial staff of the club by two sponsors. Be-bop cannot be played or discussed at local sessions. This is a continuation of the old Delaney-Panassie feud.

COLLECTORS CATALOG: John E. Hiron Jr., 272 Holden street, Canterbury, Sydney, Australia. Desires a pen friend who will trade with him. Wants American records by Stan Kenton, Dizzy Gillespie, Charlie Barnet, and Nellie Lutcher. Alden Smith, Malden street, Holden, Mass. Has many old col-

lectors' items to sell or trade for modern records. List includes Nichols, Beiderbecke, Louis, Trumbauer, Pollack, Mole, and Fletcher Henderson.

King Cole Club

Ken Wallace, Secretary of "The Nat King Cole Court," 2955 W. Eighth street, Los Angeles. Organization is soliciting members including all King Cole collectors and

fans. The 1951 program is ready, with membership qualifications to consist of the exchanging of special recordings, photos, disc data, etc.

Louis Kruger, 29 Millbourne road, Bertrams, Johannesburg, South Africa. Interested in Muggsy Spanier, Ellington, Illinois Jacquet, Lester Young, and Billy Eckstine. He would like to trade for records by the above artists.

Midwest School of Modern Music
IN ASSOCIATION WITH
MIDWEST BOOKING SERVICE

OFFERS COMPLETE ORCHESTRAL TRAINING

27-Week Professional Musician Course. 25 hours each week of complete and intensive training includes group ensemble and sectional instruction in sight reading, modern phrasing and ad-libbing.

plus Harmony, arranging and ear-training. Part-time bookings for advanced students. Free placement.

WINTER CLASSES START JANUARY 9

VETERAN APPROVED



Periodical recordings—Soundproof studios—Teaching staff of top-flight professionals.

5 W. Lake St., Minneapolis, Minn.

Congratulations to Down Beat's 1951 Poll Winners!

The Blue Note
"The Supreme Court of Jazz"

Dec. 15: Elliot Lawrence

Jan. 5: Flip Phillips, Oscar Peterson

Jan. 19: Sarah Vaughan

56 West Madison Street, Chicago, Ill.

\$ CASH \$
For Your MUSICAL INSTRUMENTS

Send us Make, Model, Serial No., Condition of Instrument and Price Wanted!

TERMINAL MUSICAL SUPPLY, Inc.
112A W. 48 Street, New York 19, N.Y.

Evolution Of Jazz

by J. Lee Anderson



... he had successfully weathered his first recital ...



... his first job after leaving college ...



... he played the rodeo at the N. Y. World's Fair ...

Clarinetist Jimmy Granato, born "some years ago" in Sault St. Marie, Ont., began his clarinet studies at the age of 7, and by the time he was 9, the youthful virtuoso was already a veteran of the ice cream social circuit and had successfully weathered his first recital. James played for the Prince of Wales in 1913 while that worthy was on a Canadian tour and did a repeat performance in Miami, Fla., in 1936 while leading the Royal Persian orchestra, a 27-man crew that also included Vic Berton and Dip Depolite, onetime pianist with Paul Whiteman. At the advanced age of 13, Granato white lied his way into the Canadian army, serving for a year as a member of the 51st Regiment band. In 1915 his family moved to Rochester, N.Y., where Jimmy completed his education, winding up with an electrical engineer's degree. "I never used it," Jimmy recalls,

"I just fell back to music." His first job after leaving college was with a Paul Specht unit, the Greenwich Villagers, that worked around New York and vicinity. He left this group after a year to join Austin Wylie in Cleveland. In 1927 Granato hooked up with the Indiana five for a tour of the midwest, returning to N. Y. and the orchestra of B. A. Rolfe later that year. The next stop was the house band that worked with one J. Durante, an association that endured, off and on, until '31. This "all we played was Dixie" crew appeared in the first Durante flicker, *Roadhouse Nights*, with Helen Morgan, Charles Ruggles, Clayton, Jackson, and Durante, and enjoyed the distinction of playing the final vaudeville bill at the New York Palace. A job with the band at the N. Y. Paramount followed, and Granato alternated between the theater and the Paramount

movie studios on Long Island, where he worked in 28 films during the next 7 years. In his spare moments, Jimmy played the Radio City Music hall with Erno Rapee, as well as accepting various assignments from NBC and station WOR. Since 1940 he has worked with B. A. Rolfe, played the rodeo at the N. Y. World's Fair, and put considerable radio time behind him. After migrating to Chicago in '43, he led the ship's band on the excursion steamer, *City of Grand Rapids*, for nearly two years. Between spells of freelancing and fronting his own units, Granato played various Chicago stadium productions and then formed a Dixieland group that flourished until June, 1950. More recently, James has seen duty as one of the several flame throwers known as Art Hodes and His Hot six.

World's Most Valuable Fan Club? Duke To Play At Met Opera

By RALPH J. GLEASON

San Francisco — The greatest free publicity service in the music business is operating in the Bay area these days for Frankie Laine. Disc jockeys within a 50-mile radius of San Francisco are bombarded with post cards requesting Frankie's records, and radio and newspaper columnists are supplied with items on The Wild Goose's brother.

Investigators of this activity, and self-appointed press agents for Laine, are two teenage local gals, Joyce Brown and Pat Stubo.

Top Fans

Known by every platter flipper in the Bay area as "Joyce and Pat, the two No. 1 Frankie Laine fans," the two girls are president and vice-president of the local Laine fan club—Frankie's Melody Lainers.

Unlike most fan clubs, which operate strictly on an adulatory basis, this one performs a function. Supplied with penny postcards by Melody Sales, the local Mercury distributors (no fools, they) the fan club has sent out more than 2,000 requests in the last year.

The club, which numbers 80 members in the Bay area, regularly writes to 50 programs requesting Laine discs. And then the members listen to see if the requests are answered. For the last year the club has monitored every platter program it can catch on the radio, including shows from New Orleans and Salt Lake City.

Keep Books

The titles of the Laine records are entered in a series of books kept by Joyce and Pat, and the results are forwarded to Frankie. In the last year the gals have caught well over 4,000 actual play-

ings of Laine records—a figure to conjur with, if you lean towards conjuring.

Joyce and Pat do the bulk of the tedious paper work involved in their tremendous monitoring project. All the members chip in, however, and stick to their radios to spot Laine playings.

To supplement their direct mail campaign, Joyce and Pat have made personal appearances on most of the platter shows here, and on several TV shows as well. In addition they have appeared in shows in San Jose, and, last spring, when Laine was making his movie *When You're Smiling* in Hollywood, the two gals hit the L.A. jocks as well.

Vacation Time

On their vacation—Pat is a part-time librarian and soon-to-be music student, while Joyce works for the telephone company—the two girls traveled to L.A. via bus to watch Laine in front of the cameras. After an all-night bus trip they got into Hollywood with nothing to do at the crack of dawn and promptly walked in on Dick Haynes' KLAC show.

Seymour Heller, of the Gabbe, Lutz, and Heller personal management agency, got the daylight alarm woke him one morning to hear Joyce and Pat chatting on the KLAC show about Frankie and Seymour and company. "Those



Joyce Brown, Frankie Laine, and Pat Stubo

kids are incredible," Seymour says. "They get everywhere."

Joyce and Pat have always been interested in music personalities and in celebrities and have collected autographs for years. They first met Frankie when he played the Paramount theater here in 1947 and were impressed by his friendliness. They are now regulars with other club members at the Fairmont hotel when he appears, and contribute articles on these experiences to the newsletter Frank sends out to the fan club.

It's All Right, Frank

Frank's marriage to Nan Grey may have upset some of his younger fans, but not Joyce and Pat. "If he's happy, we're happy," they

say, and would like to meet her.

Joyce and Pat still get other celebrities' autographs, but somewhat guiltily. They were autograph hunters before they became Laine fans, but they swear that once a Laine fan, always a Laine fan and that their other autograph interests are purely secondary to their main life's work.

Morrow Sets Series Of One-Niter Dates

New York—The Buddy Morrow band, generally considered to be RCA Victor's answer to Tommy Dorsey's switch to Decca, is an-

New York—Jazz comes to the Metropolitan Opera house for the second time in its history on Jan. 21 when Duke Ellington plays a concert there under auspices of the National Association for the Advancement of Colored People.

The Esquire concert in 1944 was the only previous jazz offering at the staid auditorium.

Duke, who has played six annual concerts at Carnegie hall, says that the move to the Metropolitan has been made in the interests of "greater audience capacity and greater production possibilities."

Considerable additions to the usual all-orchestral Ellington concerts are expected.

gling away from its initial Dorsey styling.

The band's new format will aim for a small band sound and Morrow's original 17 pieces have been cut to 12. Morrow will take the crew out on a series of eastern one-niters starting in January.

B. Called It

San Francisco — For awhile during the Big Flood in November, the Venetian room was one of few dry spots in northern California. That is, until Billy Eckstine started to sing. During a rambling chorus of *Old Man River* the room sprang a leak and waiters had to rush around with pans and mops to keep the rain off the expensive parquet floor.

Roy C. Knapp
SCHOOL OF PERCUSSION
The Cradle of Celebrated Drummers

ROY C. KNAPP
President and Director

TEACHER OF AMERICA'S FINEST DRUMMERS

GENE KRUPA
Orchestra Director
Soloist

LOUIE BELLSON
Tommy Dorsey
Soloist

GEORGE WETTLING
Paul Whiteman, Radio
T.V., New York

LOU SINGER
Radio, T.V., Pictures
Hollywood

MAX MARIASH
Art Van Damme Quintet
N.B.C., T.V., Chicago

HUBERT ANDERSON
Garraway Show
N.B.C., T.V., Chicago

SAM DENO
Pittsburgh Symphony
Percussionist

HARRY BRABEC
Wayne King
N.B.C., T.V., Chicago

We regret that space limitations make it impossible for us to use the pictures of the countless top-name drummers taught by Roy C. Knapp, who are now playing in radio, television, modern dance, theater and symphony orchestras throughout the United States.

POSITIVE PROOF
THAT THE KNAPP SCHOOL IS
THE COUNTRY'S FOREMOST
PROFESSIONAL MUSIC SCHOOL

GINNIE POWELL
Recording Star and Feat-
ured with Boyd Baeburn's
Orchestra

KEITH & SYLVIA TEXTOR
Featured Vocal Duo with
Fred Waring's TV Show
CBS

HARRY HALL
Featured Vocal Star,
Wayne King's TV Show
NBC

PLUS

Countless others, a few of whom are THE HONEY DREAMERS featured with Morye Amsterdam on the Broadway Open House TV show—NBC. KAREN FORD—Rondo Recording Artist. BARBARA SIMS—FRANKIE MASTERS' ORCHESTRA. HELEN HANSEN—CHARLIE AGNEW'S ORCHESTRA. THE MODULATORS—GLASS HAT, Stevens Hotel, Chicago and LEE SHARON—CHUCK POSTER'S ORCHESTRA. All the above stars are coached and taught by the famous SYD MAREE, MYRON EARNHART who heads the Vocal Department of the ROY C. KNAPP SCHOOL.

OTHER DEPARTMENTS AND THEIR DIRECTORS

PIANO BOB WYDECK* Featured Pianist Jimmy Featherstone's Orchestra. Formerly with Teddy Powell.

BRASS GEORGE JEAN* First Trombone ABC, Chicago, formerly Glen Gray's Orchestra.

WOODWINDS JOSEPH SIROLA* Formerly Gay Claridge Orchestra, Chez Paree and Chicago Theater.

ACCORDION LOU KLATT* Staff WLS, Chicago. Formerly Beloban Katz Theaters.

BASS SID THALL* Oriental and Rialto Theaters Chicago and formerly CBS Staff.

GUITAR EARL BACKUS* ABC and NBC Guitarist and Columbia, Mercury and RCA Victor Recording Artist.

THEORY MAC GERRARD* Formerly Staff Arranger CBS, Chicago and top bands throughout the country.

REGISTER NOW
FOR THE SPRING TERM BEGINNING JAN. 18th, 1951

MARJORIE HYAMS*
Formerly featured Vibraphonist and Arranger with the sensational George Shearing Quintet, now instructing Piano and Vibraphon privately, and small Combo Group Work in class.

Now is the time to begin your professional training in the country's most diversified professional school of music. Be sure you can meet the demands of today's highly competitive music profession by studying in a school which has proven its ability to turn out the finest professional musicians and vocalists in the field today. Fill in the coupon on the right and mail it today for complete information. Civilian students may start at any time but veterans have only two more semesters in which they may register for training under present veteran's law.

APPROVED FOR VETERAN'S TRAINING

ACT NOW! DON'T DELAY!

ROY C. KNAPP SCHOOL OF PERCUSSION
Kimball Hall, 306 S. Wabash, Chicago 4, Ill.

I am interested in:

<input type="checkbox"/> Private Lessons	<input type="checkbox"/> Percussion	<input type="checkbox"/> Reeds
<input type="checkbox"/> G.I. Training	<input type="checkbox"/> Piano	<input type="checkbox"/> Brass
	<input type="checkbox"/> Voice	<input type="checkbox"/> Bass

NAME.....

ADDRESS.....

STATE.....

PLEASE CHECK!

<input type="checkbox"/> Accordion
<input type="checkbox"/> Guitar
<input type="checkbox"/> Theory

MOVIE MUSIC

Success In Pictures Big Surprise To Doris, Too

By CHARLES EMGE

Hollywood—In case anyone hasn't noticed, the busiest little girl around here these days is a former band singer named Doris Day, who recently turned down an offer of \$15,000 for one week at London's Palladium and has just completed her eighth picture, Lullaby of Broadway, for Warner Brothers in a little more than two years.

All this is just as much of a surprise to Doris as it is to those who didn't think too much of her chances in the movies when she was tagged for a leading role in her first picture, Romance on the High Seas, by director Michael Curtiz (on the recommendation of song writers Sammy Cahn and Julie Styne). So she indicated to us in a little chat between shots on the final scenes of Lullaby of Broadway.

Hated to Leave

"When I left Les Brown and took that club date in New York as a single, I guess everyone thought I expected to become a star on the strength of Sentimental Journey. The truth is, I loved singing with Les and I hated to leave.

"But my marriage with George (Weidler, then alto sax with Les Brown) was on the rocks. We talked it over, and since I had an offer from the Little Club in New York, I decided to take it because it seemed like the best move for both of us.

"Sammy and Julie heard me there. They told me to try for a part in a picture for which they were writing the songs. I had never acted in anything except a kid show in my life, so I didn't think much of my chances. But I tried, and—well—here I am.

"And I don't feel big," said Doris, "just very, very lucky, and still a little bewildered."

Same in Person

Doris Day in person looks and acts exactly like Doris Day in the movies—bright, cheerful, as easy to talk to as she is to look at, and obviously one who takes life pretty much in stride.

She had to be. While she was still a teen-ager a bad auto accident put her in the hospital for the greater part of a year and seemingly put an end to her dancing days. She turned to singing as a second choice and didn't attempt any serious dancing again until

Tea for Two was in preparation. She has had two unsuccessful marriages, the first of which left her with a son, now 7 years old, to look out for.

Still Sells Discs

Doris is especially happy that, unlike many singers who have become successful in pictures, she has been able to hold her following with record buyers. She has to do most of her record sessions at night, after a day's work at the film studio. She says:

"When I was doing those Cole Porter songs (from Out of This World) I was so tired I could hardly stand up. But with Frank Comstock as conductor and arranger, it was just like being back with Les. I really got kicks on those dates. We had Paul Smith on piano. And what a lift a pianist like that gives you!"

Movie audiences will see Doris soon in her first completely straight, non-singing dramatic role in Storm Warning (Ginger Rogers, Ronald Reagan), a high tension thriller dealing with murder and mob violence. We asked her if she hoped to get away from musical roles entirely and become a dramatic actress.

"I just do what I'm told," she answered very simply, "and hope that whatever it is, it will be good."

Movie Music Reviews

One Too Many (Ruth Warrick, Richard Travers, Ginger Prince). Pseudo-documentary treatment of alcoholism and what Alcoholics Anonymous can (and cannot) do about it. Intriguing angle for musicians: The chief victim in this story is a woman pianist, who, it is suggested, became a dipso because she abandoned her career in favor of attempting to settle down in a small town with a husband and child.

A dance band leader (an old friend) senses her problem; he puts her on the road back by presenting her in a concert so she can show the townsfolk she is really



Doris Day

somebody important, not just a bottled-up housewife.

Will Sell

As "art," this movie doesn't approach a good cartoon strip, but it has much of the same mass appeal, will gross millions on an investment of around \$250,000. Some of the individual performances are outstanding, particularly that of Ruth Warrick as the alcoholically-inclined pianist (soundtrack by Nelly Goletti).

The Harmonaires vocal group is effective in an incidental song, I Don't Know Why I Love You, that might become a pop hit. Most of the music is original—and undistinguished.

Mr. Music (Bing Crosby, Nancy Olson, Charles Coburn). Crosby as a song writer who has fallen into a rut because he's afraid he can't compete with his past successes. (Is that what happened to Crosby songwriters Johnny Burke and Jimmy Van Heusen?). Bing's best since Emperor Waltz, but far below that standard. Musical specialties by Peggy Lee, Dorothy Kirsten, and the Merry Macs. Weakness: That of most of today's film-musicals—not one new song that really lingers in the ear.

Down Beat covers the music news from coast to coast.

Sans Decollete

Bobby Sherwood Finds Steady Gig

New York—Bobby Sherwood, probably without trying, could win the title of "The World's Busiest Ex-Band Leader." What with a total of 19 TV and radio shows a week, not counting a few guest spots, Sherwood, who thought one-niters were bad, has more than enough to keep him busy these days.

Bobby does a disc jockey show on WNEW six nights a week; his own CBS-TV show five nights a week; a spot on the Bert Parks show three afternoons a week, and The Stork Club show five nights a week.

In addition, he has been averaging about three guest shots a week, making him just about the most seen and heard man on radio and TV. Or, the male Faye Emerson.

Soundtrack Sittings

Ralph Peters, guitarist-actor, is set for role in producer Lindsey Parsons' Rhythm Jive picture, which is based on story of a group of jazzmen. Peters also is assisting Parsons to assemble group of well known bandmen to be featured, visually and musically. Set for first session were Pete Dolly and Wessley Manna, trumpets; Joe Yabl, trombone; Merty Metchel, clarinet; Budd Hetch, bass; Walter Gross, piano; Berrett Deems, drums.

Key Brown, whose Mercury platters led her to a contract at MGM, where she is now getting starlet's training course, drew first soundtracking assignment re-dubbing Judy Garland's Get Happy vocal for print of Summer Stock to be released in England. Studio discovered religious references in original lyrics are not acceptable to many Brits. Miss Garland left MGM at conclusion of work on Summer Stock.

Sid Keller, who did screen play and song lyrics for Duke Ellington melodies to be used in Irving Allen production, Screen Lively Article is negotiating with Duke to bring band to Hollywood for feature spot in opus, which goes before camera this month.

M. Kean Pesha, who heads Hollywood's only band of native Arabians playing authentic Arabian instruments, soundtracked sequence for Columbia's Sirocco (Humphrey Bogart, Marta Toren). Group will also appear visually. Instruments in combo: dambak, doudook, kamanchaki, tar, and dabrayah.

Gloria Gray signed as vocal double for Sally Forrest in MGM's Excuse My Dust (Red Skelton, MacDonald Carey). Pic will mark debut of singer Monica Lewis in feature role.

Blac Crosby will dip into the standard catalog for at least four songs for his next film, Here Comes the Groom, due to roll at Paramount this month. Likely that new ditties in opus will be by Jay Livingston & Ray Evans (Burlina and Bous, To Each His Own). Paramount tune team which has been knocking out hits. Crosby's long-time tuners, Burke & Van Heusen, have failed to ring bell with a solid hit in years.

Lynn Wilde, of singing Wide Sisters, vocal feature with Bob Crosby and other bands some years back, set for role in MGM's remake of Showboat (Kathryn Grayson, Howard Keel, Ava Gardner).

Ana Maria Alborgotti, 14-year-old Italian singer who made concert debut in New York last year, is set for picture part at Paramount.

WHITE WAY DRUM AND TOM STANDS



Send for our price list on modern drum equipment.

Holds drum securely by two turns of the locking device. No wobble or vibration. Rim shots become a delight.

WHITE WAY MUSICAL PRODUCTS 1587 6'way, N. Y. 19, N. Y. Dept. D

LOMAKIN MUSIC RECORDS

59c LAST CALL 59c

- Now High the Moon (original J.A.T. P. parts 1 & 2)
Bernie Vaughn - You're Blame' (C. Acid Grob)
Love Me or Leave Me
King Cole Trio - Sunny Side of the St.
Arlie Shaw - I Believe (Mel Tormé)
Stardust - Back Bay Shuffle
A Ghost of a Chance
Arlie Shaw - Kabash-Lament
Bothwell - My Old Flame
Don Byas - Should I - You Call It Madness
Candy - Byas A Drink
SPECIAL - Don Byas - STARDUST (One to a Customer).....10c

- C. Auld - Time On My Hands - Let's Jump
G. Auld - Just You, Just Me
Fate Navarro - Fat Girl
Materally
J. J. Johnson, L. Parker (Bop Quintet) Boonology
Sonny Sitt - Bud Powell - Ray's Idea
Roy Eldridge - I Can't Get Started - After You've Gone
C. Ventura, E. Garner, G. Krupa - Limehouse Blues
Hilonsa Jaquet - The Jacque Rabbits
Don't Blame Me
Jaquet Bounce
Way
Jumpin' At the Woodside
Stan Kenton - Minor Bid-Down in Chihuahua
Pocket Chord Chart (Over 250 chord combinations)
ALBUMS
Al Calladora
Just Jam Vol. 3 Garner, Wardell, etc.
Maurice Rocco (piano)
Mel Torme
Louis Armstrong (voc-Sunny-side, etc.)
Barb Selections-Segovia (guitar)
Freddie Slack-Boogie Woogie
Tubby the Tuba (has-Philharmonic orch.)
Charlie Parker with Strings

LOMAKIN MUSIC 631 Liberty Ave., Pittsburgh 22, Pa. Records shipped C.O.D. insured but send at least \$1.00 cash with order. Allow sufficient postage and insurance if you send prepaid orders. All records reviewed in Down Beat in stock. Regular prices. Please list 2nd choices. COMPLETE STOCK OF JAZZ AND CLASSICAL LP.'s

Advertisement for Pichard Golden Cane Reeds. Features an image of a reed and text: 'everyone's talking about the fine tone of Pichard strings'.

Advertisement for Pichard Golden Cane Reeds. Features an image of a reed and text: 'The Finest FRENCH CANE... FIRST CHOICE OF MUSICIANS WHO KNOW QUALITY!'

My Best On Wax

By Rex Stewart

There are three records that I like best, each one representing a different style and time of my life. As an example of how I like to think of my "wild and impetuous youth," I'd pick *Stampede*, which I made with Fletcher Henderson right after I joined him in 1926. *Kissin' My Baby Goodnight*, which was one I did with the Ellington band in about 1936, gave me a chance to play as melodically and with as much restraint as I wanted to. And *Slappin' Seventh Avenue*, also made with the Duke, represents what I'd call my most mature work.

Orchestration Reviews

By Phil Broyles

MARCHETA
Pub. by M. M. Cole
Arr. by Archie Bleyer
With the rest of the band progressing downward in whole tone

DeVol Ork Heads East In January

New York—The new Frank DeVol band heads east in January for a package date with his radio mates, Margaret Whiting and Jack Smith, at the Capitol theater in New York. Engagement is tentatively set for two weeks beginning Jan. 18.

degrees, first trumpet furnishes melodic material for an effective introduction. Saxes, with brass furnishing a plunger effect for support, soli for the first 16. First trumpet plays the bridge, complemented melodically by a tenor solo and harmonically by the rest of the band.

The repeat of the split choruses, except for the bridge which is for a tenor solo, is taken up mostly by ensemble with brass in lead. For the first 16 of the special a trombone solo voiced with saxes carries the lead. The release is taken by an alto solo supported with suspended harmonies in the rest of the reeds prepared by unison trombones.

The trombone solo returns for the remainder of the chorus, and the finale is scored mostly for ensemble. Bleyer employs many interesting harmonic devices that add a bit of spice to this lovely waltz.

GOOFUS

Pub. by Feist
Arr. by Johnny Warrington
Goofus, if you remember, was one of the country's top tunes some 20 years ago. Warrington's arrangement retains some of the old flavor of that period, along with a few new licks. Opening in a medium bounce tempo, the band is voiced tutti for eight measures into the first chorus, where brass have the melody backed by saxes. A first ending and sax chorus leads to an eight-measure refrain and modulation for the entire band. The saxes have a unison lead with brass background for the next 16 modulating into a 16-measure tenor sax chorus. Clarinet lead over saxes gives a melodic variation for eight more measures, and reeds are joined by the brass for eight into a modulation and final sock chorus which ends the

Philly's Click Quits Names

Philadelphia—One of the last outposts for big musical names in this area—the Click—has given up the ghost. The giant nitery, set up during the lush war years by Frank Palumbo, has been taken over by the syndicate of owners operating the Club Harlem in Atlantic City. And they've rearranged the room to create a cabaret styling. What once housed the biggest band names in the business now is the showcase for a fast-stepping, Harlem styled revue staged by Larry Steele.

arrangement in the truly "grand old style."

ACCIDENTS WILL HAPPEN

Pub. by Famous
Arr. by Johnny Warrington
Happen, which is of better quality than the average pop tune heard today, is featured in the forthcoming Paramount picture, *Mr. Music*. Nicely constructed melodic material and instrumental distribution prevail throughout the arrangement. The first 52-measure chorus is scored alternately for a brass soli, full band ensemble, saxes, brass, saxes and brass. The repeat is in the reverse order. What would normally be the finale in other stock arrangement is a coda of eight measure, with melodic material taken from the main theme.

I'VE NEVER BEEN IN LOVE BEFORE

Pub. by Susan
Arr. by Jack Mason
This is another song from the long list of hits contained in the Broadway production, *Guy and Dolls*. The introduction opens with an ascending trumpet figure into a sax soli, which introduces the melody played tutti for 16 measures. The bridge is handled by the saxes for eight, with full band ending the repeat tutti. Saxes have a 16-measure soli into the bridge, where the brass take the melody backed by accompanying figures from the reeds. The last eight of the chorus is given back to the saxes through the second ending, where the band is tutti for a four-measure modulation. The next chorus features a trombone solo backed by saxes for 16, after which the saxes and muted trumpets interchange the melody for eight. This is followed by eight more measures of trombone soli into a modulation, and eight measures of tutti with a two-bar coda.

schillinger
is the Answer

Acclaimed by outstanding musicians in all fields of music, the Schillinger System is a comprehensive 20th century approach covering every phase of musical theory and practice. Among those who have found in the Schillinger System answers to their specific musical problems are George Gershwin, Oscar Levant, Paul Lavallo, Lyn Murray, Benny Goodman, Glenn Miller, Lennie Hayton, Jeff Alexander, Nathan Van Cleave, and Charles Previn.

FOUR YEAR COLLEGIATE LEVEL DIPLOMA COURSE with majors in:

- I THE SCHILLINGER METHOD OF ARRANGING AND COMPOSITION, including dance band arranging, sectional and ensemble voicings, laboratory demonstration and analysis, improvisation, modulation, stylization.
- II INSTRUMENTAL PERFORMANCE, including concentrated technical development in all orchestral instruments, solo literature, private, sectional and ensemble coaching.
- III TEACHING, including methods for presenting the entire gamut of Schillinger techniques, practice teaching under faculty supervision, and complete preparation for becoming a fully Authorized Teacher of the Schillinger System.

SUPPLEMENTARY COURSES IN:

- Ear-training, keyboard harmony, scoring problems, rhythm and melody dictation, record analysis, conducting.
- PRIVATE AND CLASS INSTRUCTION AVAILABLE TO BOTH FULL TIME AND PART TIME STUDENTS.
- ACCREDITED FACULTY OF TOP-FLIGHT PROFESSIONALS.
- Veterans may enroll under the G.I. Bill of Rights.

HOME STUDY COURSE NOW AVAILABLE

For those who wish to study the Schillinger System and cannot attend Schillinger House in person, a complete Home Study Course has been especially prepared. Your inquiries are invited.

schillinger house
Lawrence Berk
DIRECTOR

284 Newbury Street
Boston, Mass.
COpley 7-4452

BRANCH STUDIOS

SPRINGFIELD, MASS.: 29 Worthington St.
Tel.: SPringfield 6-0271
WORCESTER, MASS.: 306 Main St.
Tel.: WORcester 6-2086



The Only School
in the Country

- where the entire curriculum is devoted exclusively to music.
- where complex Schillinger techniques are simplified for immediate application.
- where instrumental instruction includes private professional coaching and sectional performance.
- where arrangements are produced by students during their first semester.
- where students obtain professional engagements through a school Placement Bureau.

First Semester Courses

BEGIN JAN. 15, 1951

APPLY NOW TO INSURE ACCEPTANCE

Because of limited facilities, early registration is strongly urged. Send for an application blank today.

Write to Dean

Precision Steel Strings

THOMASTIK
FOR VIOLIN AND VIOLA

THOMASTIK
FOR CELLO AND BASS

THOMASTIK
... often imitated
—never equalled.

THE ORIGINAL precision steel strings. Balanced, uniform, rust-proof, unaffected by dampness. Equipped with rubber ball-enders. If your dealer fails, mail supply you, with prompt service for home. Send today for free price list.

Ernest Jeffer

461 Eighth Avenue, New York 1, N. Y.

Oscar Pettiford Now On Cello Kick

By PAT HARRIS

Chicago—It takes a lot of nerve—after building up a reputation on one instrument—to chuck the whole thing and start again on another. Oscar Pettiford, who is nothing if not self-confident, did this during the last year, when he switched from bass to cello. Oscar started on his reputation at the age of 3. He wasn't playing bass then, but he was on tour with a band.

It was a family band, with father Harry (Doc) Pettiford Sr. leading from behind the drums, and mother Leontine Bell Pettiford at the piano. No puny combo, at one time the band contained 13 Pettifords, though this number diminished quickly when the seven girls reached marriageable ages.

Migration

Oscar, whose receding hairline tends to make him look older than his 28 years, was born in Okmulgee, Okla., on Sept. 30, 1922. "I lived there until I was 3," he says, "when we migrated, over a period of two years, to Minneapolis. My dad had been a veterinarian before he married, and my mother was a teacher of music. But Dad, who had played the guitar non-professionally, took up the drums, and they started a band.

"My oldest sister, Leontine, played alto, tenor, clarinet, and soprano sax. Harry Jr., the next in age, played tenor and alto. He has his own band now in Tulsa. Cecile played clarinet, tenor, and soprano sax. Ira, who was with Earl Hines and Benny Carter, and is jobbing around Minneapolis now, played trumpet. Marjorie played alto, baritone, clarinet, soprano, and flute. Alonzo, who was with Lionel Hampton and Jay McShann, played trumpet, trombone, and French horn. He was 27 when he died three years ago of pneumonia. Rose May played guitar and sang, and sisters Helen, Katherine, and Alice, the youngest in the family, also sang.

"In 1928 Dad enlarged the band, hired a couple of trombone players and another trumpet. In 1930 he hired a bass horn player. It was about then that I first really heard the band. It was jumping. But it never got a break. Dad had trouble with bookers, and one of the girls was always leaving to get married. But the band stuck together until 1941, and all of us managed to finish high school and keep playing at the same time."

Started on Bass

The bass horn player got married and left the band in 1936, and Oscar, who had studied piano and played a little drums, stepped in his place. This happened in Augusta, Ga., where the band was on summer location. A musician named Kid Chocolate, with the Chocolateers trio, had left his bass in the storage room of the place they were working, and Oscar started on that. When Chocolate came back, Oscar's dad bought him his own bass. It cost \$25 and had been in an auto accident with one of Cab Calloway's musicians. It was not in the best of condition.

"Sometimes I had to use rope instead of strings—that was when

strings were hard to get—and my fingers ached before half the night was over," Oscar remembers. "That was about the time *White Heat* was very popular, and my sister Leontine had made an arrangement of it for the band. Trying to play that kind of music on those strings was impossible. I didn't want to play bass anyhow. I wanted to study medicine. Once my dad hit me on the head with a pair of drumsticks because I didn't want to play. I'd get tired.

"So I ran away from home. Leontine was leaving the band to get married, and I went to the train with her. The family caught up with me at the station—I didn't really want to go—but the law in Georgia is that anyone over 12 is allowed to run away from home. I was 14. I went to work as a stevedore in Savannah, and stayed there several months. Then my dad lost part of a thumb, and the family decided to go back to Minneapolis. I went back, too.

Back to School

"I went back to school and back to playing bass again. The band toured the northwest once, but usually we worked a six-nights-a-week job in Minneapolis. Yes, I was going to school then, and we'd go to jam sessions after work. The band eventually got down to five pieces. Alonzo, Margie, my parents, and myself, and that was when it broke up.

"I joined Bob Benham's quartet, and met Sidney Smith of the University of Minnesota Boogie-Woogie club. Smith, who played drums, Kenny Green, piano, and I put on a concert to which we invited the Minneapolis symphony's conductor, Dimitri Mitropoulos. We wrote a song called *Beat Me, Dimitri* and played it at the concert. Mitropoulos was asked, afterward, what he thought of it. He said the music was horrible, but he liked the solo work."

In addition to Benham's group, Oscar worked with various other Minneapolis units, playing with a "wonderful" trumpet player named Rook Ganz, pianist Harold (Popeye) Booker, drummer Walter Lear, brother Ira Pettiford, and others.

Joined Barnet

Early in 1943 Charlie Barnet's band was playing at the Orpheum theater in Minneapolis. Oscar went backstage to say hello to Howard McGhee, and McGhee asked him to play something. Barnet listened, and hired Oscar.

According to Pettiford, Chubby Jackson, Barnet's bassist then, was on the verge of getting fired. The thing that saved Chubby was Oscar's *Double Bass Concerto*, which caused Barnet to keep both basses, at least for the remaining three months the band was organized.

When Barnet reorganized later at the Capitol theater in New



Chicago—Oscar Pettiford, cello, and Duke Ellington, piano, at their recent recording session for the Mercer label. Oscar is now playing one of the few cellos on the jazz scene, though he is applying his bass technique to the instrument. In any case, the Duke indicates that all is cool.

York, both Chubby and Oscar returned to him. (Oscar's dad had died during the interim.) He was with Barnet three more months, leaving to work out his union card in New York. Chubby, anyhow, had learned to play what he could of the concerto himself, Oscar says. It was still 1943 when Oscar joined Roy Eldridge for 16 weeks at the Onyx in New York. Sir Charles Thompson was on piano; Harold West, drums, and Budd Johnson, tenor.

First Bop on Street

Following that, Dizzy Gillespie and Pettiford formed a band together, a group which has been called the first bop band on 52nd St. Don Byas was in it, also George Wallington and Max Roach. Oscar thinks it was the first job of any importance either Wallington or Roach had had. "Wallington couldn't play a whole song through with the right changes," Oscar recalls. "We had to teach him." They stayed at the Onyx four months.

"During that time, I wrote *For Bass Faces Only*," Pettiford added. "Diz recorded it later with Ray Brown and called it *One Bass Hit*. No, I didn't get any credit for the song.

"In 1944," Oscar matter-of-factly included, "I won first place in both the *Esquire* and *Metronome* polls." Part of the explanation for this, besides his stellar solo bass playing, were his first records, he believes. They were *Crazy Rhythm*, *Man I Love*, etc., with Coleman Hawkins.

Own Group

After the hand with Dizzy, Oscar formed his own group: Joe Guy, trumpet; Harold West, drums; Johnny Hartzfeld, tenor, and Joe Springer, piano, and they worked the Onyx for 32 weeks, with such singles as Billie Holiday and Lips Page. "And I was making records with everybody," Oscar adds.

It was about that time that he met Harriet Noren, who became his wife. Though Oscar has been on the road a great deal since, his home is still in New York. The Pettifords have a 5-year-old son, Oscar II.

In '45, he went to California with Coleman Hawkins' band, which opened at Billy Berg's in Hollywood. Unit included McGhee, Sir Charles, Denzil Best, Hawk, and Oscar.

That lasted a couple of months, then he formed his own trio, with Spaulding Givens, piano, and Charles Norris, guitar. They worked in California and Nevada about five months, then Oscar joined Duke Ellington. He was with Ellington 2½ years, during which time he says he often found himself the whole rhythm section.

Trio with Erroll

Then he, Erroll Garner, and J. C. Heard, had a trio in the Three Deuces on 52nd St. Garner took off for Europe soon after they went in, so George Shearing, who had been playing intermission piano, joined the trio. He was with them for eight months before Os-

car left. "He was a little stiff at first, but he certainly improved fast," Oscar said.

A short breather followed, during which he jobbed around New York with Lucky Thompson, John Lewis, Bennie Harris, and Denzil Best.

In 1948 Shearing, Kenny Clarke, and Oscar went into the Clique, on a bill which included Sarah Vaughan and Buddy Rich's band. After two months, Oscar left to form a nine-piece band and turned the trio over to Shearing, who got John Levy and Buddy DeFranco and carried on from there.

Oscar, however, and his men: Lucky Thompson, Miles Davis, Kai Winding, the late Fats Navarro, Bud Powell, Dexter Gordon, Milt Jackson, and Kenny Clarke, went nowhere. They were organized one month. "I got fed up with it. Their department was too bad. A guy'd get up to play a solo and the others would leave the bandstand. There was a lot of professional jealousy in the group. But they'd sit and laugh and talk with each other off the stand. They had a

weird way of digging each other," Oscar concluded.

Then to Woody

It was about then that Pettiford joined Woody Herman. He was with Woody for five months before he broke his arm playing softball. Oscar was out almost nine months before he could work again. During this period his mother died.

"Then I joined the Charlie Shavers-Louie Bellson-Terry Gibbs group," Oscar says. "When that was over I wanted to build something for myself again, possibly with strings, in which I planned to play more cello, for one thing."

The cello, which Oscar picked up while he was with Woody's band, is not an instrument commonly found in jazz bands. His plucking of the cello, as his bass playing, demonstrates his high degree of musical invention and preception, and, of course, a swinging beat.

Among Oscar's likes, though he says "There's no 'greatest,'" are Stravinsky, Dave Rose, Khatchaturian, and Mitropoulos. Also the Ellington band of '39-'42. And bassists Ray Brown and Eddie Safranaki.

"Must Have Confidence"

"There're few bass players around I haven't taught something," Oscar says. "If I don't have any confidence in myself, nobody else does. There's always going to be an audience for our music. There has been so far, and there will be in the future."

Oscar's advice to young bass players, which is equally applicable to all musicians, is: "Put all your love into your instrument, and choose your surroundings (as far as music is concerned) carefully. Watch your conduct, about living, you know. The wrong environment is just as detrimental as death."

BEST CURE FOR LIP TROUBLE!

Bach
MOUTHPIECES

Available in many sizes, rim shapes and cup styles for all brass instruments.

FREE!

The new edition of the authoritative Bach Mouthpiece Guide is now available. 121 different models are described in detail. A copy is yours for the asking.

VINCENT BACH CORPORATION
621-P East 216th Street
New York 67, N. Y.

Seven Swept Into Airborne Band



Ft. Campbell, Ky.—Seven new members of the 11th Airborne Division band, chosen from incoming ranks of the enlisted reserve corps, are shown above in an off-duty session. All professional musicians, they are, from the left: Sgt. James Snyder of Lebanon, Pa.; Sgt. Anthony Tetuan, Erie, Pa.; Pfc. Vincent Testa, Canonsburg, Pa.; Pvt. Murray Kinsman, New York City; Pfc. Stephen Badalamenti, also of New York; Pfc. William Strohecker, New Castle, Pa., and Pfc. Richard Zubak, Wheeling, W. Va.

DANCE BANDS

We offer you Modern Printing and Publicity service, obtainable at no other house. Stationery, Advertising Post Cards, Letters and ideas, when sent to Clubs, Ballrooms, etc., will keep your band busy. 100 Cuts to dress up your advertising at no extra cost. Will add prestige to any band. SAMPLES FREE.

POPULAR DANCE ORCHESTRATIONS

These are Back numbers, like new. Castles Standards, Rhumbas, Hits, etc. NO LISTS. 13 for \$2 37 for \$5 75 for \$10

PERSONALIZED STATIONERY

Printed in 2 colors with your FULL NAME on rag bond with cut of ANY musical inst. 100 Leds. 75 Evs. \$2 POSTPAID. We now have Modern Girl Piano cut. The Most Unique Stationery ever offered. Stamps accepted. No. C.O.D.'s. Double Order \$3.50.

TERMINAL ORCHESTRA SERVICE
4018½ Kimball Suite 710 Chicago 25

Season's Greetings

GEORGE RANK
and His Orchestra

Currently in 30th Week
Lake Club, Springfield, Ill.

Wm. S. Haynes Co.
MAKERS OF HIGH GRADE BOEHM FLUTES

100 MASSACHUSETTS AVE. BOSTON, MASS.

THE Tone Heard 'Round the World

BAND ROUTES-NEWS

DOWN BEAT



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ac—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Med—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Gasser); Bldg. NYC; JKA—Jack Kurtz Agency, Richmond, Va.; BB—Billy Shaw, 1250 Sixth Ave. NYC; GAC—General Artists Corp. NYC; MCA—Music Corp. of America, 745 Fifth Ave. NYC; MG—Moe Gale, 48 West 48th St. NYC; RMA—Rag Marshall Agency, 621 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1250 Sixth Ave. NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Agency, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg. NYC.

Anthony, Ray (Stattler) NYC, h; (Casa Loma) St. Louis, 1/16-22, b
Back, Will (Lackland A.B.) San Antonio, 12/19-25; (Biggs A.B.) El Paso, 12/27-1-2
Banks, Billy (Diamond Horseshoe) NYC, h
Bardo, Bill (Mayo) Tulsa, Okla., h
Basil, Louis (Chicago) Chicago, t
Bell, Curt (Sagamore) Lake George, N.Y., h
Beneke, Tex (Palladium) L.A., 12/19-1/21, h
Bergman, Eddie (Ambassador) L.A., h
Berkey, Bob (Casa Loma) St. Louis, 12/19-31, h
Bishop, Billy (Cleveland) Cleveland, h
Booth, Russ (Lions-Milford) Chicago, h
Brandon, Henry (Blackhawk) Chicago, t
Brandwynne, Nat (Becky) New Orleans, h
Buse, Henry (El Rancho) Las Vegas, 12/20-2/13, h
Conn, Irving (Savoy-Plaza) NYC, h
Cuzati, Xavier (On Tour) MCA City, Out 1/9, h
Davidson, Trump (Palare Pier) Toronto, h
DeVol, Frank (Palladium) L.A., h
Donahue, Al (Last Frontier) Las Vegas, 1/20, h
Drake, Charles (Claridge) Memphis, h
Duke, Johnny (President) Kansas City, h
Dumont, Oscar (Sunset Beach) Almonston, N.J., b
Dunham, Sonny (Air Base) San Antonio, 12/22-28, h
Ehart, Les (Holiday Inn) Flushing, L.I., N.Y., h
Ely, Jimmy (McCurdy) Evansville, Ind., Out 1/2, h
England, Ernie (26 Club) Atlanta, Ga., h
Ferguson, Danny (St. Anthony) San Antonio, Out 12/17, h; (Pere Marquette) Peoria, Ill., In 1/9, h
Fields, Shep (Boulevard) Rego Park, N.Y., Out 12/18, h
Flanagan, Ralph (Chick) Philadelphia, 1/1-7, h; (Palladium) L.A., 1/23-2/26, h
Foster, Chuck (Oh Henry) Chicago, Out 1/24, h
Fotina, Larry (Aragon) Chicago, Out 1/24, h
Garber, Jan (Melody Mill) Chicago, Out 12/19, h
Golly, Cecil (Nioclet) Minneapolis, h
Gonzalez, Aaron (Olympic) Seattle, h
Grier, Jimmy (Paris Inn) L.A., h
Gray, Chauncey (El Morocco) NYC, h
Harris, Ken (Schroeder) Milwaukee, Out 12/24, h
Harrison, Cusa (Neil House) Columbus, O., 1/18-2/29, h
Hayes, Carlton (Dover Inn) Las Vegas, h
Heckler, Sherman (Oriental) Chicago, h
Hickman, Eric (Fairmont) San Francisco, h
Herbert, Ted (King Philip) Wrentham, Mass., h
Hudkins, Dave (Aragon) L.A., b
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Aragon) Chicago, 12/25-3/4, h
Kaye, Sammy (On Tour) GAC
Kent, Peter (New Yorker) NYC, h
Kerna, Jack (Elmo) Billings, Mont., h
Kisley, Steve (Stattler) Boston, h
Krek, Jerry (Chicago) Endicott, N.Y., h
Krupa, Gene (On Tour) MCA
Lane, Buddy (Bill Green's) Pittsburgh, h
LaSalle, Dick (Plaza) NYC, h
Lawrence, Elliot (Blue Note) Chicago, 12/22-1/4, h
Lester, Dave (Latin Quarter) Boston, h
Levant, Phil (Paradise) Chicago, h
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Sabby (Wally's Paradise) Boston, h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Roosevelt) New Orleans, 1/11-2/7, h
MacDonald, Billy (Balinese) Galveston, Out 12/28, h
Masters, Freddie (Top Hat) NYC, h
Masters, Vick (Hill) Omaha, h
Matthey, Nicolas (Plaza) NYC, h
McCoy, Clyde (Troadero) Henderson, Ky., 12/15-28, h
McIntyre, Hal (Mendowbrook) Cedar Grove, N.J., Out 12/17, h
McLean, Jack (Hilton Manor) San Diego, h
Mills, Stanley (Pierre) NYC, h
Miller, Bob (Pikamingo) Las Vegas, h
Morgan, Russ (Biltmore) L.A., h
Morris, Skeets (John Marshall) Richmond, Va., Out 12/31, h
Nagai, Harold (Biltmore) NYC, h
Newman, Ruby (William Penn) Pittsburgh, h
Niosi, Bert (Columbus) Toronto, h
Noble, Leighton (Stevens) Chicago, h
O'Neal, Eddie (Palmer House) Chicago, h
Orchard, Frank (Village Nut) NYC, h
Osborne, Will (Texas) Ft. Worth, h
Pastor, Tony (Boulevard) Rego Park, N.Y., Out 12/18, h
Pearl, Ray (Schroeder) Milwaukee, Out 12/17, h; (Melody Mill) Chicago, In 12/20, b

Paris Trio, Norman (Ruban Bleu) NYC, h
Parke Trio, Tommy (Riverside) Caspar, Wyo., Out 1/1, h
Parriah Trio, Ben (Riviera) NYC, cl
Perkins, Bob (125 Club) Chicago, cl
Perry, Ron (St. Paul) St. Paul, h
Pollack, Ben (Bayou) Hwd., h
Poniera Trio, Jose (Congress) St. Louis, h
Powell Trio, Emil (New Empire) Yonkers, N.Y., h
Prima, Leon (Prima's) New Orleans, h
Ro, Payson (Stork) NYC, h
Rish, Buddy (Capitol) Chicago, cl
Ritch, Mike (Lymna's) L.A., h
Rocco Trio, Buddy (DeWitt Clinton) Albany, N.Y., h
Ronald Brothers Trio (Grange) Hamilton, Ontario, h
Rotgera, Ralph (Ambassador) Chicago, h
Sandler, Harold (Ritz-Carlton) NYC, h
Snoley, Bob (Greenwich Village) Palo Alto, Calif., h
Shaw, Milt (St. Regis) NYC, h
Shourin, George (Harlem) Philadelphia, 12/25-31, h; (Town Casino) Buffalo, 1/8-14, h
Shedy, Jack (316 Club) Oakland, Calif., h
Shy Trio, Alex (Normandy) Mishawaka, Ind., Out 1/1, h
Singleton, Zutty (Club 47) L.A., h
Skylighters (New Palm Garden) Bell Valley, N.J., h
Sourr, Paul (Hi-Note) Chicago, h
Stone, Kirby (Coke's) Miami, Out 12/24, h
Sundy, Will (Beck's) Hagerstown, Md., r
Three Jays (Terrace) E. St. Louis, Out 12/24, h
Three Sweats (Atto's) Latham, N.Y., h
Tinker Trio (Levitt's) Anderson, Ind., cl
Tennis Twins (Oasis) Hwd., In 1/4, h
Trismark Trio, Dom (Roosevelt) Pittsburgh, h
True, Bobby (Curtain Call) L.A., h
Venuti, Joe (Zebra) L.A., h
Vera, Joe (Bellevue) Kansas City, h
Verbut, Bill (South Shore Terrace) Merrick, L.I., N.Y., r
Vincent Trio, Bob (Amvets) Mason City, Ia., 12/19-1/14
Wagner, Matt (Casino Moderne) Chicago, h
Warner Trio, Don (Village Barn) NYC, h
Warren, Chet (Club 802) Brooklyn, N.Y., h
Warren, Ernie (Little Club) NYC, h
Weavers (Capitol) Washington, D.C., 12/14-20, h; (Ciro's) Hwd., 2/1-28, h
Wiggins, Eddie (Sky Club) Chicago, h
Williams, Clarence (Village Vanguard) NYC, h
Windhurst, Johnny (Cafe Society) NYC, h
Wink Trio, Bill (Nocturne) NYC, h
Wood, Ted, Mary (Music Box) Palm Beach, Fla., Out 5/21, h
Young Trio, Sol (Three Deuces) NYC, h
York, Frank (Sherman) Chicago, h
Young Trio, Johnny (New Apex) Chicago, h
Young, Lee (Oasis) Hwd., h
Young, Lester (Hirland) NYC, 1/4-24, h

Big Three Trio (Basil's) Kokomo, Ind., 12/18-1/6, cl
Bonano, Shurkey (Palmer House) Chicago, In 12/28, h
Brent, Ira (Park Plaza) St. Louis, h
Brown, Alby (Charley Fox's) L.A., h
Brusick, Dave (Blue Note) Chicago, Out 12/21, h
Hush, Joe (Stage Coach) South Hackensack, N.J., h
Hyatt, Johnny (Commando) Henderson, Ky., h
Cain, Jackie & Karl, Roy (Hi-Note) Chicago, Cal (Juana) Detroit, Out 12/17, h
Cul-Trio (Buckhorn) Taft, Calif., h
Cunnen, Eddie (Rudolph) Minneapolis, h
Carver, Benny (Blue Note) Chicago, Out 12/21, h
Cavallera (Recreation Center) Saginaw, Mich., h
Cebolin, Papa (Paddock) New Orleans, h
Christion Trio, Herman (Blue Angel) NYC, h
Cule Trio, King (Riverside) Reno, 12/28, h
Coleman, Oliver (Jimmie's Palm Gardens) Chicago, h
Collins, Horby (Blackstone) Chicago, h
Collins, Lee (Victory) NYC, h
Conley Trio, Tommy (Stage) Chicago, cl
Continental (Waldorf-Astoria) NYC, In 12/28, h
Cooper, Jerry (Havana-Madrid) NYC, h
Cosmopolitan (Old Hickory) Chicago, cl
Dally, Pete (Royal Room) Hwd., h
Dead End Kids (Tut's) Milwaukee, Out 1/7, cl
DeCari, George (Airliner) Chicago, h
Dell Trio (Piedmont) NYC, h
Deutsch, Emory (Rita-Carlton) NYC, h
Diaz, Horace (St. Regis) NYC, h
Dison, George (Blue Heaven) Chicago, h
Dobson Trio, Evelyn (Golden) Reno, h
Duff, Fred (Park Terrace) Brooklyn, Out 1/2, r
Dufraze, Pam (Hoster's) Crowley, La., h
Eddie & Rack (Blue Angel) NYC, h
Erwin, Pec Wee (Nick's) NYC, h
Evans, Doc (Killbourn) Milwaukee, Out 1/1, h
Fay's Crazy Kats, Rick (El Morocco) Tucson, Ariz., h
Feldes, Ernie (Sarnas) L.A., h
Felix, Herbie (Silmontet) Chicago, 12/25-1/1, h
Ford, Rocky (Buster's) Orange, Texas, Out 12/22, h; (Terrace) E. St. Louis, 12/25-7, h
Four Freshmen (Jerry Wala's) Hwd., h
Frost, Joe (Latin Casino) Philadelphia, h
Gallian, Geri (Ambassador) L.A., h
Georgians (York's) Richmond, Va., h
Gibson's Red Caps, Steve (Larry Potter's) L.A., h
Gilbeaux, Gene (Oasis) Hwd., In 1/1, h
Gilbert, Jerry (Elms) Exeter Springs, Mo., h
Gillespie, Dizzy (Harlem) Philadelphia, Out 12/17, h; (Birdland) NYC, 1/4-24, h
Gomez, Eddie (Roosevelt) L.A., h
Gonzalez, Leon (Dover) Chicago, cl
Grimes, Larry (Piccadilly) Newark, N.J., h
Grim, Terry (Mint) LaCrosse, Wis., cl
Grubbs Trio, Babe (Amvets) Clinton, Ia., h
Harrison Trio, Ford (Rainbow Room) NYC, cl
Heard, J. C. (Haig) Hwd., h
Henderson, Horace (Grove Circle) Chicago, h
Henderson Trio, Ken (Glass Rail) Bradley, Ill., Out 1/7, cl
Herman, Lenny (Warwick) NYC, h
Herrington, Bob (Sheraton Bon Air) Aurora, Ill., Out 1/15, h
Hodes, Art (Ruppel's) Chicago, h
Hoffman Four, Ray (Frontier) Missoula, Mont., h
Honor Quintet, Gene (Casablanca) Canton, O., h
Hunt, Pee Wee (Edison) Toronto, Out 12/17, h
Jackson, Chubby (Colonial) Toronto, Out 12/31, h
James, Georgie (Diamond Horseshoe) NYC, h
Jasen Trio, Stan (Saddle & Sirobin) Bakersfield, Calif., Out 12/17, h; (Allen's) Spokane, Wash., 12/21-1/17, h
Jennings Trio, Jack (Melody) Union City, N.J., h
Johnson, Chick (Delmar) Sault Ste. Marie, Mich., cl
Keeler, Ford (Melody Mill) Wichita Falls, Texas, h
Kennedy, Ken (Sunland) Phoenix, h
Lamare, Nubby (Hanger) San Francisco, h
Lane, Johnny (1111 Club) Chicago, cl
Lane, Ralph (Pierre) NYC, h
Lathams (Movambo) Hwd., h
Layton, Rollo (Poinciana) Miami, h
Lewis, George (El Morocco) New Orleans, h
Marsala, Joe (Colonial) Toronto, 2/1-18, h
Marshall, Marty (Jazz Ltd.) Chicago, h
McCarthy, Fran (Dunson's) Ft. Walton, Fla., h
McCauley Trio, Pat (Carnival) Pittsburgh, h
McGuire Betty (Ellington Field) Houston, 12/25-31, h
McPartland, Jimmy (Colonial) Toronto, 1/15-2/4, h
Mendoworks (Wisconsin) Milwaukee, h
Melo-Jesters (Trinkle) Richmond Hill, L.I., N.Y., cl
Miles, Wilma (Green Frog) Lake Charles, La., r
Miller, Max (Vic's) Aurora, Ill., cl
Mill, Hank (Radio City) Minneapolis, 12/15-21, h; (Thunderbird) Las Vegas, In 12/28, h
Mile, Miff (Bee Hive) Chicago, h
Morgan Sonny (Lotus) Birmingham, Ala., h
Munro, Hal (Isell's) Chicago, cl
Murphy, Turk (Golden Slipper) Las Vegas, h
Mussa, Vito (Orchid) L.A., h
Napoleon, Phil (Deshler-Wallick) Columbus, O., Out 12/31, h
Nichols, Red (Savoy's) L.A., h
Norvo, Red (Ciro's) San Francisco, 12/27-2/6, h
New-Elites (Alexandria) Newport, Ky., In 12/28, h
Oliver, Eddie (Morambo) Hwd., h
Ory, Kid (Beverly) L.A., h
Osburn, Ozzie (Gramercy) Chicago, h
Palmer, Jack (Irish) NYC, r
Paradise Islanders (Lion) Clinton, Ia., 12/19-31

Combos

Agnew, Charlie (LaSalle) Chicago, h
Arlane Trio (Dixie) NYC, Out 6/23, h
Alvino, Johnny (Bismarck) Chicago, h
Archie, Jimmy (Normandy) Chicago, r
Arden, Ben (Leland) Aurora, Ill., Out 12/31, h
Armstrong, Louis (Oasis) Hwd., 12/15-31, h; (Long Bar) San Francisco, 1/4-17, h
Arms, Dick (Ciro's) L.A., h
Avers, Dick (Sheraton-Gibson) Cincinnati, h
Int-Blue Three (Ballon) Empire, Ore., h
Bales, Hurt (Vic & Rosie's) Oakland, Calif., h
Basis, Count (Brass Rail) Chicago, cl
Basis St. 6 (Lenfant's) New Orleans, h
Gallian, Geri (Ambassador) L.A., h
Georgians (York's) Richmond, Va., h
Gibson's Red Caps, Steve (Larry Potter's) L.A., h
Gilbeaux, Gene (Oasis) Hwd., In 1/1, h
Gilbert, Jerry (Elms) Exeter Springs, Mo., h
Gillespie, Dizzy (Harlem) Philadelphia, Out 12/17, h; (Birdland) NYC, 1/4-24, h
Gomez, Eddie (Roosevelt) L.A., h
Gonzalez, Leon (Dover) Chicago, cl
Grimes, Larry (Piccadilly) Newark, N.J., h
Grim, Terry (Mint) LaCrosse, Wis., cl
Grubbs Trio, Babe (Amvets) Clinton, Ia., h
Harrison Trio, Ford (Rainbow Room) NYC, cl

Singles

Adams, Lane (Hollywood Beach) Hollywood, Fla., h
Armstrong, Lil (Nob Hill) Chicago, cl
Austin, Gene (Monteleone) New Orleans, h
Borze, Victor (Plaza) NYC, h
Brown, Louise (Airliner) Chicago, h
Collins, Jack (Danny's) Cincinnati, cl
Contino, Dick (Ciro's) Hwd., 12/20-2/2, h
Cornell, Dan (Ambassador) L.A., In 1/81, h
Duncan, Hank (Nick's) NYC, h

Exclusive Photos! BANDS IN ACTION Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Cheap, \$10. Unobtainable elsewhere. Guaranteed to please or money refunded. 85¢ each for \$1. ARSENE STUDIOS 1885-D BROADWAY, N. Y., N. Y.

How About PRESS CLIPPINGS We maintain a special Entertainment and Radio Department... Inquiries Solicited... ROMEIKE NEW YORK CITY 220 W. 19th STREET

Advertisement for RICO presents the GREGORY New and Distinguished Line of Clarinet and Saxophone Mouthpieces. Features an image of a clarinet and text describing the benefits of the mouthpieces, including 'HARD RUBBER' and 'RESONITE' models. Includes contact information for RICO PRODUCTS at 1517 Flower Street, Glendale 1, Calif.

Jazz On LP, 45

By GEORGE HOEFER

ARTIST	ALBUM TITLE	TUNES	LABEL	LP 33 1/2		45 RPM.	
				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Jazz History III	Then Came Swing	Rifaramale (Dave Dexter's International Jazzmen) If I Could Be with You (Dave Dexter's International Jazzmen) I Never Know (Big Sid Catlett's band) Sometimes I'm Happy (Al Casey's sextet) How High the Moon (Al Casey's sextet) Reveries (Rex Stewart's Big Eight) All I Do is Dream of You (Benny Goodman Trio) Sweet and Lovely (Benny Goodman Orch.)	Capitol	11 241	10DF 241		
Jazz History IV	This Modern Age	Lady Be Good (Billy Butterfield's orchestra) In the Dark (Bobby Sherwood's orchestra) Hollywood Stampede (Coleman Hawkins band) Matawara (Jas McShann's Kansas City Stompers) Soliloquy (Stan Kenton's orchestra) Love for Sale (Benny Carter's orchestra) Jumpin' at Capitol (King Cole Trio) Our Monday Date (Eddie Miller's orchestra)	Capitol	11 242	10DF 242		
Johnson, Buddy		I See Satisfy My Soul	Decca			9-27330	
Johnson, Joshua		Battin' the Boogie File Driver	Capitol			F-1180	
Hodes, Art Chicagoans	Best in Two-Beat	Doctor Jazz Maple Leaf Rag Shoe Shine's Drag She's Craving for Me Clark & Randolph Yellow Dog Blues There'll Be Some Changes Made Slow 'Em Down Blues	Blue Note	BLP 7004			
Hodes, Art Hot Five (Herbet & Davison)	Hot Hot Hot Five	Shine Darktown Strutters Ball Save It Pretty Mama See See Rider Was Duen Yander in New Orleans St. James Infirmary Memphis Blues Struttin' with Some Barbecue	Blue Note	BLP 7005			
Hodes, Art Blue Note Jazzmen	Disiand Jubilee	Apeez Blues Sugar Foot Stamp Shake That Thing Squamee Me Sweet Georgia Brown Bangle Call Rag	Blue Note	BLP 7006			
Kenton, Stan	Kenton Presents	Halls of Brass Art Pepper Maynard Ferguson House of Strings June Christy Shelly Manne	Capitol	B 248 (12)		NCP-248	
Kenton, Stan		Mardi Gras Blues in Riff	Capitol			F 888	
Kenton, Stan		Minor Riff Intermission Riff	Capitol			F 894	
Kenton, Stan		Concerto to End All Concertos	Capitol			F 901	
Kenton, Stan		Southern Scandal Painted Rhythm	Capitol			F 902	
Kenton, Stan		Eager Beaver Harlem Walk Dance	Capitol			F 903	
Kenton, Stan		Pennant Leader Lover	Capitol			F 904	
Kenton, Stan		Harlem Holiday Rika Jika Jack	Capitol			F 906	
Kenton, Stan		Bango Unison Riff	Capitol			F 907	
Kenton, Stan		Interlude Thermopulsa	Capitol			F 908	
Kenton, Stan		Pop 'D' My Heart How Am I to Know?	Capitol			F 909	
Kenton, Stan		How High the Moon Billow Bopp for Me	Capitol			F 911	
Kenton, Stan		Soothe Me Just a Sittin' on a Burkin'	Capitol			F 912	
Kenton, Stan (King Cole)		Hi, Feet! You Big Down in Chi-Hua-Hua	Capitol			F 913	
Kenton, Stan		Jam-Be Orange Colored Sky	Capitol			F 1181	
Kenton, Stan		Easy Go But Then You Kissed Me	Capitol			F 1191	
Kenton, Stan		Love for Sale Be Easy, Be Tender	Capitol			F 1236	
Kenton, Stan		I'm Prado I'm So in the Mood	Capitol			F 1279	
Kirk, Andy		Floyd's Guitar Blues 47th Street Live	Coral			9-60021	
Krupa, Gene		Dust These Finnish Things Remind Me of You	Victor			47-3721	
Krupa, Gene		Swingin' Doors Cincinnati Dancing Pig	Victor			47-3906	
Krupa, Gene		Walking with the Blues I'm Forever Blowing Bubbles	Victor			47-3965	
Lomax, Nappy		Come Back, Sweet Papa South Rampart Street Parade	Capitol			F-1229	
Lawrence, Elliot	College Prom	Star Dust Dare in Awhile Lemon I've Got a Crush on You I Can't Get Started East of the Sun Deep Purple I'm in the Mood for Love The Beer I Left on the Bar Halls of Ivy	Decca	DL-5274	9-81	9-27123 9-27124 9-27125 9-27126	9-27260

Wait Decade For 'Spring' To Hit



(Photo by Acme)

Cleveland — Success, after a 10-year struggle to blind and bedridden Irene Kitchings of Cleveland. A decade ago Irene, then married to pianist Teddy Wilson, co-wrote a song called *Some Other Spring*. Though some recordings were made, the song never caught on. Finally, after a long series of disappointments, her collaborator, Arthur Herzog, managed to interest a publisher in the tune. That's Herzog delivering the good news above.

Where Bands Are Playing

(Jumped from Page 21)

Eckstine, Billy (Orpheum) L.A., 12/25-31, t. (Moomba) Hwd., In 1/30, nc
Edwards, Harry (Leo's) Chicago, cl
Fisher, Eddie (Bowery) Detroit, Out 12/17, nc
Fitzgerald, Ella (Birdland) NYC, 12/15-17, nc
Frye, Don (Jimmy Ryan's) NYC, nc
Hahn, Bobby (Beverly) Chicago, cl
Haines, Connie (Palmer House) Chicago, In 12/28, h
Hamilton, Sam (Hyline) NYC, nc
Hardy, W. C. (Diamond Horseshoe) NYC, nc
Harris, Betty (Copacabana) NYC, nc
Hunter, Lurline (New Apex) Chicago, nc
Hutton, June (Copacabana) NYC, nc
Jackson, Cliff (Cafe Society) NYC, nc
Kirk, Lisa (Waldorf-Astoria) NYC, In 12/29, h
Lee, Julia (Culver Room) Kansas City, nc
Marsh, Barbara (Oasis) Shelly, Mont., nc
McKnight, Pearl (Preview) Chicago, cl
Mercer, Mabel (Byline) NYC, nc
Miles, Denny (Merry Land) Washington, D. C., nc
Mooney, Joe (Meadowbrook) Cedar Grove, N.J., rh
Oakes, Hank (Minaet) Chicago, cl
O'Day, Anita (Flame) Detroit, 12/20-1/11, nc
Peabody, Eddie (Bismarck) Chicago, h
Phelan, Margaret (Copley-Plaza) Boston, h
Piaf, Edith (Versailles) NYC, nc
Rude, Chet (Helsing's) Chicago, nc
Rose, Bert (Al Nemet's) Chicago, cl
Simpkins, Arthur Lee (Blue Angel) San Francisco, nc
Smith, Jack (Capitol) NYC, In 1/18, t
Starr, Kay (Casino) Toronto, 12/18 24, t
Sutton, Ralph (Condon's) NYC, nc
Thompson, Tommy (Carlton) Rochester, Minn., h
Torme, Mel (Thunderbird) Las Vegas, h
Tucker, Sophie (Shamrock) Houston, In 12/31, h
Vaughan, Sarah (Celebrity) Miami Beach, Fla., 12/15-28, nc
Walter, Cy (Drake) NYC, nc
Warren, Fran (Rainbow Inn) New Brunswick, N.J., Out 12/14, nc
Washington, Dinah (Birdland) NYC, 1/11-24, nc
Whiting, Margaret (Capitol) NYC, In 1/18, t
Wilson, Julie (Shamrock) Houston, 12/18-31, h

Ex-Kyser Singer, Dorothy Dunn, Dies

Hollywood — Dorothy Dunn, singer selected to succeed Ginny Simms as Kay Kyser's featured soloist when Miss Simms left the band in 1941 to do radio and picture work, died in a Los Angeles hospital Nov. 19.

The singer, who had been ill for about three weeks, died of a liver ailment shortly after admission to the hospital. She first attracted attention here around 1939 while singing with the Harry Lewis band, later taken over by Chuck Foster. At that time she was the wife of Lewis' trumpet player, Don Crawford. They were divorced several years ago.

For the last few years Miss Dunn had been doing choral and solo work in the studios, with occasional appearances in local nighteries.

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

LEADERS GET READY FOR 1951

Use the E-Z WAY BOOKKEEPING RECORD FOR BAND LEADERS

Designed especially for leaders by a professional accountant-band leader familiar with your problems. **NO TECHNICAL KNOWLEDGE OF BOOKKEEPING REQUIRED.** Simple, understandable instructions and specimen pages make it easy for YOU to keep your own records. Provides for all band income, expenses, pay rolls and details for an entire year. Comes in leatherette cover, spiral bound 8 1/2 x 11 book form, complete with convenient social security and weekly withholding tables. Only \$3.50 postpaid. Start 1951 right. Clip this ad NOW and mail with your remittance to:

JUNO PUBLISHERS

936 Bellflower Ave., S.W., Canton 10, Ohio

CHIRON

Vibrator

(Reg. U. S. Pat. Off.)

REEDS

for Saxophone and Clarinet

10 DIFFERENT STRENGTHS from No. 1 Soft to No. 5 1/2 Hard

IMPORTED from France again... and better than ever. For that distinguished brilliancy of tone, use VIBRATORS, the reeds with the grooves.

Pat. ASK YOUR DEALER! Pat.

M. CHIRON CO., INC., 1650 Broadway, New York, N. Y.
The famous DERU REEDS, imported from France, now available.

CLASSIFIED

Twenty-five Cents per Word—Minimum 10 Words

Remittance must Accompany Copy (Count, Name, Address, City and State)

Classified Deadline—one Month Prior to date of Publication

FOR SALE

INGERLAND DRUMS, Zildjian Cymbals. Complete set—six months old: \$250.00. (Crum, Diesel Housing Unit, Richmond, Virginia.

ARRANGEMENTS

EE ARRANGEMENTS write to: MUSIC, Box 95, Times Square Station, N. Y. C. 18.

OMBO RHYTHM CLASSICS, sample 75c. Lists, Louis DePaulis, 8 E. Fayette St., Uniontown, Pa.

ISLAND ARRANGEMENTS—Four to eight men, 75c per arrangement. Zep Meisner, 5015 Hilost, North Hollywood, Calif.

ICHTRATIONS, etc. Free catalog. Write: Oliver Jacobs, 1019 Broadway, New York 19.

ECIALS! Voiced lull for alto, tenor, trumpet plus rhythm. Also trombone, rumpet, tenor arrangements. Free lists. Arranging Service, 334 Monroe Avenue, Rochester, New York.

ANO-VOCAL arranged from your melody. Sent "on approval", \$6.00 if satisfied. Malcolm Lee, 344 Primrose, Syracuse 5, N. Y.

ITE FOR FREE LIST of Specials, Charlie Price, Danville, Va.

ECIAL ARRANGEMENTS individually orchestrated. Original manuscript. Professional quality. Professional fees. Box 481, Down Beat, Chicago 1.

DRUMMERS

ARE YOU BEAT CONSCIOUS?
Learn to Play Progressively With All Styles Of Bands
DRUMS VIBRAHARP TYMPANI
Private lessons and ensemble work. Send for "Street Beats & Tom Riffs"
CLARENCE CARLSON
Cosmopolitan School of Music
G. I. Bill Approved
1625 Kimball Building, Chicago 4
Harrison 7-4868

!!ARRANGEMENTS!!

Danceable - Listenable
ALL-TIME FAVORITES
Comes Up To 7 Men
GREATEST LIST
Commercial - Modern
ALL STAR ARRANGEMENTS
Box 603
Sharpsville, Pa.

HENRY ADLER For the Student and Professional
Complete Line of Musical Instruments and Accessories
Associated With Anthony Scotti School "APPROVED FOR VETERANS"
STUDIO: ADLER BLDG.
136 West 44th St., New York 19 Phone LU 2-1457

MUSIC PRINTING
Estimates for engraving and printing gladly furnished - Any publisher our reference - Highest rated in the United States
Rayner
1101 WEST 47TH STREET - CHICAGO 32, ILLINOIS

Steel Guitarists — THE ALKIRE TUNING
gives you amazing Technical Speed plus all full chord! Complete course ready for home study. Now used and highly recommended by many leading teachers, professionals and amateurs. Information on request.
EDDIE ALKIRE SCHOOL OF MUSIC, Box 485, Easton, Pa.

HENRY ADLER System PHILADELPHIA'S **DRUM SPECIALISTS**
Individual Instruction by Well Known Name Band Drummers
... A COMPLETE DRUM SERVICE ...
TOLLIN & WELCH DRUM STUDIO
1011 CHESTNUT ST., PHILADELPHIA, PA. PHONE WALNUT 2-2331

Top arrangers recommend—OTTO CESANA
Instruction in Arranging and Composition, Private or Correspondence.
Available Now!
Course in Modern Harmony \$3.00
Course in Modern Dance 2.00
Course in Modern Counterpoint 3.00
Voicing the Modern Dance Orchestra \$4.00
American Symphony No. 2 (score) 4.00
Reminiscing (score with concert sketch) 1.00
19 West 57th St., New York 19, N. Y. Plaza 5-1250

ARRANGERS
NEW LOWER PRICE!
"RECORDED VOICINGS FOR THE DANCE ORCHESTRA"
Part 1 Section Over 200 voicings in Score form AND on Records
Part 2 Small Group Five 10" Records
Part 3 Ensemble 2 to 18 Voices Album
MAGIL PRODUCTS CO.
P.O. Box 27, Elmhurst, N. Y. \$7.50 Postpaid

Things To Come

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

NORO MORALES' ORCHESTRA (Decca, 11/21/50). Trumpets—Doc Severinson, Johnny Castillo, and Vince Castagnetti; reeds—Adrian Tate, Drew Walker, Joe Searles, Eddie Grimm, and Ivor Butler; rhythm—China Pazo, kongos; Chuck Duchesne, conga; Moncho Munoz, drums; Lelio Fuentes, bass; Noro Morales, piano; Paquin Rodriguez, maracas and vocals. Also Mambo Mando and Cuban Mambo.

JANE RUSSELL with JACK PLEIS' ORCHESTRA (London, 11/21/50). Jack Hansen, trumpet; Will Bradley, trombone; Leo Babalnick, alto; Fran Ludwig, tenor; Eddie Natanski, bass; Teddy Wilson, piano; Bunny Parker, guitar, and Buzzy Drootin, drums. Jane Russell, vocals. I Can't Get Started; Five Little Miles; You'll Know, and Dear, Dear.

LES BROWN'S ORCHESTRA (Columbia, 11/18/50, in Los Angeles). Trumpets—Don Paladini, Bob Fowler, Wes Henzel, and Bob Higgins; trombone—Dick Noel, Ray Nimmo, Bobby Pring, and Stumpy Brown; sax—Roney Lung, Abe Aaron, Dave Pell, Eddie Scherr, Butch Stone, and Les Brown; rhythm—Coof Clark, piano; Ray Leatherwood, bass; Tony Rizzi, guitar, and Jack Sperling, drums. Lucy Ann Pulk, vocal. Billboard March; Thirty for Your Kisses, and Rock Me to Sleep.

HENRY GOODMAN'S SEXTET (Columbia, 11/24/50). Henry Goodman, clarinet; Terry Gibbs, vibraphone; Teddy Wilson, piano.

LEARN HOT PLAYING
Quick course to players of all instruments—make your own arrangements of "Hot" breaks, choruses, obbligatos, embellishments, etc. Duets, trios, quartets and ensembles—special choruses—modulation to other keys—suspensions—anticipations—organ points—color effects.
ELMER B. BUCHS
335 E. 19th St. Brooklyn 26, N. Y.

DICK JACOBS—DICK JACOBS INSTITUTE OF ARRANGING
Instruction available thru PERSONAL Lessons or MAIL.
Call, write, or phone now for full information and FREE CHORD CHART.
DICK JACOBS, 1619A Bldg., N.Y. 19
11th Floor Circle 7-2904

NOW! the new SMCE magazine
Contains original material. Parodies, Band News, etc. etc. Dialogues, 7 Up, Patter, Gags, Jokes. Subscription, \$2. Add \$1 for 4 reprinted back issues.
SMCE—Desk 3
P.O. Box 913
Chicago 90, Ill.

REHARMONIZATION DIAL
FOR ARRANGERS and COMPOSERS
A twist of the dial automatically selects all possible substitute high tension chords for any given portions of melody. Thousands of possibilities for rich, modern harmonic treatment.
Developed at: SCHILLINGER HOUSE School of Music
\$1.00 POSTPAID Money Back Guarantee
BURROWS MUSIC CO., INC.
STUDIO D
42 GLOUCESTER ST., BOSTON, MASS.

CHARLES COLIN
Teacher of Top Trumpeters (Bernie Glow, Conte Candoli, etc.) selected a 3M Harry Giantz Mouthpiece for **VLADIMIR DRUCKER** (COLUMBIA PICTURES)
He can select yours too.
FREE ANALYSIS!
Send details
CHARLES COLIN STUDIOS
111 WEST 48th ST., NEW YORK 19

ARRANGERS — SONGWRITERS — MUSICIANS
Just Released!
"Songwriter's Chord Progression System"
A new harmony text explaining diatonic, chromatic, modern chord progressions and its application in harmonizing original songs. An invaluable text for arranging, songwriting, and music education.
Send \$1.00 with ad to: **PROGRESS MUSIC CO.**
215 W. 88th Street
New York, N. Y.
Postpaid

ORCHESTRATIONS
Band Music • Supplies
Method Books
Our FREE Catalogs list thousands of Orchs. Be Bops, Boobs, Band Music, Dixielands and Supplies
EVERYTHING FOR THE MUSICIAN
Need orchestrations in a hurry? Try our fastest service—Send \$1.00 deposit, and we'll ship C.O.D. same hour.
TERMINAL MUSICAL SUPPLY, Inc.
113A W. 48 Street, New York 19, N. Y.

AMERICAS FINEST ORCHESTRA ADVERTISING POSTERS AND CARDS
An idea for your new card 112 reproductions of hit songs created by us for America's Leading Bands. Write NOW for date book, list, samples.
CENTRAL SHOW PRINTING CO., INC.
MADISON CITY, IOWA

Bird Does Week's Tour Of Sweden

New York—Charlie Parker did a series of concert dates in a one-week Swedish tour last month. The Bird, a great favorite among record collectors in the Scandinavian countries, was booked for the engagement by Shaw Artists Corp. The Swedish jazz journal, *Estrad*, and its owner-editor, Nils Helstrom, sponsored the trip.

Sidemen Switches

Bobby Hackett: Bill Goodall, bass, for Bob Casey . . . Peggy Lee-Dave Barbour; Sid Hurwitz, piano, for Buddy Neal (back to school) . . . Charlie Spivak; Kenny O'Brien, bass, in.
Art Mooney: New men added are Gene Kutch, piano; Don Light and George Cherb, trumpets; Abe Dittman, trombone; Gene O'Neill, alto; Bill Uselton, tenor, and Marvin Hudson, vocals . . . Les Elgart; Don Feldman, piano, for Harry Bism; Walt Wegner, alto, for Willie Hitz, and Bob Barron, drums, for Frank DeVito . . . Fred Waring; Jimmy Spear, trumpet, for Jimmy Hansen.
Tex Beneke: Johnny White, alto, out . . . Ralph Flanagan; Artie Greenspan, trombone, for Julie Rubin, and Sonny Mann, drums, for Sid Bulkin . . . Sol Flum, flute . . . Noro Morales, for Steve . . .

INSTRUCTIONS IN SAXOPHONE CLARINET & BASS
Send for AD-LIB books I & II Price \$1.00
117 W. 48th St. New York, N.Y.

When in DETROIT . . .
Bring Your Instrument Troubles to **IVAN C. KAY**
DETROIT HOME OF SELMER and BACH
Our Repair Department Can't Be Beat
COMPLETE LINE OF REEDS AND ACCESSORIES
Cherry 4288-Detroit-112 John R.

printed in Down Beat by using out this coupon (please print), attaching it to a postcard, and mailing it to Down Beat, 203 N. Wabash avenue, Chicago, Ill.
Name: _____
Instrument: _____
From: _____
To: _____
Replaced: _____

SONG PARODIES FOR BANDS
Original material, written by an established writer who specializes in good, solid nice club parodies. Over 150 to select from. Different situations, sock and funny endings. Current and standard tunes. Can be used anywhere. Free lists on request.
MANNY GORDON
817 W. North Ave., Milwaukee 5, Wis.

ARRANGERS — SONGWRITERS — MUSICIANS
Just Released!
"Songwriter's Chord Progression System"
A new harmony text explaining diatonic, chromatic, modern chord progressions and its application in harmonizing original songs. An invaluable text for arranging, songwriting, and music education.
Send \$1.00 with ad to: **PROGRESS MUSIC CO.**
215 W. 88th Street
New York, N. Y.
Postpaid

FREE! GUITAR CATALOG
Write Now for Now 1951 Models
SUPRO & NATIONAL GUITARS
by VALCO MFG CO.

Get in the Winning Class!

PLAY A SELMER

Again this year Selmer players lead in Down Beat Poll!



Selmer users won 4 out of 5 first place honors in trumpet, clarinet and sax classifications!

7 out of 9 sax, clarinet and trumpet players on Down Beat All-Star Band play Selmer!

FIRST PLACE WINNERS

BUDDY DE FRANCO

Has played Selmer Clarinet for 12 years

STAN GETZ

A Selmer Tenor Sax user for 8 years

MAYNARD FERGUSON

A Selmer Trumpet user for 3 years

SERGE CHALOFF

Played Selmer Baritone Sax for 13 years

OTHER TOP RANKING WINNERS

BENNY GOODMAN

Selmer Clarinet user for 20 years

FLIP PHILLIPS

Played Selmer Tenor Sax for 13 years

LOUIS ARMSTRONG

Has played Selmer Trumpet for 16 years

COLEMAN HAWKINS

Selmer Tenor Sax user for 16 years

LEE KONITZ

A Selmer Alto Sax user for 7 years

You'll Play Better with a Selmer!



A post card will bring you the new, complete Selmer catalog FREE. Send for it today! Address Selmer, Dept. C-121, Elkhart, Indiana.



on, Shearing Win Poll

DOWN BEAT



Gene Krupa To Disband

(See Page 1)

★ ★ ★

Ventura Opens Own Club

(See Page 1)

★ ★ ★

Gray Great In East

(See Page 3)

★ ★ ★

On The Cover
Diana Payne

