

Dance Biz Needs Younger Leaders: De Franco

By LEONARD FEATHER

New York—"Do you know what the trouble is? The band leaders are too old!" Discussing the musical state of the nation, Buddy DeFranco made this statement as he arrived in New York to prepare for his eagerly-awaited debut as a musician. "Back in the days when Benny Goodman and Harry James and Gene Krupa were the great new names," continued Buddy, "they were still in their 20s."

"They were all young enough to have a common bond with the younger set, and they were the ones who influenced the school and college kids toward better musical ideas."

What About Kids?

"But what about the kids who are 19 or 20 today? They were four or five years old when Goodman and Basie hit. They don't remember the hysteria of those days, the wild excitement about swing."

"We'd like to bring back that feeling," added the poll-winning clarinetist, who celebrated his 28th birthday Feb. 17. "I don't want to boast that we can bring the music business back, but we'd like to swing the business, create the same kind of fervor that was there before."

"We want to give the kids something they can hang their hats on—bring young music to young people and start a modern idiom that they can grow up with, instead of trying to recreate a 1935 or 1940 product in 1951. Benny was and always will be a great musician, but his era is a remote thing to these kids, and even Flanagan is no chicken. I don't mean we want to push the older guys out of the way, but there's room for the younger element, too, among the bandleaders themselves."

Could Be Man

It would seem that Buddy is just the man to represent that younger element. No great new poll-winning jazz instrumentalist has started a big band in years, with the sole exception of Dizzy Gillespie, and, as Buddy comments, "bop just missed the cue—in general the fault was an attempt to make too much of a commercial gimmick out of it; there were too many bop-inongers in the business end."

A couple of years ago Buddy made an abortive attempt to start a big band via a Capitol record date. The four sides were never released, and Buddy has attempted to buy back the master of the one side that did turn out reasonably well, a George Russell original called *Bird in Igor's Yard*. But he says Capitol wants more money than he can afford for it.

"That was one attempt at pioneering that I never should have made," he recalls. "Then I did the small-band date with a Shearing-type quintet. That was a stupid thing; if people want that kind of music they'll buy Shearing. The two best sides from that date, an original of Teddy Cohen's and one of mine, never came out."

Joined Basie

After trying unsuccessfully to keep the quintet together, Buddy joined Count Basie in January 1950 and spent what he describes as "the freest musical period of my life" working for Count. "I got everything I wanted to play, and of course Basie has never failed to have a swinging group. He always manages to goose the guys, kick 'em, and make them swing."

"Clark Terry is an amazingly versatile trumpet man—a very underrated musician—and Wardell is great, too. I think Basie should have a great chance if he tries to make it again with a big band."

One of the most encouraging things about his year with Basie was the constant questioning from fans all over the country who asked Buddy when he was going to start his own band. Now that he's ready, he has the backing of General Artists Corp. and lawyer Andrew Weinberger, both of whom helped pilot Artie Shaw to fame. He was ready to start rehearsals Feb. 19 with some good ballroom bookings in view, and to cut his

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Duke Plays NAACP For Halting Richmond Concert

Philadelphia—The Richmond, Va., National Association for the Advancement of Colored People chapter, which quined Marian Anderson's concert there on Jan. 16 and caused Duke Ellington to cancel his concert there the following week under threat of picketing his stand, came in for heavy censure on the part of the maestro.

Although the backers of the boycott said the move was against the segregation policy at the Mosque there, and not against the Negro artists caught in the web, Duke, who was hit by the boycott threat while in town for a date at the Click nitey, complained: "Why do they have to wait until we sign a contract to start such activities?"

The maestro flayed the Richmond chapter for its "vicious" stand in boycotting Marian Anderson's concert.

"Nobody wants to cross a picket line and get hurt; it just isn't the thing to do," said the Duke. "I don't know why they pick out a Negro's investment and destroy it, but not the whites'. Just a matter of procedure, and I don't agree on anybody's segregation."

"Those people (Richmond NAACP) are old people living all their lives in filth and dirt. What about the toilets and water fountain in colored waiting rooms, why don't they do something about that? Why pick on entertainment investments?"

"This thing was an investment of \$4,000 for one night. Times are bad. This band is an outfit of the highest paid musicians in the world, nobody gets loot like my men. Just think of paying the railroad fares for all of the group, including entertainers, dancers, etc."

"They should have some system set up for these sort of things, and people should be warned in advance. It has happened before, it's nothing new, and is very costly. I've played there before to segregated audiences at the Richmond auditorium. It's disgraceful to do such a thing to a great singer and person like Marian Anderson. On one occasion they gave her an award."

"The law has been there all the time. What do they do the rest of the year when Negro artists do not go there? This only happens when they come. They don't boycott Tommy Dorsey and the symphony, and the Negroes are allowed to attend."

"It's tough when we are knocked down by our own people. Our concert in New York gave the national office of the NAACP \$9,000, yet the local organization is sour—\$9,000 is a lot of loot."

That the Duke was disgusted is merely putting it mildly.

Erroll Set At Celebrity Club

New York—Busy Erroll Garner, one of the hottest things around right now, plays the Celebrity Club, Providence, R.I., for a week starting Feb. 26. Week of March 21 he'll be at the RKO theater, Boston, the town where he cracked the house record of the Hi-Hat last October.

Erroll, along with Sarah Vaughan and Lester Young's all-star group, played a concert at Carnegie hall on Feb. 21.

Source Of Bird, Dizzy Bootleg Discs A Mystery

New York—Latest development in the bootleg record situation is the appearance of six sides labeled "The Black Deuce" with the caption "A Night at Carnegie Hall with Dizzy Gillespie and Charlie Parker."

Both Dizzy and Bird state that they were not paid for the release of any such records. Disc jockey Symphony Sid reports that he received the records from Teddy Reig, but stopped playing them when he found out they were not cleared with the musicians involved.

The date and details of the actual concert and of how the recordings were obtained remain a mystery which lawyers for Parker and Gillespie are investigating.

The tunes, which are not even listed on the labels, include several copyrights of Leeds Music Corp., whose lawyers also plan to stop further distribution of the discs. Teddy Reig, former Savoy a. and r. man now with Roost records, was not available for comment at presstime.

Perry Honored



New York—Four gold records, and a Stork club party at which they were presented, were tendered crooner Perry Como recently by a pleased RCA Victor. Singer Monica Lewis gives Perry a congratulatory peck in honor of the occasion. The four top Como discs, each of which sold over a million copies, were *Prisoner of Love*; *When You Were Sweet Sixteen*; *Hubba, Hubba, Hubba*, and *Because*.

Decca, Lionel Split; Firm Sets LPs Of Hamp, Louis Concerts

New York — Lionel Hampton left Decca early this month after a 10-year association with that firm. No word at writing as to what company he'll now join.

Decca, however, will soon release a 10-inch LP of Hamp's 1947 Pasadena Civic auditorium jam session, spotting stars like Charlie Shavers, Willie Smith, Corky Corcoran, Barney Kessel, and Slam Stewart.

One entire side is devoted to *Stardust*, the other to *Man I Love*.

Apparently stirred by the successes of the Benny Goodman Carnegie hall LP and the *JATP* albums, Decca will also release two Louis Armstrong concerts on 33 $\frac{1}{2}$. One is eight tunes from *Satchmo's* recent Pasadena session for Gene Norman, the other a 1947 concert.

Shaw Artists Signs Joe Roland Combo

New York—As a result of a recent one-night gig at Birdland, New York vibraphonist Joe Roland and his jumping string outfit have been signed by Shaw Artists.

Billy Shaw, who plans an extensive buildup for the youthful vibes man, may set a Birdland location for the outfit, which comprises Roland, two violins, viola, cello, and four rhythm.

Granz To Europe; Sets Up Concerts

New York—Norman Granz flew to Copenhagen Jan. 20 to start a two-week tour in which he hoped to finalize deals for the European jaunt of his *Jazz at the Philharmonic* unit.

Granz expected to visit Frankfurt, Milan, Geneva, Zurich, Paris, Brussels, and Amsterdam. He also planned a trip to London, in an effort to conclude arrangements with the British musicians union whereby his group might break down the long-standing barriers against American bands in Great Britain.

The tour, which opens March 11 in Copenhagen, will feature substantially the same unit with which Granz worked last year, including Lester Young, Flip Phillips, Bill Harris, Oscar Peterson, and Ella Fitzgerald.

Krupa Reorganizes; Jack Egan Manager

New York—Publicist and former *Down Beat* staffer Jack Egan has taken over as manager of the reorganized Gene Krupa band.

Crew went on the road following its *Cavalcade of Bands* TV shot on Feb. 13, with dates in Ohio and points west already lined up.

Ventura Junks Ork For Combo; To Go On Tour

Philadelphia—Charlie Ventura, who has been putting in time as a roadhouse nitey owner nearby as well as providing a home base for his band, has junked the big band in favor of a five-piece combo. Ventura several months ago bought the onetime Overbrook Villa at nearby Lindenwood, N.J., and has been operating it as the Open House cafe.

With the five-piece combo, for which trumpeter Conte Candoli rejoined the saxist, Ventura offers a *Avet* of vocalists in the returned Betty Bennett and the mixed harmonies of the Overtones quartet. In spite of the rural setting in the Jersey pines, the jazz set has found little trouble in finding Ventura's Open House—drawing 'em from miles around for some of the greatest jazz heard in this territory.

Ventura will take leave the first of April, leaving the nitey operation to members of his family, and take in a 16-week tour with his combination of five instruments and five voices.

Sarah Vaughan To Tour Europe

New York—Sarah Vaughan's often-rumored European jaunt has finally been set.

But instead of going into the Palladium in London as have most top American stars visiting England, the "Divagating Sarah" will open in August for a four-week stay at London's swank Colony club.

Other bookings in England and on the Continent are now being negotiated. George Treadwell, Sarah's husband-manager, will accompany her on the trip.

BG Assembles Sextet In L.A.

Hollywood — Benny Goodman put together his new sextet here to head the show he was booked to headline at El Rancho Vegas, Las Vegas, starting Feb. 14.

Lineup of ace sidemen contained Paul Smith, piano; Johnny White, vibes; Milt Norman, guitar; Billy Douglas, drums, and Morty Corb, bass.

Nancy Reed was signed to do vocals with the sextet, which, it was understood, will appear strictly as a musical feature in the show and not as a dance combo.

New Como Chirp

New York—Former Gene Krupa vocalist Dolores Hawkins has been added to Perry Como's TV show, on CBS. Dolores also does single engagements as a singer.

Sarah, Billy On The Cover

Two consistent *Down Beat* poll winners pose together for the cover of this issue, Sarah Vaughan and Billy Eckstine. Sarah has been selected for four consecutive years by readers as their favorite girl vocalist, while Billy holds three annual trophies as winning male singer. This photo was made recently in Seattle, where both were appearing. Sarah is in the nest now, played a concert at Carnegie hall on Feb. 21, while Mr. B is backing and working in California sunshine at the Tiffany club.

Tea A Part Of New York Jam, Big Band Race, Now The All-Stars



Chicago—Locale of the first photo, above, was New York's jazz belt, and those inhabiting this particular part of it were clarinetist Peanuts Hucko, trumpeter Max Kaminsky, bassist Jack Lesberg, pianist Ralph Sutton, and Jack Teagarden, 12th in the *Beat's* series of Bouquets to the Living. Jack, whose friends acknowledge that being

"a 100 percent musician" may have its disadvantages, in a business way, were sorry to see Teagarden give up his own band because of financial difficulties several years ago. The second shot in the strip shows Jack and some of his bandmen snapped in Detroit, which was the home of several of the men above. From left to right are Mickey

Steinke, Johnny McDonald, Harvey Bushway, and Art Lyons. Tea is trundling that tricycle down front. Third photo, taken in San Francisco, shows Jack with the Armstrong All-Stars. Louis is, of course, in the center, and Barney Bigard at the right. Teagarden has been with the All-Stars since its formation in 1947.

Teagarden Continues To Progress As Jazzman

By GEORGE HOEFER

Chicago—No one, whether he be musician or listener, can rightfully claim to understand and appreciate jazz unless he also knows and likes Jack Teagarden. All factors that go into a great jazz performance have gone into the physical being

and spirit of Mister T. The way he blows his horn and sings his songs, his emotional frustrations and abandonment to living, and his progressive musical ambitions are true exemplifications of the music we call jazz.

Teagarden's trombone style defies classification as tailgate, sweet, or any other mode of playing except "Teagarden style." His musical training began at 5 years of age on the piano, under the tutelage of his mother. His father blew trumpet and baritone horn, but with so many clinkers that two months after 7-year-old Jack got his Christmas trombone he refused to play duets with the old man, but instead ran into the next room covering his ears with his hands and shouting, "first valve, first valve!"

Perfect Pitch

Jack has perfect pitch, and when he joined the high school orchestra, even before he was old enough to attend high school classes, he discovered his horn was pitched too high, and he had to practically start over. The only formal teacher he ever had gave up after three months saying, "I can't teach that lad anything."

There were no models for young Jack to pattern his playing after. He used to sit on a fence listening to the music of the Negroes at Holy Roller meetings. Their spirituals and blues fascinated him.

and he began to apply the blues phrases to his trombone playing. Jazz influences that affected the early Teagarden include Peck Kelly, the fabulous Texas pianist, when Jack played with his band in Houston and Galveston during 1921-22.

While still with Peck's Bad Boys, Jack made a trip to New Orleans to find a clarinet player for the band. He heard young Louis Armstrong blowing cornet from the upper deck of a riverboat as it docked off Canal street. The two young musicians shook hands, and Teagarden felt an inner drive to play alongside the young New Orleans trumpeter that wasn't satisfied until 1947. Next came the early Louis Hot fives—*Muskrat Ramble*, *Cornet Chop Suey*, and *Oriental Strut*—that he carried in his trombone case to play whenever his eye spied a windup job. He and Wingy Manone revered *Oriental* to such an extent they took it out on the Texas desert and buried it. Wingy heard it would become petrified and forever preserved.

Jack's style was developing all through these years of constant playing with wild southwest barnstorming bands, so that when he arrived in New York in 1927 he was an accomplished jazz trombonist with an emphasis on the blues.

We now come to another influ-

ence that polished off Tea's style. One of his early gigs in the big town was with Billy Lustig's pick-up band at Roseland. Opposite them was playing the powerful Fletcher Henderson band of '27, with the late Jimmy Harrison on slip-horn. The two trombonists amazed each other as they realized the similarity in their styles. At this point Jack had a tendency to assimilate more of Harrison's technique.

Tea had always used a vibrato with plaintive inflections, a la Armstrong. He began to use the instrument as a major jazz voice and more in a solo role after hearing Harrison. On slow tempo numbers and the blues he molds and colors the melodic line with rough and sweet contrasts similar to Louis, but on fast performances he creates a melodic style all his own.

The latter style is made up of technically agile passages full of lip slurs or short trills with quick alternations of successive tones. An unusual trick effect familiar to Teagarden listeners is his "water-glass and half trombone" routine used frequently when jamming on the blues. He takes his horn apart and uses an ordinary water glass as a mute on the unattached end of the mouth piece half of his horn. A weird tone is attained in this manner.

Vocally Jack performs with a sound and phrasing identical to the way he plays trombone. He has a rich, deep baritone voice pleasing to the ear. His easy nonchalant way of singing is spontaneous and the intonation is always hot.

Told Often

His biography has been related so frequently in the trade press that we will skim it rapidly here to indicate some of the situations this jazz artist has had to contend with up until he finally reached a goal of playing with Armstrong.

Weldon John Teagarden was born Aug. 20, 1905, and was the eldest child in the family. He was followed by Norma, Charlie, and Clois, all of whom have played with Jack's band at one time or another.

When he reached 15, Jack was sitting in with local musicians and soon became a member of a four-piece unit that went from roadhouse to roadhouse. Next he went to work at San Antonio's Horn Palace with Terry Shand. It lasted a year, until three toughs walked in shooting and blew the job up, along with the boss, who got seven slugs.

They were to stay in town as witness, but a flood fortunately inundated the court house and all legal papers were lost, so the boys took off. Then came Peck's Bad Boys in Houston. Peck Kelly has been a Teagarden idol ever since. This group broke up in the fall

of 1922, and Jack spent a short time in Kansas City with Willard Robison's orchestra.

To New York

Jack went to New York in the late summer of 1927, and the sessions at the Marie Antoniette hotel at Broadway & 66th must have been something to hear. Jack lived there, and all the musicians in town would drop around. Among them was Gil Rodin of the Ben Pollack band, who says, "Teagarden's playing that first time I heard him was a musical experience I'll never forget."

Jack kept going at first by jobbing and making records. His first wax date was with the fabulous Roger Wolfe Kahn orchestra, when Jack replaced Miff Mole, who was sick. He also recorded with Willard Robison, Sam Lanin, and made a mess of sides for Red Nichols. The first Teagarden vocal was a result of Scappy Lambert's being sick on a Nichols date when *After You've Gone* was cut. Between jobs Teagarden spent a lot of time in Harlem listening to Bessie Smith and jamming with Louis and others.

Around March, 1928, when the Pollack band had closed the Little Club, they got a short engagement at the Million Dollar Pier in Atlantic City, but trombonist Glenn Miller refused to leave town. It was at this point that the frequently-published interview between Pollack and Tea took place in a cheap hotel room. Gil and the boys had told Ben about Jack, so he looked him up to offer him

Miller's chair.

Mister T was hanging, but good, and didn't have eyes to walk to the door, much less to go to Atlantic City.

Jack told his visitor to get lost, but as Pollack walked out the door he said "Call Pollack at the Park Central if you change your mind," and Jackson came to with a jolt when he realized what band was involved.

One of Best

The Pollack band was one of the best jazz bands of dance band size of all time, and Teagarden was comparatively happy for five years. At first he thought the boys didn't like him because they sat still and silent while he took a chorus. He was judging wrong, and it took a little time to get him straightened out, especially where Benny Goodman was concerned.

Benny being a quiet kind of fellow and a great instrumentalist kind of perturbed Jack, and he was sure the clarinetist was silently making fun of him, until they got to know each other. After many of the older Pollack members quit, the band style began to be built around Teagarden, and Jack brought most of the New Orleans boys into the organization like Ray Bauduc, Eddie Miller, Matlock, etc. The band opened the Park Central the day after Christmas, 1928, and stayed until January, 1930, when they transferred to the Silver Slipper.

The disintegration of the Pollack group gradually reached a

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Parker Picks Up A Plaque On WOR



New York—The cool Charlie Parker, bundled up in a coat cum hood, stretched out an unmittened hand to accept a *Down Beat* plaque from staffer Leonard Feather on the latter's own WOR airshow. The Bird was first, of course, in the alto saxophone section of the 1950 *Best* poll.

But Jazz Melts No Korean Ice



Korea—Members of the 7th Infantry Division band haven't been getting much time to keep up their music, as they are fulltime fighters in a bitterly-contested area. However, somewhere in the X Corps sector of North Korea they managed to eke out some jazz in a rather bleak setting. Kneeling, from left to right, are Pfc. Carl Popke of Bruce Crossing, Mich., and Pfc. George Adams, Wildwood, N. J. Standing, in the same order, are Cpl. Richard Wortman, Willoughby, Ohio; Sgt. Gerald W. Steed, Brush, Colo.; M/Sgt. Ralph Smith, Lawton, Okla.; Cpl. Anthony Carrina, New York City, and Pfc. George W. Witmer, Cleveland, Ohio.

The Famous Turned Out To Greet Duke, Aid NAACP At The Met



New York—A sparkling social occasion, as well as a memorable musical one, was Duke Ellington's benefit for the National Association for the Advancement of Colored People, held last month at the Metropolitan Opera house in New York. Attending the second jazz concert ever held at the Met (see *Down Beat* review, Feb. 23), were such celebrated persons as the state department's Dr. Ralph Bunche, on the left in the first photo, and Mr. and Mrs. Walter White, chatting with Bunche. White is head of the NAACP. Duke reads congratulatory telegrams in his dressing room before the concert, in the center picture. Third photo shows, from left to right, New York city commissioner Fred Weaver; Mauro Contrastano, aide to the mayor; singer Lena Horne, and Mayor Vincent Impellitteri of New York.

'Can't Explain Success,' Says Flanagan

By Don Freeman

San Diego—Ralph Flanagan still doesn't know what hit him.

The success, that is, the smashed boxoffice records. The kids milling around the bandstand, clapping their hands to the music and clamoring for his autograph as they did in his recent date at Pacific Square ballroom here.

"I can't explain it," admits Flanagan, whose orchestra was launched March 15, 1950. "I do know this. We don't antagonize the people like some bands do. We play what they want to hear and dance to. It's as simple as that."

Not That Easy

Except, of course, that it isn't. Other bands have had lavish spending promotion as Ralph's band has enjoyed by Victor. The Glenn Miller sound? Name a band without it. Showmanship? Flanagan makes a blushing violet look like Mickey Rooney. And there are no standout sidemen in the unit.

Complete commerciality? Now we're getting close. The band is commercial from the sweet reed voicing to the heavy-footed Dixie-

land interlude that would have made Scott Fitzgerald wince.

This Flanagan defends in curiously heated vein.

The Greatest

"The greatest men in the music business today are Guy Lombardo and Sammy Kaye and Wayne King. They're playing what the people want. Do you think Stan Kenton is a great man? Why, Kenton says he helped wreck the dance band business. Is that good?"

"We play good music and we look good. We have haircuts, clean shirts, shaves, neat ties, clean clothes—not like so many young modern musicians who are sloppy and don't care who likes their music."

"Sure, we're playing for money. Isn't that what counts? If we fill up a ballroom, everybody benefits. Andy"—indicating Promoter Andy Andersen—"doesn't care what we play as long as Pacific Square makes money. How much money does Stan Kenton have in the bank? Is he a genius? Horace Heidt is my idea of a genius. He owns apartment buildings."

Suggests Question

Flanagan, a 31-year-old arranger who has worked for Perry Como, Tony Pastor, and Tommy Tucker, suggested querying one of

Boston Suddenly Loaded With Top Names In Jazz

By RAY BARRON

Boston—Coldswept Beantown has been hot lately, due to the numerous names which have been appearing at such spots as the Hi-Hat, Savoy, Jazz at 76, Storyville, Latin Quarter, and Rolloway cafe. The Hi-Hat has thus far featured Buddy Rich, Oscar Peterson, and the present Dizzy Gillespie.

The Savoy cafe has been a wild scene with Muggsy Spanier and his combo. Jazz at 76 has held over cornetist Bobby Hackett for another three weeks. Vocalist Billie Holiday stole the show at the elite Latin Quarter.

At the Rolloway, Hal Singer and his combo played a one-niter, followed by Gene Ammons and his band. George Wein's Storyville opened with the Bob Wilber band. Bostonians not only had a host of jazz names to hear, but also dance bands such as Ray Anthony at the Totem Pole and Larry Green and Tommy Dorsey at the Boston Gardens. For the theater patrons, the RKO featured vocalist Don Cherry for one week and at the State theater the King Cole trio was the headliner.

Popular local names also contributed to the sudden jazz boom. The Dick LeFave band was featured at Ada Bullock's while directly across the street the Paul Robinson band had the Knickerbocker cafe jumping nightly. At

Boos arose from the audience at a training camp when the announcer went into his spiel on the happiness and glory to be gained from enlisting in the armed forces.

Since the first show, however, the pitch has been made from behind a curtain, has been trimmed in length, and the live audience doesn't hear it—gets only silence during the talk.

The band itself has been received enthusiastically by the kids in uniform.

The fact that Glenn Miller-styled bands haven't lost their pull with the dancing public was illustrated again as Flanagan's crew, in its first week at the Hollywood Palladium, drew 16,803 ticket buyers, and set a new Saturday night boxoffice record of 5,030.

Auld Waxes Roost Sides

New York—Georgie Auld, back from a stint at the Colonial inn in Toronto, recorded eight sides here for the Roost label. Session was the first following a two-year lull since Auld's Discovery sides. The new date had Georgie's current sidemen: Frank Rosolino, trombone; Lou Levy, piano; Max Bennett, bass, and Tiny Kahn, drums.

Sides will be issued on an LP in addition to single 78s.

Red Rodney Plays Philly

Philadelphia—Red Rodney, young trumpeter who returned to town with Charlie Parker's combo, has remained here with a unit of his own. He's spotted at Bill and Lou's club, operated by his cousin, Lou Bresnick.

Nat Cole will first-time it at Chubby's, Collingswood, N. J., spot in March, with Steve Gibson and the Red Caps to follow for two weeks.

Lennie Tristano's quintet recently played the 421 club. With Billy Bauer now doing studio work in New York, group was made up of Tristano, Lee Konitz, Warne Marsh, drummer Roy Haynes, and bassist Buddy Jones.

Other recent attractions in town included Lester Young and Billie Holiday.

Wally's Paradise it's the Art Foxall quintet, while the Louis cafe on Washington street has also joined the jazz scene with Sam Rivers as featured attraction.

Still another spot continues to make a grab for jazz lovers—the Bostonian. This new jazz haven is featuring clarinetist Nick Jerrett and altoist Charlie Mariano, who played with the Nat Pierce band.

AROUND TOWN: Saxophonist Marty Lichenstein has joined Tony Pastor... Trumpeter Nick Capezuto, formerly featured with Nat Pierce, has moved into the Tex Benke brass section... Bob Laine, radio and video packager, has contracted the services of pianist Al Vega and vocalist Mickey Long for a possible radio show.

Says 'Let's Go'; Trainees Protest



Los Angeles—Let's Go, with Ralph Flanagan, ABC's new Monday radio series originating from a different army camp each week, seems to instill listeners with great enthusiasm for the Flanagan band, and absolutely none for the commercials. Latter, extolling the wonders of army life, aroused such a storm of booping at the first show that there was talk of scuttling the series, or moving the air-shows away—far away—from training centers. Indications were that the series would continue as planned, with more accent on entertainment and less on glory. That's Flanagan above, with singer Jean McManus of the Singing Winds quartet, featured with the band.

Sol Shines On 52nd Street



New York—Sol Yaged, sometimes called "the Benny Goodman of the clarinet," is going into his seventh month with his trio at the Three Deuces on W. 52nd St. Sherman Edwards is on piano, and Jimmy Dee on drums. Leader Sol is also a frequent participant along with such jazzmen as Willie (The Lion) Smith, Big Chief Russell Moore, Benny Morton, Gene Sedit, and others, in the musical melees held regularly at Central Plaza on Friday nights.

Tired Monroe Has Sub Sing During Rehearsals

By RIA A. NICCOLI

New York—A stranger, walking for the first time into a rehearsal of CBS-TV's *Vaughn Monroe Show*, will be somewhat mystified to hear Vaughn's ringing baritone doing things to the rafters while a glance at the man may very well reveal him with his mouth shut. The owner of this proxy voice is Stuart Foster, who is probably the only TV singer who never sings a note over an open circuit.

He is Vaughn's vocal stand-in, and does all the rehearsal numbers so that the strain on the singing bandleader's throat will be brought to a minimum. This is necessary because Vaughn still does several one-niters a week besides starring on the weekly CBS radio *Camel Caravan*.

Years of one-niters and experimenting, plus close contact with audiences in thousands of small towns, big cities, and universities throughout the country, have been a valuable aid in determining what goes on during Monroe's television show. When he goes out on a band date, he doesn't just play the latest danceable tunes; he and his talented singers and dancers always put on a complete and unified show.

The cast of the show is beautifully integrated and works together with incredible ease. It includes Ziggy Talent, saxophonist and novelty singer; the band itself, which has been with him for years; Shaye Cogan, who was the production singer at NYC's Copacabana; the Moon Men and Moon Maids; and a company of eight dancers led by Olga Suarez and Kenny Davis.

Conductor for the production is Gene Hammett, Vaughn's arranger. Gene does all of the arrangements for Monroe's band dates, record dates, and most of the TV show, with an assist from Don Costa for the latter.

Don Appell, who directs and produces the whole thing, is actually not long out of the control room, though he has been a successful video actor and writer, movie writer, and drama director. Appell faces the unusual problem of having to rehearse much of the time without Vaughn, who would be away on a band date.

He gets around this by working with Shaye Cogan and the dance group while the band is still out of town, and he has an exact plan for every musical sequence in the production, which he adheres to rigidly. When the band gets back Sunday, rehearsals run from 3 p.m. to 7 p.m. officially, but may go on till 10 or 11 p.m. in order to get a sequence perfect.

Monday rehearsals go on from about 10:30 a.m. to 6 p.m., and the Tuesday rehearsals start about 10:30 a.m. straight on until show-time.

Both the Sunday and Monday rehearsals are held at a midtown hotel, but Tuesday they move into the studios and the cameras get

to work. It's a grueling routine, but the results are worth it, because to this day no one has been able to point out a single fluff on any of the telecasts.

Special bouquets go to Hal Block, chief writer; Lela Swift, camera director; Lyn Duddy, who contributed special material; Jack Venza, scenic designer; Peter Birch, gifted choreographer, and topnotch cameraman Pat McBride. All of these people are uncanny in their ability to mold and coordinate their own individual talents so that the music is accented and featured instead of being completely submerged by a mass of excellent—but extraneous—matter.

Manhattan Televiewpoint

By Ria A. Niccoli

TELENETTES: Please keep an eye and ear on songstress Joyce Indig, who is skyrocketing to success. The owner of a completely unique style and personality, you will see her on a string of video appearances, starting with Du Mont's *Cavalcade of Bands*. . . Sid Caesar, star of WNBC's *Show of Shows*, played sax well enough to have been with Shep Fields, Charlie Spivak, and Claude Thornhill before he went to the coast guard and came out a comedian. . . Donald Richards, singing heartbeat of WNBC's *Saturday Night Revue*, is a graduate-with-honors of Broadway, with *Finian's Rainbow* and *Along Fifth Avenue* to his credit. . . Singer-pianist Nancy Reed and composer Joe Ricardel now with the regular cast of WOR-TV's *Meet Buddy Rogers*.

INCIDENTAL IN-TELE-GENCE: In addition to making beautiful music for WCBS-TV's *Earl Wrightson Show*, the Norman Paris trio—Frank Cerchia, guitar; Justin Arndt, bass, and Norman, piano—are preparing an album for Columbia entitled *An Evening with Paris*. . . Plans are almost completed for WNEW's jazz authority Marshall Stearns' new televised jazz lectures which will be done as a production, with dancers and a band illustrating the talks. . . *Rising Star Revue*, a new and exciting manner of showcasing fresh professional talent—with even original music—is a half-hour show produced and directed by Vernon Becker at Television Workshon.

March 4 brings in for WNBC the *Richard Rodgers Cavalcade*, with R. R. himself as master of

No Pose



Chicago—Our office expert on fresh personalities says Estelle Loring, above, is the most unaffected chirp since Mindy Carson. And the word has been traveling fast over the town that she's quite a singer. All this tumult is because of a 15-minute-a-night spot on Marty Hogan's TV show. Estelle works before her job with the show *South Pacific*, in which she understudies Janet Blair. The hairdo is in Pacific tradition, of course.

Bill Burton New Boss At Phoenix KPHO-TV

Hollywood—Bill Burton, a big operator in the band management field when it was big business (he piloted Jimmy Dorsey's climb to fame as a band front) and recently personal representative for Margaret Whiting and other name singers, has been appointed program director and executive producer for radio station KPHO in Phoenix. Burton will be in charge of KPHO's TV affiliate in the same city.

ceremonies. . . The Three Riffs, vocal trio who have been steadily captivating patrons of New York's swank Ruban Bleu, are going to have their own weekly televariety show; first one will star exotic Hindu dancer Lakshmi Wana Singhe. . . *Songs for Sale*, marvelous outlet for new composers, back to CBS-TV Saturday evenings.

VESTPOCKET VIEWINGS: Tricky duetting of *What've You Got?* by Don Brown and Karen Rich on *Cavalcade of Bands*. . . Spike Jones and his City Slickers, appearing on the *Comedy Hour*, mark the first time a band is actually considered as a "comedian". . . Irene Bordoni thrilling in her original *Louisiana Purchase* role on WNBC's *Musical Comedy Time*. . . WPIX's new *Fun with Music*, a highly entertaining musical quiz, emceed by Hal Tunis, and featuring both longhair and pop tunes.

Watch the ads. They keep you informed on what's new in instruments, accessories, and music.

NBC Ready To Launch A New Drama Series With Jazz Slant

Hollywood—Following an apparently satisfactory audition, NBC's long-planned, jazz-slanted dramatic series, *Pete Kelley's Blues*, seemed fairly certain to be on the net's regularly scheduled program listing within a few weeks.

Scene of most of the action is laid in a Kansas City speakeasy during prohibition period. One of the characters is a fictional recreation of the late Bessie Smith. Chief male character is a trumpet player, who is to be enacted by Jack (*Dragnet*) Webb, with the trumpet music for the role supplied by Jack Cathcart, who also is to head the six-piece Dixie combo which has been "written in" to the story. Scriptor is James Moser.

Local NBC man said that in event the series was not sold immediately, it was very probable that the opus would be put on as a sustainer as soon as a good time slot was available.

New York—Jimmy Dorsey, encouraged by the success of his Dixieland album, is embarking on a series of LPs for Columbia on various other types of music. First will be *Polkas by Dorsey*, combining legit polka treatment with a Dorsey touch.

Hollywood Teletopics

Led Glushin heads ork assembled here by ork manager Earl Towner for Burns & Allen TV show, which moved here from New York. Personnel lineup: trumpets—James Heston, Zeko Zareby, and Max Heston; trombones—Joe Yuki and Pete Ballmann; reeds—Jack Dumont, Tom Carroll, Dave Harris, and Jack Stacy; rhythm—Joan Plummer, piano; Fred Wilding, bass, and Graham Stevenson, drums.

Dusty Walker, guitar, now assisting Eddie Baxter, piano & organ, on KNBH's *Chef Mates* (Monday through Friday, 1:30-2 p.m.)

Ray LaPera, organ, has music assignment on KFI-TV's new series, *Bob Sherman's Variety House*, on which policy has been switched from amateur to professional talent. (Tuesdays, 9:15-9:45 p.m.)

Scott Seely, piano, heading Dixie combo on KTTV's newly-launched series, *Tiny Sinner's All-Star Minutrade*. Seely's colleagues are Drew Page, clarinet; Carter Pierce, trumpet, and Carl Mana, drums. (Saturdays, 7-7:30 p.m.)

Steve Shoemaker piloting KECA-TV's newly-inaugurated Sunday morning operation, three-hour disc show representing new attempt to find TV formula for platter programming. This one, tagged *Record Room*, is aimed to give televiewer the feeling he has just added a music room with record library to his own home. (Sundays, 9-12 noon.)

Los Sneider Teletopics Corp. has set new deal in this territory which moves Snader's three minute filmicals from KTLA to KNBH. NBC outlet reportedly outbid the Paramount-owned station, which introduced the Snader teletopix to this territory.



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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 Penny a Kiss*
- Be My Love
- Get Out Those Old Records*
- Harbor Lights
- Hot Rod Race*
- If*
- I Still Feel the Same About You*
- I Taw I Taw a Puddy-Tat*
- It Is No Secret*
- Little Rock Getaway*
- My Heart Cries for You
- Nevertheless
- Nobody's Chasing Me*
- Oh, Babe
- One Finger Melody*
- So Long*
- Tennessee Waltz
- The Roving Kind
- The Thing
- Thinking of You
- To Think You've Chosen Me
- You're Just in Love
- Zing Zing, Zoom Zoom*

Smack Very Ill; Benefit Planned

New York—Fletcher Henderson probably never will work again, according to his doctors. He is bedridden, almost completely paralyzed on one side, and in need of funds.

John Hammond and Hal Davis, with collaboration of press agent Marvin Drager, are planning a benefit concert for Fletcher, to be held at Carnegie hall on March 16. Already set for the show are such names as Benny Goodman, Lionel Hampton, Gene Krupa, and Teddy Wilson, with their respective bands and combos.

Getz Still At It In Milwaukee



Milwaukee—In a spot called Kodric's, on South Fifth street here, things jump regularly on Fridays, Saturdays, and Sundays, when Eddie Getz' quintet is on the stand. Altoist Getz, whose records were once chosen (with some Sheboblou aides) to lure Beat readers into taking out a subscription, says the spot he's now working is one of the few in town where jazz is welcome. With Eddie are Don Mombow, guitar; Jerry King, drums; Orv Ehlensfeldt, piano, and Bob Bond, bass.

Johnny Hodges, Brown, Greer Leave Ellington

New York—Johnny Hodges is forming his own band. The news, reported in these pages some weeks ago without details, is now official: the alto wizard's association with the Duke Ellington orchestra, which began 23 years ago this month, will end next week.

Hodges' septet, which will be organized for a March 9 opening at Chicago's Blue Note, will include Emmett Berry, trumpet; Lawrence Brown, trombone; Al Sears, tenor; Hodges, alto; Leroy Lovett, piano and arranger (formerly with Mercer Ellington's group); Sonny Greer, drums, and Joe Benjamin, bass, also recently with Duke.

After two weeks at the Blue Note the band opens at the Juana in Detroit for 10 days, then goes to Philadelphia.

Replacements in the Ellington band have not yet been set. Duke opened Feb. 15 at the Thunderbird in Las Vegas.

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

Sidemen Switches

Tommy Dorsey: Boomie Richman, tenor (temporary), for Bob Tricarico (to army), and Hal Tennyson, clarinet for Tony Scott . . . George Shearing: Al McKibbin, bass, for John Levy (to stay as road manager) . . . Bob Chester: Al Washohn, piano, for Rene Crain.

Ralph Flanagan: Jimmy Pratt, drums, for Sid Bulkin . . . Harry James: Herbie Harper, trombone, for Ziggy Elmer (to Charlie Barnett), and Jan Stewart vocals, out . . . Freddy Martin: Earl Morris, sax, for Andy Kostela.

Lennie Hambro: Sid Bulkin, drums, for Jackie Mills (to Tommy Dorsey) . . . Guy Granada: Danny Bank, baritone, for Johnny Haluko (to Xavier Cugat) . . . Conrad Janis: Elmer Schoebel, piano, for Bob Greene.

Louis Prima: Jerry Greco, trumpet, for Chuck Genduso; Jimmy Dell, trombone, for Mort Troutman, and Buddy Karbocki, trumpet, returned . . . Vaughn Monroe: Louis Oles, trumpet, for Ed Shedesky; Ruby Weinstein, trumpet, for Richard LaSala; Murray Williams, baritone, for Johnny West, and Jimmy Messina, trumpet, for Sam Hyster (to Tommy Dorsey) . . . Pepe Morales: Joe Caiani, trombone, added.

Ted Lewis: Ollie Hantech, drums, for Roy Duke . . . Miguelito Valdes: Jimmy LaVaca, drums, for Sonny Rivera . . . Willie Fischer: Bill Lange, drums (from Morrey Brennan), for Bill Smith.

Les Elgart: Mickey Folus, tenor, for Yano Salto (to Bobby Byrne), and Charlie O'Kane, alto, for Bill Shine (to Bobby Byrne) . . . Dean Hudson: Leo Harrison, trombone, for Rossie Nichols, and Mickey Battala, tenor, for Jay Solar . . . Ben Ribble: Frank Lamark, tenor, for Mort Lewis (to army) . . . Cedar Walton: Raymond Hill, guitar, added . . . Xavier Cugat: Sherwin Lichtenfeld, lead alto and flute (from Teddy Phillips), added.

Note: Sidemen switching bands may have this information printed in Down Beat by filling out this coupon (please print), attaching it to a post-card, and mailing it to Down Beat, 203 N. Wabash avenue, Chicago, Ill.

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CHICAGO BAND BRIEFS

Chi DeeJay Readies Huge Civic Opera Jazz Concert

By JACK TRACY

Chicago—A fabulous collection of jazz names is being lined up for two Easter Sunday (March 25) concerts at the Civic Opera house by Al Benson, local disc jockey. Set so far are Miles Davis, Max Roach, Bud Powell, J. J. Johnson, Oscar Pettiford, Benny Green, Slam Stewart, and Hot Lip Page. Plus the Orioles.

There were more to come at preastime, with the possibility that Charlie Parker, Kay Starr, Coleman Hawkins, and Lionel Hampton's band would be included.

Big Day

It promises to be a big day, especially so when you consider how dead the town has been recently.

Matinee and evening sessions scheduled.

Johnny Hodges' septet comes to the Blue Note on March 9 (see story on page 5), though Duke denied when he was here for his concert that Hodges was leaving. Mugsy Spanier's kicking Dixie group will share the billing.

Ella Fitzgerald is at the club now, plus the Ken Henderson trio.

Stan Getz' two weeks were a resounding success. He came in with Howard McGhee and a booting rhythm section, made a lot of friends.

Rest of the town lines up this way:

Apex club: Clarinetist Bud Jacobson heads the group here, which now has a window sign proclaiming it "The House of Dixieland Jazz." Mel Grant is on piano; Muggs Dawson, trumpet; Jess Vance, trombone, and Jim Barnes, drums. Swinging Dixie.

Aragon ballroom: Teddy Phillips opens Feb. 25 for four weeks, with Eddy Howard following on March 24. He remains until May 6.

Blackhawk: Henry Brandon's

ork backs the show and plays for dancing.

Corn Band

Brass Rail: Willie Fischer and his Dixie-corn combo continue. Ira Shulman's trio (Shulman, tenor; Irv Craig, piano, and Hindu Henderson, drums) has been working Mondays and Tuesdays, the off-nights.

Chicago theater: Louis Prima's band wound up a week here on Feb. 15, but following booking was not set at writing.

Congress hotel: The Don Roth trio still at the Glass Hat. They're scheduled to close March 18.

Dorsey Held Over

Edgewater Beach hotel: Jimmy Dorsey held over for an additional week, which keeps him on stand until March 1. Shep Fields opens the next day for three weeks. Jack Cavan plays Tuesdays and Thursdays, the regular band's nights off.

1111 club: Johnny Lane's group (Georg Brunis on trombone) is in its 63rd week, promises to continue until well into 2000 A.D.

Fields Returns

Hi-Note: Herbie Fields' combo, playing in the loop for the first time in a long while, set for a few more days, at least. Guy Viveros, drums, has replaced Kenny John, and Joe Gatto is back with Fields on piano, coming in for draftee Bill Evans. Off-nights (Mondays and Tuesdays) feature Bill Russo's coolly-swinging quintet, with Kenny Mann, tenor; Lloyd Lifton, piano; Russo, trombone; Al Poskonka, bass, and Mickey Simon-

Another Payne



Chicago—On the Beat's cover for the Dec. 29, 1950, issue appeared a photo of singer Diane Payne. Her name was misspelled as Diana. But now, from Table Grove, Ill., comes word that there's another singer named Diana Payne. She's the pretty little 17-year-old above, who says she's "not famous yet, but working hard at it." She's been singing with bands since she was three, and has made guest appearances with Dick Jurgens, Chico Marx, and Sammy Kaye.

etta, drums. Shelby Davis sings. Jazz Ltd.: Miff Mole and Sid Catlett remain at the head of five-piece group that also spots owner Bill Reinhardt on clarinet; Bill Tinkler, trumpet, and Ralph Blank, piano.

LaSalle hotel: Charlie Agnew still in the Lotus room, though replacement expected the first week in March.

Nob Hill: Bob McCracken, clarinet, and Eddie Shafer, trombone, are now with Danny Alvin. He's in until March 25. Lil Armstrong plays Mondays and Tuesdays.

DeeJay Show

Oriental theater: Disc jockey Eddie Hubbard's show includes the Art Van Damme quintet and singers Guy Mitchell and Teresa Brewer. Closes Feb. 28.

Palmer House: Kay Thompson opened Feb. 22, backing band continues to be Eddie O'Neal.

Rupneck's: Art Hodes still producing grand Dixieland with his combo, which has been in for months.

Boyce Leads 3

Sports Row: Veteran alto man Boyce Brown leading a trio, with Ken White on bass, Bernie Campbell, piano. Thursday and Sunday nights off at the W. Grace street club.

Trianon ballroom: Billy Bishop finishes up four weeks on March 4, when he'll be replaced by Orrin Tucker.

Zebra: Accordionist Leon Shash and his two longtime companions, Eddie Vana, violin, and Sully Picerno, bass, brighten things up at this southside spot.

Down Beat covers the music news from coast to coast.

Benefit Saves Seattle Symphony

Seattle—Norm Bobrow and Hal Davis of KRSC put on a marathon 24-hour broadcast from a department store window recently to collect funds to save the Seattle symphony from extinction. They went over the top, and great credit is

Aragon Schedule Cut; Result Of Scale Boost

Hollywood — Aragon ballroom, which held to a six-nights-a-week operation during the depth of the slump that hit dance business, cut to Friday-Saturday-Sunday policy as Local 47's 20 percent scale boost went into effect (Jan. 23).

Dave Hudkins and his bandsmen, now in 17th week as house ork, aren't crying over the cut, which actually affects weekly take-home pay of sidemen only around \$9 a man. Under the old six-nights-a-week scale, they were quotted by Local 47's work-limiting rules; now they are eligible for outside calls from studios and radio, etc.

due to three modern groups who donated their services. These were Art Barduhn's trio, the Frank Sugia group, and Cecil Young's fine quartet.

Art Barduhn finally broke into the recording field with a release on the Linden label. Art and his trio, with a sound sometimes reminiscent of Page Cavanaugh, are featured once weekly on KING-TV and hold forth three nights a week at the Inglewood Country club. One more record is being held for later release and features Art on vibas.

Ralph Flanagan makes his long-awaited appearance here Feb. 24 at the New Army and Feb. 27 at the Trianon ballroom... Bumps Blackwell now at the Club New Orleans each Friday night. Rainy City Jazz band well into their third year of Saturday nights there.

Jackie Souders' band follows Hildegard at the Olympic Hotel Feb. 26... Nat Cole closed a well-received week at the Palomar Jan. 28. Mills Brothers finished Feb. 11. Louis Armstrong's no-doubt-triumphant return will occur week of Feb. 26. Billy Eckstine is penciled in for a return week in March.

—Phyllis Richards

Balinese Shared Balladiers



Chicago—With the advent of the 5-day week, the Balladiers trio, which had been working six nights a week at the Blackstone hotel's Balinese room, moved into the Mayfair room of the same spot to play one of nights pianist Chamaco and his band are off. The other four evenings were still in the Balinese. Trio is composed of bassist Lee Francis, accordionist Frank Vengrin, and guitarist-reedman Jerry Holton. They are handled by Gus C. Edwards.

Advertisement for ENDURANCE!! mouthpieces, featuring Ringling Bros & Barnum & Bailey Circus Band and other performers.

Advertisement for CHIRON Vibrator Reeds for Saxophone and Clarinet, listing 10 different strengths and contact information for H. Chiron Co., Inc.

Large advertisement for AMRAWCO DRUM HEADS, featuring a coin toss graphic and a hand pointing to the product, with detailed text about responsive tone and gauge.

Kenton Lectures On Jazz At Minn.

Minneapolis—Stan Kenton, in town for a recent one-niter at the Prom ballroom in St. Paul, took time out to give an informal talk on progressive and modern jazz to students at the University of Minnesota. Program was put on by the University Jazz society, an outfit promoting modern music on the campus.

Illinois Jacquet honked his way through Minneapolis via a one-niter at the Labor Temple, sponsored by local musician Rufus Webster. . . Vic Turitte, drummer, leads the combo at Curly's. Personnel includes Mel Wells, piano; Ray Johnson, bass; Bernie Bernstein, trumpet; and Woody Oslund, tenor.

—Nate Shapiro

SWINGIN' THE GOLDEN GATE

Red Norvo Set For Date At Frisco's Black Hawk

By RALPH GLEASON

San Francisco—Music news in the city by the Golden Gate is being made more and more exclusively by the Black Hawk these days. Ciro's future is up in the air, though Wingy Manone opened there Feb. 2 with a Dixie band. Fack's has been

on an entertainment kick recently and signed the Four Freshmen, Kenton's proteges, for four weeks starting Feb. 7 with, George Andros says, a pair of four-week options.

However, the Black Hawk stands alone with a modern jazz policy in the downtown area, and has taken a lot of play that formerly went

to other clubs.

During the end of January, the club offered a very pleasant evening's entertainment, with Mary Ann McCall, the Dave Brubeck trio, and Donn Trenner.

Benny Carter and the Eastmen trio took over in mid-February, and the best news of all was the

signing of Red Norvo's new group for a March 13 opening at the club. This brings back to Frisco Charlie Mingus, whom no less than J. E. Gillespie once classed as one of the two geniuses of the bass (Pettiford being the other).

Mingus, who spent a considerable amount of time here a year or so ago, couldn't get enough work to make it worthwhile to stay. Hence it's doubly gratifying to see him coming back as a star with the hottest thing in music at the moment.

Following Norvo, Johnny Noga says he's planning on Erroll Garner, which would be good news again. Garner did very, very well last time here under not the best of conditions, and now in a good spot where he can bring in a broader trade, he should really go. So should the Norvo group.

Mary Ann Tops

Mary Ann really knocked out the localites. The gal is really

Al McKibbon To Shearing

New York—Al McKibbon, fully recovered from the illness that hospitalized him recently, joined the George Shearing quintet here, replacing John Levy. Latter remains with the unit, however, as road manager, having decided to give up bass playing in favor of a business career.

singing. And she did excellent business. Noga kept her on an extra two weeks. After her Black Hawk date, Mary Ann went to the Tiffany in L.A., and thence on to Top's in San Diego.

Donn Trenner, a Local 6 lad originally from New Haven, Conn., and recently the 88er with Barnet, accompanied her during her Black Hawk stint. There was a possibility that Donn would go on the road with her. He's a fine, swinging pianist and deserves a lot more recognition than he's had.

Brubeck Sounds Good

The Brubeck trio, with Jack Weeks (son of Anson [Dancin' with Anson] Weeks) on bass and Cal Tjader on drums, sounds much better to these allergic ears than ever before. Cal seems to be a much more confident drummer, and his vibes playing is real good. The trio is more relaxed than formerly—Dave says their midwest swing did them good and he was right.

On some of their new things such as *Squeeze Me*, they sound particularly relaxed. Dave, incidentally, is slated for a February date at the Hickory House in New York, but may not take it. He, sensibly, wants to stay away from those cold and snowy shores.

RAY AREA FOG: Joe Reid, the Frisco promoter who cleaned up on the Eckstine-Shearing concerts here last fall, snagged Duke Ellington for dates in February at Sacramento (Feb. 10), Oakland (Feb. 11) and a concert in the S.F. War Memorial Opera House on Feb. 12. He expected to clean up a dime or two with this deal and also with the one he had set to follow: dates by Illinois Jacquet Feb. 24 in San Francisco at the Civic auditorium and Feb. 25 in Oakland at the Oakland auditorium. . . . Smokey Stover, after completing his assignment in the movie, *The Strip*, came back to the Hangover's drum chair. For a while Smokey was a regular commuter to Hollywood.

Is George Shearing coming back soon and to Rafael's 150 club? That's the \$64 question here at presstime. . . . Also, who remembers the phonograph record on the *John and Marsha* kick that was made 10 or 12 years ago? Same sort of thing. . . . Ralph Flanagan playing a couple of one-niters in the Bay area. Feb. 19 at Sweet's and Feb. 20 at the Edgewater.

Muggsy, Louis Duet

When Muggsy Spanier and Louis Armstrong both open in clubs here on the same night in April—the 24th with Pops at the 150 and Muggsy at the Hangover—it will be the second time they've done a twin act in this town. Same thing happened last year and they both scored. . . . Ciro's still on the block and the Blue Angel without music, only a deejay show. . . . Herbie Gayle, whose only records were made for the defunct Fontone label and are as scarce as 100-penny dollars, has been doing a single up around Sacramento.

Vernon Alley cutting some sides for Cavalier. . . . Dick Oxtot's Polecats have a steady thing in their Friday night Bay Side Jazz society bashes at the Jenny Lind hall in Oakland and the group is also playing Monday nights at the Landing Strip in Lafayette. . . . Paul Lingle now at the Jug in Oakland and Johnny Wittwer, frequently rumored as joining Bob Scobey's group, was still at the Paper Doll.

Dave Brubeck lost the trumpet player from his Sunday afternoon sessions with the octet. Dick Collins joined the Charlie Barnet time-track in L.A. . . . Rumors keep flying that Stan Kenton is due for an April date in the Bay area, which is being eagerly awaited by his fans. His Edgewater date last fall with the dance crew was a rousing success. . . . Larry Darnell opened March 2 at the Longbar for a month.

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MOVIE MUSIC

Music Is Important In Film Career: Gloria DeHaven

By CHARLES EMGE

Hollywood—The men who run the movie business seem to be barely aware of the possibilities of music as a means of advancing their product, either artistically or commercially, but most of the performers themselves are extremely alert to its importance.

One of the most successful of several former band singers who have established themselves firmly with film audiences, Gloria is more interested than ever in her career as a singer. And she puts as much store by her contract with Decca as she does her recently-signed pact (two pictures a year) with 20th Century-Fox.

Back with Bob

We renewed our acquaintance with Gloria recently while she was working at RKO on Two Tickets to Broadway, in which she will share feature billing with, among others, her onetime boss, Bob Crosby. She was very polite and pretended she remembered us from the days when we were writing about her as a "very promising" singer with the Crosby band during its last days as a permanently-organized dance crew.

Hand in Hand

"For me, the two fields—motion picture work and singing—will always, I hope, go hand in hand. I feel I reach the same people with records that I do in pictures, but in a different, more intimate way. "I like personal appearances for the same reason; in picture work it's too easy for those who do nothing else to forget about those people out there in the theaters. Music is one of the best ways of keeping in direct contact, and motion picture makers are beginning to realize its importance in that respect."

Better Stories

"I like musicals," she says. "But I agree they would improve with better stories. I really prefer light

comedy parts, such as that I did with Dennis Day in I'll Get By. I would be very happy to be a sort of musical Jean Arthur."

In her spare time Gloria keeps very much in touch with the music world and maintains a modern-flavored record library. When you ask her what she likes, she replies promptly, without worrying over whether she's giving a "smart" answer—"Stan Kenton, Leonard Bernstein, and Les Brown."

We asked her to name her favorite singer and she shot back in a could-there-be-anybody-else manner: "Ella Fitzgerald!"

Movie Music Review

Rhythm Inn (Jane Frazee, Kirby Grant, Charles Smith, Lois Collier, and band comprised of Pete Daily, Wingy Manone, Walter Gross, Ralph Peters, Matty Matlock, Joe Yuki, Budd Hatch, and Barrett Deems.)

The first band picture to come out of Hollywood in some time is one that critics of the cinema as an art form had best skip. It was turned out under an economy budget (probably about \$60,000) in exactly seven days, and shows it.

Story: Kirby Grant and his hungry "Dixieland Seven" (see above) en route via bus for an engagement at the Rhythm inn, are arrested and fined for violating traffic ordinances.

To pay the fine they put their instruments in hock at a local music store and arrange with Charles Smith, would-be song writer who works at the store, to sneak their stuff out of the store for them at night until they get their first week's pay. The pay is promptly grabbed by a hotel operator who has been tracking them.

Usual Style

It all ends in the usual manner and meantime there are some fairly good laughs and some mildly authentic slants on the band business that will amuse musicians, one way or another.

The bandmen engaged for the picture and featured (they even get individual screen credit) do more acting (?) than playing, but

they cut loose on a couple of public domainers during the course of the action, with Wingy, Matty Matlock, and Joe Yuki getting the best solo spots.

Drummer Barrett Deems puts on his act (and it's a good one) in a sequence which was effectively filmed and recorded simultaneously. All in all, Rhythm Inn does have a certain documentary value for jazz fans in that it supplies a visual record of some musicians who are part of the tradition.

The mechanical slips are too numerous and obvious to require listing (such as shots in which the soundtrack carries muted brass and the boys are playing with open horns). Notes of musical interest:

Vocals for Charles Smith and Lois Collier were soundtracked by Martin Sperzel and Virginia Rees. The matching job, and the singers, are good.

The scenes with the Anson Weeks band were made for, but not used in, another picture; were

Soundtrack Sittings

Bass Black, Dorothy Sharp's accompanist, rounded up group of rustic rhythm men who were added to Universal-International staff for singer's specialties in The Real McCoy. Among those added to recording ork were Andrew (Cactus) Soldi, violin; Red Roundtree, banjo; Johnny Kiada, accordion, and Del Porter's Gadget band.

Roberta Peters, 19-year-old soprano who made headlines in New York when she stepped into her first role at the Met on three-hour notice and took critics by storm, has been signed by RKO producers Jerry Wald and Norman Krasna. Makes her screen bow as star of Debut, from an original story by Krasna.

Andrus Segovia, concert guitarist, in Hollywood for movie work. To be featured in short, one of series produced by World Artists, Polk-Luber firm which has been making a group of six featuring top concert names.

Blanch Stone, her film commitment with Wald-Krasna postponed by death of Al Jolson (she was to share top billing in The U.S.O. Story), has been signed by Paramount to team with Met star Robert Merrill in Astron Slick from Rankin Crick, comedy featuring TV's up-and-coming funnyman, Alan Young. Songs will be by Livingstone & Evans.

Jacqueline Fontaine, singer who came up fast via the Nappy Lamare-KTLA videopop Dixie Showboat, set for nitery singer spot in MGM's The Strip (Down Beat, Jan. 26). Headliners in film now include Mickey Rooney (as a "Dixie drummer"), Armstrong and band, Vic Damone and Monica Lewis.

Bino Pizzo, in his next MGM movie, Strictly Dishonorable, will vary his operatic offerings by doing a couple of familiar pop hits of some years back—Everything I Have Is Yours and I'll See You in My Dreams. Pizzo's first pic, Mr. Imperium, was ready for previews at writing.

Terry Gilkyson, writer of Cry of the Wild Goose, draws vocal assignment in forthcoming Irving Allen production, Slaughter Trail. He'll sing Hoof Beat Serenade, one of the two new numbers turned out for the flick by Lynn Murray, who is also doing the underscore.

Down Beat covers the music news from coast to coast.

Gloria And Ann Take Five



Hollywood—Gloria DeHaven and Ann Miller relax during the filming of RKO Radio's Two Tickets to Broadway, which features onetime band singer Gloria and dancer Ann. Charlie Emge probes some of Gloria's ideas on music in his column on this page. Gloria sang with the bands of Bob Crosby and the late Jan Savitt before she started her movie career, but music is still one of her main interests.

guitarist Ralph Peters, a Dixieland purist (he's seen frequently sitting in with Kid Ory here) backed away from the sin-

gle-string electric guitar solos requested for the occasion and the recording assignment went to Ramez (Woody Woodpecker) Id-riss.



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Los Angeles Band Briefs

Jim Stacy, now doing solo stint at Hangover club (he followed Marvin Aab), also heads all-star jam combo at spot on Friday and Saturday nights. Regulars have included Russel Lysoe, clarinet, and Warren Smith, trombone.

Armstrong All-Stars set for two-weeks at the Tiffany club starting April 3. Georgia Shearins unit same spot April 23 for four weeks. Billy Eckstine, backed by Bobby Tuckor, holding spot as single Feb. 21 for three weeks.

Bonny Carter took crew of local men to San Francisco for date at Black Hawk starting Feb. 3. Had Bumpo Myers, tenor; Charlie Drayton, bass; Al Barton, drums, and Sheldon Smith, piano.

Bernie Billings took five-piece combo to Las Vegas for stand at the Last Frontier. Had Fred Casava, trombone; Jack Coon, trumpet; Charlie Lodie, drums, and Dan Owen, piano. Replaced Turk Murphy, who recently completed five-month run at Vegas spot.

Dave Hudkins and band, now on week-end policy at Aragon, are doubling at 20th Fox studios as sideline (visual) band in Betty Grable pic, *Meet Me After the Show*.

Jimmy Ford quartet holding stand at Larry Potter's. Followed Steve Gibson's Red Caps.

Vivian Garry holding forth with her trio at Music Box. Had Patsy Allen, piano, and Milt Norman, guitar.

George Crawford's Four Blazers now sharing stand with Ben Pollack two-beat troupe at Club Bayou. Has Ulysses Livingston, guitar; Legend Mason, bass, and Rudy Ferguson, drums.

Roy Milton ort back in town for stand at The Last World, Central Avenue sook.

Bobby Troup trio held over again at Cafe Gala, as entertainment bill augmented with addition of Dorothy Dandridge with Phil Moore. Singer Robert Gray also on bill. Troup has Al Viola, guitar, and Lloyd Pratt, bass.

L. A. KEYSPTS

- Aragon—Dave Hudkins (Ind.)
- Ambassador Casino—Low Math trio (Ind.)
- Beverly Caverns—Kid Ory (Ind.)
- Beverly Hills hotel—Pat Viera (Ind.)
- Beverly Hills hotel—Phil Ohman (Ind.)
- Billmore Bowl—Dad Armas (CAC)
- Clubs—Dick Szabla (Ind.)
- Clubs—Geri Gallan (Ind.)
- Charley Foy's—Abby Brown (Ind.)
- Club Bayou—Ben Pollack (Ind.)
- Club Bayou—Geo. Crawford's Four Blazers (Ind.)
- Club 47—Zetty Singleton (Ind.)
- Cocacola Grove—Eddie Bergman (Ind.)
- Colonial ballroom—Arthur Vm (Ind.)
- Encore—Red Nerve (ABC)
- Figueras ballroom—Pete Pontrelli (Ind.)
- Larry Potter's—Jimmy Ford Four (Whiting)
- Mike Lyman—Joe Vesuli quartet (MCA)
- Mosambo—Eddie Oliver (Ind.)
- Mosambo—Luisantree (Ind.)
- Oasis—Lee Young (Ind.)
- Palladium—Stan Kenton (CAC)
- Paris Inn—Jimmy Grier (Ind.)
- Riverside Ranch—Tex Williams (Ind.)
- Roosevelt Cinesgrill—Al Gayle (MCA)
- Roosevelt Cinesgrill—Victor Zola (MCA)
- Royal Room—Pete Dally (Ind.)
- Saville—Red Nichols (Ind.)
- Saville—Gene Walsh (CAC)
- Zebra room—Cal Gooden trio (Ind.)

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

THE HOLLYWOOD BEAT

Jan Stewart, TV Starlet, Makes Grade Hard Way

By HAL HOLLY

Hollywood—You kids who want to get to Hollywood in order to get a break with a band, in radio, television, or the movies, could profit by a heart-to-heart talk with Jan Stewart, who arrived here a while back to take over the girl singer's spot with Harry James.

Jan hasn't made any really big headlines yet, but since she became a regular feature on Bill Anson's Monday-through-Friday (11 p.m. to midnight) KTTV series, we hear a lot of hardboiled talent touters saying something like: "Have you caught this Jan Stewart on Anson's show? Good, huh?"

TV for Her

Looks like Jan, who passed up a chance to stay with Harry when he embarked on his most recent road tour in favor of the video opening, is on her way. She says, with determination—not bragadocio—"Television is for me. I'm going to be a television star!"

Sound easy? Well, for the benefit of you who want to try it, we'll give you the gist of Jan's heart-to-heart talk as she gave it to us: "Yes, it looks like I'm finally here to stay. The first time I came to Hollywood I was 16 years old (in 1943) and all I knew was that I wanted to be a singer. I stayed with a brother while I looked for a job. But I had to go to work as a waitress to make money enough to get home.

I got here again in 1949 with Tommy Reed's band, for four weekend dates at the Casino Gardens. Made the rounds again. Same old story. 'Sure, kid, you got talent. We'll call you—don't call us—when something turns up.'

"Auditions! Auditions! But you can't eat on auditions, so it was back home again to Texas.

First a Dancer

"On my first professional job (in San Antonio) I was hired as a dancer. The man said he didn't want a singer but could use me in the chorus if I could dance. I'd never tried it before, but I said, 'Sure, I can dance,' and went to work in the chorus.

"Then I was offered a job singing in a club at \$40 a week. I knew I couldn't buy the kind of clothes I would need, support myself and my son (now 8 years old) on \$40 a week, so I said, 'Look, if you'll let me also work as a



No Pix

Hollywood—Looks like a frameup, or some other tired gag by a publicity man, but it's the best photo available of Jan Stewart, a little gal from Texas. Jan has been singing with Harry James, has a solo recording pact, a movie offer, and a Monday-through-Friday television spot with Bill Anson's *Glancin'* at Anson show on L. A.'s KTTV. That's Anson and Jan above. See the Hal Holly column for more about Jan.

waitress I'll take it.' The waitresses in that place wore uniforms made of imitation leopard skin—strapless outfits that were really something!

"Maybe it was the outfit. Anyway, all of a sudden, as a singing waitress, I was making, with my tips, around \$125 a week. It was a lot of money for me, but the main thing was that I was

Rugolo Rejoins Capitol Records

Hollywood—Pete Rugolo, after freelancing for about three months, has rejoined Capitol records, where he assumes the imposing title of Musical Consultant and Adviser to Capitol Record's Repertoire Department.

He'll continue to arrange and conduct for several of Capitol's artists, as in the past, and also will script arrangements for Stan Kenton.

singing!

"To get along in this business you just have to want to sing so much you'll do anything—well, almost anything—to get the chance."

Jan's advice to singers who want to get a break in Hollywood is to go somewhere else. She says: "Get to some lively city—Kansas City, for example—and get a job in some place where you have a chance to be 'discovered' by someone passing through."

Jan was spotted by agent Bullets Durgon, who just happened to drop in at a nitery in Houston while she was singing there. He told her that if she could get to Hollywood he might be able to get her a job with a band—possibly Harry James.

"Bullets didn't promise anything," says Jan, "He just said there was a chance. A chance! That's all I wanted—and I was on my way!"

Plans to Stay

Jan lives here now in a modest little apartment with Harry James' secretary, Viola. She hopes to have her youngster (she married at 15; it didn't work out) here with her when the present school term is over. She's pretty sure she's here to stay this time, but whatever happens we're sure from our brief chat with Jan that she'll find a way to meet it.

She has what it takes—a real natural talent as a singer, plenty of what projects over television, and the self-assurance that comes only with experience. And—more important—the toughness of spirit that comes with the knowledge that the road to success can be rough.

DOTTED NOTES: Hal Derwin, who recalls a headline in *Down Beat* stating: "Derwin Tosses In Sponge" (when a lot of other band leaders were doing the same thing) wants it known that he has picked up that sponge again. Has a new crew playing Saturday nights at the Trianon in Southgate that is about to be put on a Friday-Saturday-Sunday basis.

TELENOTINGS: Alec Davis, singer who came in strong as a feature on KTTV's *Hollywood House Party*, has been signed for the lead in the stage musical, *My L. A.* (from Matt Weinstock's book), ready for the boards at a local theater after almost two years of buildup... Vivian Page, who screens nicely on KFI-TV's *Musical Hide and Seek*, is a competitor (vocally and otherwise) of Yma Sumac. Claims a four-octave vocal range. Which reminds that rumorists still have it that Yma Sumac is just "Amy Camus" in reverse—but no one has come up with any dope on a singer named "Amy Camus."

BEHIND THE BANDSTAND: Wingy Manone, hired by Abbey Brown to do a sideman's stint in his combo at Charley Foy's, and a spot in the floor show, walked off the job after two hours on the first night. Comment: From Abbey—none. From Wingy—unprintable.

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Crow Jim As Bad As Jim Crow

The results of the 1951 poll conducted by *Jazz Hot* have just been published in Paris.

This in itself may not seem noteworthy; it's the results themselves that make the news remarkable.

The whole thing smells to high heaven of "Crow Jim," and we would like to draw attention to a situation that may seem incredible to many jazz fans in this country.

Crow Jim is just as evil and just as miagueded as Jim Crow. But before going into the causes of this reverse racial prejudice, let's look at its effects.

Among the 11 leading trumpet players, the eight top tenor sax men listed, and the six miscellaneous-instrument men in the *Jazz Hot* results, there is not a solitary white musician. Except for Benny Goodman and June Christy, who ran fourth in their respective categories, and three men who ran fifth (DeFranco, Konitz, Kenton), there were no white musicians in the top five places in any category.

Among the musicians who were not even listed in the tabulations were Bill Harris, Jack Teagarden, Tommy Dorsey, Red Rodney, Shorty Rogers, Bobby Hackett, Stan Getz, Flip Phillips, Charlie Ventura, Zoot Sims, Billy Bauer, Chuck Wayne, Shelly Manne, Buddy Rich, Don Lamond, Red Norvo, Terry Gibbs, Serge Chaloff, and Gerry Mulligan. All these men have had numerous records released in France, so there can be no question of their having been heard by those who voted.

On the other hand, Sidney Bechet was a second place winner on both clarinet and miscellaneous; Pops Foster, Kid Ory, and Teddy Bunn rated high in their respective divisions. Remember, these results are supposed to reflect "the current favorites of jazz fans" and the poll is held every year. The leading pianists were, in order, Earl Hines, Erroll Garner, Art Tatum, King Cole, Bud Powell, Count Basie, Duke Ellington, Teddy Wilson, and James P. Johnson. No Shearing, no Tristano, no Dodo, no Lou Levy, no Mel Powell, not even any Jess Stacy or Joe Sullivan!

Even more amazing, *Jazz Hot* encourages this attitude by printing articles referring to such imaginary groups as "les boppers blancs" (the white boppers), refusing to acknowledge the fact that American jazzmen no longer segregate themselves, either stylistically or socially, or that J. J. Johnson, who got 45 percent of the voting, plays exactly the same style as Kai Winding, who got 8 percent; or that in any blind-fold test on modern jazz soloists it would be impossible to identify which men are white and which colored.

In trying to explain this weird situation, Charles Delaunay, perhaps the most rational of all the Continental critics, pointed out that perhaps the fans over there feel that an American musician carries a certain air of authenticity if he is a Negro.

He pointed out that most of the great pioneers, the style-setters in jazz history, have been Negroes, which of course is true. He failed to point out the enormous respect both white and Negro American jazz fans and musicians have for many white musicians. There was no mention of the hundreds of Negro musicians who have been influenced by, say, a Tristano or a Shearing. There was no explanation of the fact that to judge a musician's authenticity by his color is an insult, whether it happens to affect a white or a Negro artist.

It is comparable with the chauvinistic, patronizing southern cracker attitude that the Negro is supposedly a separate and distinct brand of human being who is born singing and

RAGTIME MARCHES ON

NEW NUMBERS

CRONK—A son, Bill Jr., to Mr. and Mrs. Bill Cronk, recently in Los Angeles. Dad plays bass with Ralph Flanagan.

DUNN—A son to Mr. and Mrs. Lloyd Dunn, Jan. 13 in Los Angeles. Dad is merchandising director of Capitol records.

GIFFORD—A daughter to Mr. and Mrs. Dave Gifford, Jan. 21 in Pittsburgh. Dad is leader.

HAMILTON—A daughter to Mr. and Mrs. Frank Hamilton, Jan. 26 in Forest Hills, L. I. Dad is theater manager; mom is singer Vicki Sunday.

JOHNSON—A daughter, Hollis, to Mr. and Mrs. Jerry Johnson, Jan. 15 in Los Angeles. Dad is with record promotion firm.

LISHON—A son, Martin (7 lbs., 14 oz.), to Mr. and Mrs. Maurice Lishon, Conn., in Chicago. Dad is drummer on WBBM-CBS.

MANNERS—A son to Mr. and Mrs. Sam Manners, Jan. 18 in Hollywood. Dad is with MCA.

MARIS—A daughter to Mr. and Mrs. Johnny Maris, Jan. 22 in New York. Dad is song writer and publisher.

RICCARDO—A daughter, Denise Marie, to Mr. and Mrs. Danny Riccardi, Jan. 28 in Brooklyn. Dad is singer with Elliot Lawrence.

TURNER—A son to Mr. and Mrs. Al Turner, Jan. 13 in Chicago. Dad is former hotel publicist now amusement columnist.

YAGED—A daughter, Melody (8 lbs., 10 oz.), to Mr. and Mrs. Sol Yaged, Jan. 27 in New York. Dad is clarinetist and leader.

TIED NOTES

BELLER-BRODSKY—Al Beller, who leads the band in his own Williams, Conn., club, and Doris Brodsky, Jan. 21 in West Springfield, Mass.

BENNETT-TOBIN—Max Bennett, bassist with George Auld, and Marge Tobin, New York, Feb. 2 in Milwaukee, Wis.

BROCCOLI-CLARE—Albert (Cubby) Broccoli, movie producer, and Nedra Clark, widow of singer Buddy Clark, Feb. 3 in Las Vegas.

ELLIOTT-LAWRENCE—George Elliott, with Ernie Hecker's ork, and Polly Lawrence, singer on KFRC, Jan. 11 in San Francisco.

JOHNSON-WYNN—Buddy Johnson, leader and bebop artist, and Jeannette Wynn, Jan. 3 in Washington, D.C.

MILLAR-HOPKEY—Ed Millar, lead alto with Daryl Harps, and Dorothy Hopkey, Jan. 3 in Hampton, Iowa.

MONTPELLIER-ALLEN—Tony Montpellier, singer in the Los Angeles company of *Kiss Me, Kate*, and Beverly Allen, with the same show, Jan. 16 in Los Angeles.

OWEN—Eddie Owen, song writer and vocal coach, Jan. 22 in New York.

PEARL—Harry Pearl, 59, song plugger and onetime booker, Jan. 28 in New York.

PHILLIPS—Elias (Bud) Phillips, clarinetist who worked with various Dixie groups around Chicago, Jan. 30 in that city.

PRESTON—Oscar N. Preston, 59, musical director and onetime conductor for the Orpheum theater in San Francisco, Jan. 15 in Berkeley, Calif.

RACHMANINOFF—Mrs. Natalie Rachmaninoff, 70, widow of composer-pianist Sergei Rachmaninoff, Jan. 17 in New York.

SLATER—Erman Slater, member of the Rangers quartet, Jan. 12, in Douglasville, Texas.

STRUM—Julius Strum, 68, cellist, Jan. 26 in Detroit.

SZOPINSKI—Richard Szopinski, 24, trumpeter who worked with Buddy Moreno and Lawrence Welk, Jan. 26 in Woods, Wis.

WAVELY—Jack Waverly, 64, music publisher, Jan. 30 in New York.

WILLIS—Charles H. Willis, 91, who founded the Willis publishing company, Jan. 27 in Cincinnati.

ZSIGA—Bela Zsiga, 60, cymbalist player, Jan. 30 in New York.

FINAL BAR

BRAININA—Bathina Brainina, concert pianist, Jan. 28 in New York.

CAFFO—Joe Caffo, 44, leader, Jan. 21 in Mason, Mich.

DeCARLO—Salvatore DeCarlo, 28, guitarist with Tony Ree's Skyliners, Jan. 20 in Bridgeport, Conn.

DICKERSON—Archie Dickerson, 49, leader, Jan. 21 in Saranac Lake, N. Y.

DIETZ—Omar H. Dietz, symphony musician, Jan. 14 in Los Angeles.

HARTMAN—Eddie Hartman, of the Stump and Stumpy dance team, recently in Philadelphia.

LANE—Eastwood Lane, 71, composer, Jan. 22 in Central Square, N. Y.

MENNINGER—Mrs. Bertha Menninger, former singer and actress and mother of Cincinnati musician Billy Huber, Jan. 30 in Ft. Mitchell, Ky.

MORRIS—James C. Morris, 27, bassist, recently in Los Angeles.

MORRISON—Helen K. Morrison, theater pianist, Jan. 18 in Providence, R. I.

OLIVER—Ted Oliver, 42, leader, recently in Los Angeles.

dancing, has a "natural sense of rhythm" and so forth—an attitude that has been debunked by every competent ethnologist in favor of the belief that such characteristics are environmental, not racial.

Nor was there any allusion in *Jazz Hot* to the complete objectivity with which Negro bandleaders select their sidemen, as a result of which Red Rodney has worked with Charlie Parker, Teagarden with Armstrong, and innumerable white musicians with Hampton, Basie, Gillespie, Miles Davis, Benny Carter, and countless others.

In a way there is poetic justice in Crow Jim. The Negro musician, who even today is denied many important radio and location jobs in this country finds on going abroad that he is much more welcome there than a white musician of about the same ability.

The fact remains, however, that in the interest of justice for all, we must still hope for the day when both Jim Crow and Crow Jim are thrown into the limbo of the ragtime era. As one celebrated Negro star commented recently after he returned from a European jaunt, "I don't want to be known as a 'great Negro musician'; I just want to be a 'great musician'." But then he hastily added: "Don't quote me on that—I want to go back over there this year and cash in on the situation!"



"Some people will do anything for a line of copy."

Suggests TD Salute

Orlando, Fla.

To the Editors:
Your issue on BG was sensational, one of the best issues of the *Beat* I've ever seen. But how about one devoted to Tommy Dorsey's 1940 ork, the most cohesive swing unit of them all? Also, don't forget Jimmie Lunceford, Glenn Miller, and Artie Shaw. Their bands were also great.

James Hackworth

CHORDS AND DISCORDS

Billie Pleases Op

Philadelphia

To the Editors:
So I signed a contract for Billie Holiday and called for my ulcer specialist, urging him to delay his trip to Florida, for I would need him badly that week.

Slightly wan and duodenal by opening night, I have been spending the entire week completely bewildered by the fact that Billie is an extraordinary performer and a wonderful person.

She is singing wonderfully and doing a fine business here despite the handicap of constant snow, rain, and slush. Billie has not missed a performance, she has treated the patrons with warm consideration. She has continually held the audience in the palm of her hand with her magnetic personality.

I'm happy about the entire engagement, and so is my ulcer man, who is now relaxing at last and soaking up a delayed tan.

Lee Guber

Down Beat covers the music news from coast to coast.

WHERE IS?

AL ANTHONY, onetime Stan Kenton alto man.

MILTON BALL, formerly with Tutchill's ork.

ARNOLD BARNETT, saxophonist.

GENE GIFFORD, former arranger for Glen Gray, Ade Leonard, etc.

GENE HAMERS, leader, who played at the Stardust club in Heidelberg, Germany, in 1945, and before that was an arranger in New York.

ROBERT LANE, singer and entertainer also known as Irving SCHW, last in Reasbury, Mass.

BOB MATHEWS, singer, whose real name is Richard Walker.

LEONARD (RED) SPENCER, leader of a combo called the Red Flames, last heard of in New Jersey.

LARRY ROBBINS, tenor saxist who once had his own group in the Oakland-San Francisco area.

GUY SHACKELFORD, guitarist last seen with Larry Robbins' group.

EDWARD VANDEWATER, bass player who led his own trio on the west coast.

GEORGE (PAPPY) YOKUM, onetime Tommy Dorsey alto man, brother of Clark Yokum of the Pied Pipers.

WE FOUND

ACE BRIGODE, former leader, now in charge of bands and entertainment at the Starlight ballroom, Chippewa Lake Park, Chippewa Lake, Ohio.

CLYDE LUCAS, former leader, now program director of station WTVJ in Miami, Fla.

THE HOT BOX

Jack Laine Honored By New Orleans Jazz Club

By GEORGE HOEFER

Chicago — The grand old man of New Orleans jazz, Jack (Papa) Laine, was honored late last month by the New Orleans Jazz club. A committee of club officers visited his home and presented the 77-year-old jazz veteran with a scroll proclaiming him the "Father of White Jazz" and the man responsible for starting jazz playing by white musicians.

Laine was born in September, 1873, in New Orleans, and began to play music as early as 1880. He took up bass, drums, and the alto horn. In 1888, when only 15, he organized his own ragtime band, with himself on drums; Achille Baquet, clarinet; Lawrence Vega, cornet; Dave Perkins, trombone; Willy Guitar, bass, and Morton Abraham, guitar. The outfit played parades, picnics, prize fights, and could cut a smooth quadrille for dances.

Changed Music

A favorite of the Laine band was Scott Joplin's *Shadow Rag*.

and their playing of this tune changed white New Orleans music from the traditional round dances into white imitations of Negro shags, trots, and stomps. Laine's men got all the jobs around 1900 because they were the only white band that knew the jazz style. As did Paul Whiteman and Meyer Davis later, Laine organized a string of bands under his leadership so he could take care of as many as five jobs at a time. Included in the personnel of his band roster were other well-known jazz pioneers such as Nick LaRocca and Tom Brown, both of whom were destined to spread New Orleans jazz to the outside world.

The first Reliance Brass band was a Papa Laine organization.



Jack (Papa) Laine

Alcide (Yellow) Nunez played clarinet with this group, along with Johnny Lala on cornet and Jules Casoff, trombone. They rehearsed in the afternoon for the night's job. Each tune was worked out and played over and over. Laine himself had no formal musical training; neither did most of the other boys.

In 1905 there was a minstrel show in conjunction with the band, and they also played circus music. Laine's ragtime band was a feature of the St. Louis Fair for 12 weeks in 1904. Among the early day white Crescent city musicians, the years from 1890 to 1910 are known as the Jack Laine era.

The Teacher

The last Laine band that included LaRocca was the immediate forerunner of the Original Dixieland Jazz band, and most of the other white jazz pioneers served their apprenticeship in a Jack Laine band. The Alfred Laine who played in New York with the

Barnet Ork Starts Tour But Sans String Section

Hollywood—"This is just to pick up a few bucks. My main interest from now on will be in developing a new-sounding band for both dance and concert work built around a string section." So stated Charlie Barnet as he and a band similar in

format to the full-size unit with which he made his name some years back took off in two planes from here for a tour of army camps, one-night hops, and theater dates.

Army is supplying the transportation in return for appearances at military bases. Theater dates include New York's Apollo (week of Feb. 22) and Washington's Louisiana five was Papa Laine's son.

JAZZ MISCELLANY: S. Brun Campbell recently made another record. His version of *18th Street Rag* is coupled with his own composition, *Weeping Willow Rag*. The latter was written in memory of his old teacher, Scott Joplin. The sides are on the Echo label.

Robert J. Neu, 2233 W. Roosevelt drive, Milwaukee 9, Wis., is still in need of information on unreleased Columbia, Capitol, and V-Discs by Woody Herman for his Bill Harris discography. Also foreign catalog numbers on Columbia, Parlophone, Decca, and Capitol labels.

Looks for 'Joys'

If anyone knows where a copy of Jimmy Joy's *Milenberg Joys* on Okeh can be obtained, please write Ray York, Hessian road, Charlottesville, Va.

Carlos L. Tealdo Alizieri has again started publishing *Jazz Magazine*, Avalos 2107, Buenos Aires, Argentina, after a pause of four years. Cost is \$1.50 a year.

Howard (week of March 2).

Charlie asked Capitol to hold up on release of his recently-recorded string-augmented ork until he returned here from the tour, but the firm did not accede. The bandleader felt the release of his new Capitol records while he was appearing with his present band would "cause a lot of confusion."

Format and personnel of troupe Barnet took on tour was as follows:

Trumpets — Johnnie Capola, Carleton McBeath, Al Del Simone, (fourth position not definitely set at writing); trombones — Ziggy Elmer, Dave Wells, and Lou McCreery; saxes — Bob Dawes, Bill Holman, Eddie Wasserman, Dick Meldonian, and Rens Bloch; rhythm — Claude Williamson, piano; Ed Mihelich, bass, and John Markham, drums. Vocals — Adele Francis and Bill Derry.

To Return

Band was to be back here in mid-March. Reports going round were that Barnet is cooking up a new unit utilizing a string section idea contrived by Johnny Richards.

In it the strings would be electrically amplified to achieve the full-size sound so notably missing in the attempts to combine strings with the powerful, and over balancing, brass sections featured in modern arrangements.

Coral Inks Doc Pomus, Brooklyn Blues Singer

New York — Jerome (Doc) Pomus, Brooklyn blues bawler who has been described as the ofay Joe Turner, has signed a one-year record contract with Coral. After several years of small-label dates with Apollo, Ches, and others, he has been promised a buildup by the Decca affiliate and was due to cut his first date next week with a seven-piece outfit, probably including Pete Brown.

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Evolution Of Jazz by J. Lee Anderson

... Bechet was largely self-instructed ...

Born in New Orleans, May 14, 1897, Sidney Bechet's debut as a full-fledged sideman came early in life. At the age of 8 he was allowed to play with the band of cornetist Freddie Keppard, quite a memorable accomplishment for so young a recruit. Although Bechet was largely self-instructed, for a time he did study with the veteran Crescent city clarinetist, George Bacquet, who endeavored to enrich the boy's musical background to a greater degree. By 1914 Bechet was playing with the famous Eagle band, an outfit that boasted such men as Bunk Johnson, Frankie Dusen, Dandy Lewis, Brock Umphrey, and Henry Zeno. And later he worked with such groups as Jack Carey's band, Pete Lala's Cafe band, Kid Ory's band, the Club 25 band, and the Clairborn theater orchestra. When Sidney returned to New Orleans in 1917 after a tour with the Blue five of Clarence Williams, he joined the Olympia band, which

... This unit was very instrumental ...

was under the leadership of King Oliver. But later in the year he deserted music for a fling at acting, joining the stock company of Bruce and Bruce on a tour of the southern states. Music soon took precedence over the drama, however, and Bechet next turned up in Chicago as a member of the Creole Jazz band, one of the first of the New Orleans organizations to reach the Windy city. This unit was very instrumental in acquainting Chicagoans with the music of N. O. It included Freddie Keppard and Sugar Johnny, cornets; Roy Palmer, trombone; Lawrence Dewey and Bechet, clarinets; Lil Hardin, piano; Bab Frank, piccolo; Jimmy Paleo, violin; Wellman Braud, bass, and Tubby Hall, drums. Sidney worked with this band at the Deluxe cafe and the Pekin Cabaret band until 1919, when he joined the concert orchestra of Will Marion

... Another European trip ...

Cook for a tour of the European continent. When Cook returned to the U. S. in 1922 Bechet cut out on his own and spent the next couple of years jobbing around New York, where he made several sides with Clarence Williams' Blue five. In 1925 he left on another European trip, this time with the *Black Revue*, but left this troupe in favor of a barnstorming trip to Russia. Returning to Paris in 1927, Sidney rejoined *Black Revue* and led the pit band until mid-1928, when Noble Sissle claimed his services. This was the first of several Sissle-Bechet associations and Bechet soon dissolved this earliest of partnerships to lead his own small unit in Berlin, Germany. He returned to the U. S. in 1930, joined Sissle and promptly left on still another trip abroad where he worked with Sissle for several months before playing once more with *Black Revue*.

Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

(Miles Davis' solo on Israel is the 13th in Down Beat's Jazz off the Record series.)

Chicago—Many readers have asked for back copies of *Jazz off the Record*. Previous issues of *Down Beat* containing these columns may be obtained through the main offices of this magazine. Send in 25 cents for each copy to Circulation Dept., *Down Beat*, 203 N. Wabash Avenue, Chicago 1, Ill. Following is a complete list of *Jazz off the Record* columns. Be sure to include the date of the issue when requesting back copies.

Lester Young—*Just You, Just Me*—Jan. 13, 1950; Charlie Christian—*I've Found a New Baby*—Feb. 10, 1950; Charlie Parker—*Groovin' High*—March 10, 1950; Charlie Parker—*Relaxin' at Camarillo*—April 7, 1950.

Roy Eldridge—*Body and Soul*—June 2, 1950; Lester Young—*Dickie's Dream*—July 28, 1950; Charlie Christian—*Rose Room*—Aug. 25, 1950; Stan Getz—*Early Autumn*—Sept. 22, 1950.

Miles Davis—*Godchild*—Oct. 20, 1950; Zoot Sims—*Four Brothers*—Nov. 17, 1950; Herbie Steward—*Four Brothers*—Dec. 15, 1950; Stan Getz—*Four Brothers*—Feb. 9, 1951.

In reply to many requests for more of Miles Davis' work, we are presenting his solo on *Israel*. This solo, which is printed below, appears on a Capitol record of Miles' now-famous nine-piece group. It was recorded on April 21, 1949.

Israel, composed by Johnny Carisi, is essentially a minor to major adaptation of the blues. Miles' solo consists of two 12-bar choruses.

Great Improvement

A great improvement may be noted in comparing this record with some of Miles' earlier work. This improvement is best illustrated by the bigger sound, better articulation, and general definition he demonstrates.

One of the most important integrative factors in today's non-repetitive jazz is the use of long phrases. Most of the phrases in

this solo, however, are rather short. Miles achieves considerable continuity despite this fact.

The longest phrase in the solo begins at the end of bar 12 and extends to the beginning of bar 15. Here Miles plays the highest note of the entire 24 bars: the B[♭] in bar 14 which is the flatted 6th against the Dmi chord. This phrase is a good example of Miles' simple and lyrical approach. It is interesting to note how the lyrical quality of these bars is enhanced by the introduction of a moving background.

Similar Usage

In two corresponding places in this solo—bars 9 and 21—Miles plays a lowered ninth to a raised ninth. We noted the similar use of these alterations in his solo on *Godchild* (*Jazz off the Record*, Oct. 20, 1950).

Our next *Jazz off the Record* soloist will be Kai Winding, the first trombonist to appear in these columns. We will transcribe and analyze his solo on *Waterworks*.

Key To Solo

- To play with record: Trumpet play as is. Clarinet and tenor saxophone play as is.
- Alto and baritone saxophones transpose up a perfect fifth.
- Trombone transpose down a major ninth.
- Concert pitch instruments transpose down a major second or down a major ninth.
- M.M. ♩ = 184
- Records available: Capitol 57-60011

Russell Shows Improvement



(Photo courtesy of the San Francisco Chronicle)

San Francisco—Charles (Pee Wee) Russell, famed jazz clarinetist, is shown above as he lay in County hospital here a month ago. Seriously ill of an abdominal ailment, Russell has been given a fighting chance to recover. Since this photo was taken, he has been removed to the Franklin hospital, though still on the critical list.

PeeWee Improving

San Francisco—PeeWee Russell was operated on by doctors at Franklin hospital on Jan. 29 and at presstime was reported "much improved."

The ailing clarinetist was moved from the S.F. County hospital as a result of the fund raising efforts of local musicians and the big benefit at the Hangover club.

Suffering from a multiple-cyst on the abdomen and other possible troubles, PeeWee is still very weak and not out of the critical phase yet. The operation apparently disclosed his suspected cirrhosis of the liver was not present, but tests were still being conducted to ascertain the extent of his illness and possible complications.

Meanwhile Doc Dougherty seemed headed for a little hassle with the department of internal revenue, which has taken a cold view of the benefit. A department spokesman has told Doc that he'll have to pay the tax on the night's take exactly as if he was in business, regardless of the benefit. This rather narrow view may cost Doc a bit of cash for his generosity. Naturally he's seeing his lawyer.

Incidentally, it looks at this point as though PeeWee, if he recovers, will need another benefit to get some gold together. Since he's acquired a trust fund and benefactors, the good old medicine men have taken a good bite out of the loot the benefit raised.

Things To Come

These are recently-cut records and their personels. 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.

STAN GETZ' QUARTET (RCA, 12/16/50). Stan Getz, tenor; Horace Silver, piano; Joe Calloway, bass, and Walter Bolden, drums.

FRANK SINATRA with AXEL STOR-DAHL'S ORCHESTRA (Columbia, 1/16/51). Trumpet—Bobby McMeikle, Johnny Owens, and Tony Faso; trombone—George Arns-

Billy Beuch, and Lou McGarity; reed—Hymie Schertzer, Bernie Kaufman, Munny Goshman, Art Drellinger, and Eddie Brown; rhythm—Stan Freeman, piano; Matty Golisio, guitar; Frank Carroll, bass, and Johnny Brown, drums.

ELLIOT LAWRENCE'S ORCHESTRA (Decca, 1/22/51). Trumpets—Johnny Doe, Joe Tschner, and Jerry Logan; French horn—Bill Danderson; trombone—Ollie Wilson, Earl Swaps, and Bob Swaps; sax—Noble Steward, Stan Wals, Buddy Smith, Mike Goldberg, and Marie Woodard; rhythm—Elliot Lawrence, piano; Mari Oliver, bass, and Howie Mann, drums. Vocalist—Fulton, vocal.

JACK LEONARD with TOMMY DORSEY'S ORCHESTRA (Decca, 1/24/51). Trumpet—Doc Severinsen, Art Trancardi, Tony Picletto, Johnny Amosco, and Charlie Shavers; trombone—Nicky Dimalo, Sam Hyster, and Tommy Dorsey; sax—Hymie Schertzer, Hal Tamaraan, Babe Frank, Bob Triscario, and Sol Schlinger; rhythm—Gene Kutsh, piano; Sam Herman, guitar; Jerry Bruno, bass, and Jackie Hill, drums.

BUDDY JOHNSON'S ORCHESTRA (Decca, 1/24/51). Trumpet—Andrew Wood,

Willie Nelson, Calvin Strickland, and Frank Reynolds; trombone—Steve Palloni, Donald Cole, and Julius Watson; sax—Harold Minerva, Alphonse Robinson, David Van Dyke, Purvis Hanson, and Ted Conroy; rhythm—Buddy Johnson, piano; Leon Spaul, bass, and Emmanuel Simeon, drums. Vocals by Ella Johnson and Arthur Prysock.

What Will I Tell My Heart? Stormy Weather, and Al Lee.

METRONOME ALL-STARS (Capitol, 1/24/51). Miles Davis, trumpet; Kai Winding, trombone; John LaForia, clarinet; Leo Kania, alto; Sam Gato, tenor; Sergio Chisoff, baritone; Eddie Sufromski, bass; George Shearing, piano; Billy Bauer, guitar, and Stan Beuch, drums.

GEORGIE AULD'S COMBO (RCA, 1/26/51). Georgie Auld, reed; Frank Rosolino, trombone; Lou Levy, piano; Max Baucus, bass, and Tiny Kahn, drums.

RALPH FLANAGAN'S ORCHESTRA (Victor, 1/15/51, in Hollywood). Trumpet—Harold Falst, Rudy Seefeld, and Knobby Lee; trombone—Paul Cisarabbe, Dave Pittman, Ralph Joseph, and Bill Logan; sax—Bill Hite, Max Hoffman, Steve Banerlie, Eddie Dick, and Irv Hoffer; rhythm—Pete (?) piano; Bill Crunk, bass, and Ed Balkin, drums. Vocals by Harry Prim.

JOHNNY HODGES' COMBO (Mercury, 1/19/51). Nelson Williams, trumpet; Lawrence Brown, trombone; Johnny Hodges, alto; Al Sears, tenor; Leo Lovatt and Billy (Turn to Page 18)

Miles Davis' Solo On 'Israel'

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(First Photo by Bill Guttentag)

Chicago—"I was born in Texas, raised in Tennessee," might be the line—from Jack Teagarden's own version of *Beale Street Blues*—he's singing in the first photo. Big Tea posed with son Jack Jr. in the home state of Texas for the second picture, taken in 1943. The junior Teagarden, following in his famous father's footsteps, is also a musician. Quite a musical family was that of Mrs. Helen Teagarden, shown with son Jack in the third picture. In addition to the trombonist, Mrs. T's progeny include trumpeter Charlie, now with Jimmy Dorsey, bassist Cubby, and pianist Norma, who played in Jack's own band a number of years ago. Jack, an accomplished machinist and inventor (his plastic mutes are used by a number of top musicians), was caught getting ready to tinker with this mass of challenging equipment backstage not long ago.

Jordan To Tour S. A.

Chicago—Louis Jordan and his seven-man Tympany five will tour British Guiana, Trinidad, and Jamaica for three weeks starting in mid-March.

Teagarden 12th To Get Bouquet

(Jumped from Page 2)

point in early 1933 where everybody was leaving. While the group was at the Chez Paree in Chicago trumpet player Sterling Bose had backing for a deal at the Chicago Century of Progress and talked Jack into their both leaving Ben to play at the fair. So Jack found himself playing schmaltz for \$90 a week inside the teeming fair grounds. Right outside the 23rd street entrance at a beer joint, Wingy Manone, Charlie Lavere, Joe Marsala, and Jim Barnes were playing on a roof garden. Teagarden walked in one

night and asked the boys to make room, and was again playing jazz for \$60 a week plus gin.

Back to Apple

After the short-lived fair episode, Teagarden returned to New York and replaced the late Jack Jenney in Mal Hallett's orchestra. This group also included Gene Krupa, Toots Mondello, and Frankie Carle. They played in Boston for awhile, but Jack eventually found himself back in Manhattan scuffling for gigs and record dates. Benny Goodman began organizing his first band and wanted Jack to be in it, but Paul Whiteman had been trying since 1925 to get Jack and Peck Kelly to join him. On almost the same day Benny approached Jack, Big T signed a contract to go with Whiteman at a very good salary.

From mid-1934 until the end of 1938, Teagarden was lost in Whiteman Forest. This writer saw him sitting in an all-night restaurant at breakfast time while playing Chicago's Drake hotel. Asked if he ever slept, Jack replied, "Yeah, like other people, except my bedroom is the bandstand."

In defense of Whiteman, it should be said that it wasn't as bad as it sounds, for the maestro did give Jack solo and vocal spots on air shows and recordings from time to time. He also allowed and helped the formation of The Three Ts, a group made up of the two Teagarden brothers and Frankie Trumbauer that played 52nd St.'s Hickory House for a short spell during the height of the swing craze in December, 1936. The extra work gave Jack a case of pneumonia. Later Paul made Jack the leader of the Whiteman Swing Wing.

Own Band

On Jan. 5, 1939, Teagarden stepped out of the frying pan into the fire. He left the Whiteman enterprise and embarked on seven years of bad luck with his own orchestra. There wasn't a single happenstance that could make life miserable for a bandleader that didn't hit Jack in double shots.

The first band put him in bankruptcy by the end of the first year. He owed \$46,000. His second, less expensive orchestra got gone with the draft, losing 17 sidemen

in four months. His health broke on him several times, his managers got his income tax messed up, and his domestic life got tangled up a bit.

Teagarden's first band included such men as Charlie Spivak, Allan Reuss, Ernie Caceres, Red Bone, Clint Garvin, Clois Teagarden, Hub Lytle, and later Dave Tough, Danny Polo, Jimmy McPartland, Sterling Bose, Paul Collins, Lee Castaldo, Ernie Hughes, Johnny Wittwer, Alec Fila, Stan Getz, and many others.

During his leading days Teagarden was in a constant hassel. One time the band had a date in Greenville, N.C., and got there all right, but leader Jack drove to Greenville, S.C. He played a charity party in South Bend in street clothes when everyone else was formal and the next night in Bloomington rented a tux to play another party and everyone was informal. Not to count the many auto mishaps, hotel fires, and band ailments that befell leaders constantly.

Finally, in 1947, all he had left was the band bus on which many payments had been made. His manager took off with the bus and Jack reached the bottom of the well. He opened at the Club Susie-Q with a small combo and the government attached his salary for back taxes. Bing Crosby, with whom Jack appeared in the movie *Birth of the Blues* in May, 1941, suggested he build up his name as a single.

Only Possession

A disgusted Jackson flew into Chicago with his only possession, a new trombone in an old case with a rope tied around it, moaning, "I wouldn't like California even if the weather was good." After going out to Jump Town to sit in on a bop jam session, Teagarden winged to New York to begin over again.

It was only a couple of months later that Jack finally was playing nightly alongside his idol, Louis Armstrong. The fortunes of the group up to date are common enough knowledge so that we can skip over them here.

The genial trombonist never forgets a friend, and many people who have met him casually are surprised when the next time Jack sees them he greets them as though he'd known them all his life. When Jack approached Jimmy McPartland in regards to taking over the feature trumpet chair in Tea's big band, Jimmy was rather dubious and a little

astounded, as at the time he hadn't been playing regularly, and not for a decade in a big band. "Jack you haven't heard me in 10 years, how do you know I'll sound right playing your arrangements?" Teagarden merely shrugged his shoulders and replied, "Hell, man, you wouldn't have to hear me before hiring me for your band, would you?"

Not of Past

Many musicians and writers have a tendency to rate Jack as being of the past. It's perfectly true that Teagarden is not of World War II environment and a musician developed with the modern idiom. It is an impossibility for him to fit in with the bebop school any more than does Duke Ellington. This fact does not detract one iota from his greatness as a jazz master. We must remember that if there hadn't been Louis, The Hawk, Jack, Duke, Fletcher Henderson, and Benny Goodman playing before, there wouldn't be any bop musicians or any modern day jazz.

In Jack's case, there isn't a more musically forward thinking man in jazz. Within his limitations, environment, and his own creative Teagarden style, he is constantly dreaming of progress in jazz music. This writer heard him rehearse a French horn player, a trumpet, and a couple of saxes, all around a table in the kitchen back of the old Panther room of Chi's Sherman hotel for three hours after the job to get a passage of the Teagarden arrangement of Debussy's *Clair de Lune* to sound the way Jack wanted it. This in spite of the fact the young hornmen all had dates waiting for them.

Wanted Tatum

Back in 1942, Big Gate blew his top on the greatness of Art Tatum, and planned to have Art in his band for specialty numbers, a plan that never materialized due to the fact the fortunes of the band lagged to an extent it wasn't practical. Even back as far as the early '30s Teagarden was conscious of modern effects in jazz music. Contemporary jazz musicians told him he couldn't use a harp in a jazz band. He went ahead any way and made a classic recording of *Stars Fell on Alabama*, using the late harpist Caspar Reardon in his accompaniment.

Several years ago Teagarden told Davis Shuman, the classical trombone virtuoso, he had written a piece for 12 trombones. This is (Turn to Page 18)

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St. Louis Blues
Baby, Won't You Please Come Home?
That Eccentric Rag

Album rating: 8

George: Maybe its because I've heard so much poor Dixie on records the last couple of years that the real thing sounds so fine, or possibly the technique of recording a musical performance where the concentration is not on making a record is the formula for a stimulating result. At any rate, this group of performances from the Rudi Blesh *This Is Jazz* radio program of 1947 stand out in bold relief from the avalanche of Dixie wax of the last 18 months.

In the group are Wild Bill Davison, Jimmy Archey, Albert Nicholas, Ralph Sutton, Danny Barker, Baby Dodds, and Pops Foster. Collectively the ensembles are smooth and musically coherent, with each participant interpolating well-improvised solos. Highlights consist of Davison's drive and Nicholas' counterpoint on *Butter and Egg Man*, Sutton's piano intro to *Tishomingo* taken in slow tempo and Albert Nicholas' low register, Jimmy Archey's trombone solo on *Hotter Than That*, and James P. Johnson's guest appearance with a mighty solo on *St. Louis Blues*. *Baby Won't You Please Come Home?* features another Stompers guest when the late Chippie Hill takes one of her last vocals to be preserved on records. Weakest parts of the album to this reviewer are too fast tempo on *Sensation*, lack of color in Chippie's singing of *Baby*, and a rather wobbly version of *Eccentric*. (Circ LP L 402.)

Andrews Sisters

3 *Zing-Zing-Zoom Zoom*
4 *A Penny a Kiss—A Penny a Hug*
Pat: Zing, both vocally and on the part of Vic Schoen and ork is unnecessarily heavy and thumpy, without the lightness most other versions have been able to impart. Band and the sisters much better on the reverse, which sports a piccolo solo. (Decca 27414.)

Ray Anthony

5 *Columbia, the Gem of the Ocean*
4 *More Than I Care to Remember*
Jack: Looks like Miller bands are here to stay—at least until something original comes along. Columbia is another *American Patrol*, but with less of a thumping beat than Miller's band had. *Remember* has little distinction. This stuff just continues to be turned out month after month, with never a letup or an attempt at freshness. (Capitol F 1367.)

Les Brown Champ Butler

5 *Be My Love*
6 *In the Land of Make Believe*
Jack: A capable singer, Mr. Butler, but one without a distinctive style—much of his phrasing is first like Bill Farrell's then Herb Jeffries'. *Make Believe* has a good-sounding tenor in the first eight bars, follows with a melodic trombone solo before Champ sings. (Columbia 39157.)

Bing Crosby

2 *May the Good Lord Bless and Keep You*
4 *A Perfect Day*
George: As for the first tune, I concur 100 percent with Pat's words in her review of Laine's version last issue; the Meredith Willson opus is on a low taste level. The Carrie Jacobs Bond melody is performed in expected Crosby fashion and on both sides the Groomer is assisted by the Ken Darby Singers plus a lush orchestral background. Crosby has now become an American institution along with Thanksgiving, and so let it be. (Decca 27404.)

Rating System

Records are reviewed by Jack Tracy, George Hoefler, and Pat Harris. Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

Frankie Carle

4 *Sentimental Music*
4 *I Love the Way You Say Good-night*

Pat: *Goodnight* is a bedtime duet by Roger Coleman and Joan House, with Carle's piano almost more raggy than tinkly on this. Coleman has a pretty hard time. *Sentimental* sounds a lot like *It's Been a Long, Long Time*, and Miss House, who has this to herself, has trouble with her breathing. (Victor 47-4057.)

Dick Contino

Sabre Dance
El Relicario
Peggy O'Neil
Tea for Two
Roman Guitar
Beer Barrel Polka

Album Rating: 2

Jack: What can one say about this album except that it will probably bring in more royalties to Contino than the average jazzman gets in a lifetime? And to say that there are countless accordionists that could cut him at his own game, except they don't have dashing smiles and bobby-sox appeal? (Victor WP 303.)

Pete Daily's Chicagoans

3 *Johnson Rag*
3 *Louisiana*

George: This is the commercialized type of Dixie via Chicago via Los Angeles that fares so poorly contrasted with the All-Star Stompers. *Johnson Rag* is slow and has no sparkle whatsoever. The flip is an original monotonous tune written by clarinetist Joe Darenbourg. Half the record is occupied with Joe's minstrel ballad lyrics. No solos of consequence on either side. (Capitol F-1370.)

The Ellingtonians

7 *The New Piano Roll Blues*
2 *The Man I Love*

Pat: Nothing like having your own record company! Duke plays the mandolin piano and Max Roach the drums on the first of these, with Red Rodney, Johnny Hodges, Harry Carney, and Wendell Marshall coming in at the tag end. Ellington, partly because of the doctored piano, sounds slightly like a timid Max Miller, but the side is chiefly remarkable for Max Roach, who has the whole stage. Other side should not have been released. Gal, Sarah Forde, sings and is accompanied by Billy Strayhorn's piano. Having heard Miss Forde in person, I remember her as a more than adequate jump singer with a lovely appearance and endearing personality. Here she sings at least half an octave above what should be her range, straining for an effect which might be commercial in limited circles if she made it. Something like this could wreck a budding career. (Mercury 1958.)

Tony Fontaine

4 *A Friend of Johnny's*
4 *To Love You Is Madness*

Jack: Tony is the lad who has found sudden popularity in Chicago via two or three regular TV and radio shows. But he shows little on these tunes, getting an unnecessary tear-jerking quality and

Nipper Holds At Master's Voice



Chicago—Nipper, the plaster pup, pays no mind—but your attention is requested to the activity of the Three Suns, above. Photo was taken at the RCA Victor exhibit at the furniture convention, while the trio was appearing at the Oriental theater. Boys are, from the left, Artie Dunn, Al Nevins, and Morty Nevins. Gals are Taffy Allen and Angel Casey, both models.

using a too-pronounced attack, then vibrato, on many words. There no feeling of relaxation. The piano solo on *Johnny's* is surprisingly modern. (Mercury 5574.)

Coleman Hawkins

7 *Sophisticated Lady*
7 *It's Only a Paper Moon*

Jack: These sides were cut in France when Hawk was there last year. He's backed by Nat Peck, trombone; Hubert Fol, alto; J. P. Mengon, piano; Pierre Michelot, bass, and Kenny Clarke, drums. Masters were purchased by Mercury. The first is Coleman in his familiar, rambling ballad style. He maintains a double-time feeling almost throughout, is coolly restrained.

Paper Moon is at medium tempo, has less impressive Hawk and good Clarke work. Peck's solo is eight bars long, all one phrase, sounds like Bill Harris. Altoist opens with a phrase from *Moose the Mooche*, achieves Charlie Parker's sound very well, but has little time to show if he can blow or not. Interesting record. (Mercury 1962.)

Dick Haymes

5 *The Night Is Young and You're So Beautiful*
5 *I Don't Want to Love You*

George: A voice with an even tone, two pretty ballads now standards, and a Victor Young accompaniment make this an innocuous

record. It will warm the Dick Haymes fan club members and service the segment of the public whose musical appreciation doesn't go beyond the human voice and a simple melody. (Decca 27392.)

Johnny Hodges

How Could It Happen to a Dream? Who Struck John?
June's Jumpin'
Charlotte Russe
Violet Blue
Searsy's Blues
A Little Taste
Let the Zoomers Drool

Album rating: 7

George: This is wonderful music to have on while you are performing little tasks. It doesn't require deep concentration, nor does it have any disturbing characteristics. It is probably going to be one of the last Johnny Hodges productions in Ellingtonia now that Johnny has finally flown out of the nest on his own.

All the tunes are Hodges-Ellington compositions with the one exception of Billy Strayhorn's lovely *Violet Blue*. *Who Struck John?*, *June's Jumpin'*, *Searsy's Blues*, and *Let the Zoomers Drool* are Hodges in jumpy flight, while *Charlotte Russe* and *Violet Blue* are mood pieces.

Too economically interspersed throughout the set are short bits by others on the date. A flash here and there of Strayhorn piano.

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Lawrence Brown trombone, and on *Searsy's Blues* some Al Sears tenor. (Mercury LP 1000.)

Buddy Johnson

5 *No More Love*
6 *Jet*

Pat: Buddy sets his band no tasks it can't accomplish with aplomb, and though this may promise nothing startling, they put out a workmanlike job. Ella Johnson does the wry vocal on the shoulder-shaking *Love*, while Arthur Prysock carbons the blues-singing period of Mr. B on *Jet*, which is very effective despite a grotesquely out-of-tune trombone. (Decca 27416.)

Illinois Jacquet Lester Young

Flying Home
Blow, Illinois, Blow
Coofin' Off
Illinois Blows the Blues
D.B. Blues
Lester Blows Again
Sunnyside of the Street
Jumpin' with Symphony Sid

Jack: Titled *Battle of the Saxes*, this LP spots four reissues each by Illinois and Pres. Guess who sounds better.

Though the Lester efforts don't catch him in his most productive mood, they still are good listening. Dodo Marmarosa is also on a couple. *Sunnyside* is pressed from a practically wornout master.

Horrible balance on Jacquet's *Flying Home*, with the master also off center. Jacquet's solo is the same as on his Lionel Hampton disc, then graduates to rifting, screaming, etc.

Not much of an LP value unless you don't have the Pres sides and want to have everything he's ever cut. Or unless you're a Jacquet fan. (Aladdin LP 701.)

Keyboard Kings of Jazz

Swingin' the Blues (Count Basie)
Solitude (Duke Ellington)
Honky Tonk Train (Meade Lux Lewis)
Walkin' the Boogie (Pete Johnson and Albert Ammons)
Boogie-Woogie on the St. Louis Blues (Earl Hines)
Honeysuckle Rose (Fats Waller)

George: A very worthwhile addition to RCA's "Treasury of Immortal Performances," in spite of the fact Victor finds it necessary to apologize for releasing the sides because they're "technically not representative of Victor's present day high quality." Bouquets should be directed to the record twotleggers for forcing a major label to make available some of the better music they unknowingly possess.

This set presents definitive work by seven great Negro jazz pianists, each of distinct individual importance. Neither here nor there, but indicative of the corporation's knowledge of their artists, the booklet has Pete Johnson's picture labeled Ammons and vice versa. (Victor WPT 4.)

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Peggy Lee

1 Climb Up the Mountain
2 The Mill on the Floor
George: Mountain is a lively Cole Porter tune from the new musical, Out of This World. It has a "billy" flavor that Lee sings with a verve and feeling that makes Stafford's efforts in the same direction sound puerile.

Mary Mayo

5 Bring Back the Thrill
5 A Penny a Kiss, a Penny a Hug
George: Mary Mayo is one of the latest additions to Cap's roster. Her voice has a mellow tonal quality but her phrasing should be more defined.

Four Chicks and Chuck help out in the Old MacDonald Farm interpolation. Al Ham's orchestra handles accompaniment on both sides. The Capitol accompanying groups are musically better than those of any other major. (Capitol F-1350.)

Paul Nero

Hot Cavotte
Lover's Waltz
Placidia
Beverly Hillbilly
Hot Canary
Vine St. Gypsy
Album rating: 5
Pat: One of the most attractive things about this album is the cover, a really wild picture of violinist Nero with a tipsy laurel wreath sliding down his brow.

Helen O'Connell

3 Would I Love You?

'26' Spills Forth Wisconsin Dixie



(Photo by Don Holloman)

Ft. Atkinson, Wis.—Monday night is clambake time for south Wisconsin Dixie fans who trek by sleigh and snowshoe to the Club 26 here. Things are so informal that we couldn't get the name of the bass man, but others in the photo above are Gordon Kemmeter, tenor; Don Mundth, trombone; Dick Ruedebusch, trumpet; Pete Galiano, clarinet; Lou Rimmel, piano, and Don Wingert, drums.

Gypsy Heart

Jack: Helen's voice has lost much of the nagging whine it had in her Jimmy Dorsey days, but it's still nothing to charge across the street to listen to. Love You gets the same treatment her tunes did with J.D. First chorus slow, doubled on the second. (Capitol F 1368.)

Johnny Parker

3 Chimney Corner Dream
4 Jackie, My Darlin'
Pat: Jackie has many of the signs of becoming a hit, chiefly because of Parker's very pleasant and unassuming vocal quality. This is good, because he has very little to be assuming about as far as original vocal endowment is concerned. Chimney is pretty incoherent. (Capitol F1369.)

Party After Hours

Operation Blues (Amos Milburn)
Around the Clock (Wynonie Harris)
Merry Go Round Blues (Crown Prince Waterford)
Walking Blues (Amos Milburn)
Itty Bitty Girl (Velma Nelson)
After Midnight (Amos Milburn)
George: Aladdin has gathered together some of their more lusty blues sides, originally issued on 78, to make up this Party LP. The set will have to come under the category of party records on the general market, as each side is loaded with double-entendre. Parts I and II of Clock and Itty Bitty Girl are included, making eight bands in all. The accompaniments are the usual blues piano and wailing sax. Playing the three male blues moaners in succession makes their similarity stand out. (Aladdin LP 703.)

Les Paul

4 Mockin' Bird Hill
4 Chicken Head
Pat: It may be a successful gimmick, but it can't keep up forever. Les Paul's multiplying guitars and Mary Ford's ditto vocally have been milked for all they're worth; now is the time for both to use their considerable talents in a musical way again. (Capitol F1373.)

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Notice

Oscar Pettiford's Perdido/Oscalypso (Mercury 1952), reviewed in the Jan. 26 Down Beat may have appeared puzzling to those who purchased the record. The review copy we received had, instead of Oscalypso (as titled), a reject master of another tune cut by the same group.

Joe Roland

7 Half-Nelson
8 Sally Is Gone
Pat: Vibist Joe Roland has put together, at least for records, a group composed of violinists Gus Oberstein and Jules Modlin, violist Mike Barten, cellist Sid Kassimir, guitarist Joe Puma, bassist Ish Ugarte, and drummer Harold Granowsky. The blend they get is much like that Jackie Cain and Roy Kral were striving for in their use of a cello in a jazz group, but this, unlike the earlier effort, leaves nothing wanting. There are no awkward moments, no holes, nothing which sounds as if it was not part of a careful plan. Nevertheless, it still has a fresh appeal, and soloists Roland and Puma have taste and imagination as well as skill. The whole unit should take a deep bow for their work on Miles Davis' Nelson and the Roland original Sally, as their success is definitely the result of group effort. (Mercury 1964.)

Artie Shaw

I'll Remember April
Love Walked In
The Continental
Foggy, Foggy Dew
He's Gone Away
I Get a Kick Out of You
Mucho de Nada
Orinoco
Album Rating: 5

Jack: Shaw for dancing, says this LP's label. But sorely disappointing it is if you check the lineup of brilliant musicians who were on the band, then note how little they were allowed to play. Guitarist Jimmy Raney gets a few choruses (Love Walked In, Get a Kick, Gons Away, and Dew) and a tenor man plays on a couple. The trumpet heard on Dew is the only other solo except for Shaw.

Yet men on the date included Herbie Steward, Al Cohn, Zoot Sims, Don Fagerquist, many others. These sides lack life, lustre, warmth, whatever you want to call it. Foggy, Foggy Dew could be a

Sales Rise On Banned Discs

Hollywood—Retailers here report that sales on three Capitol records recently placed on the banned list by several local radio stations and three networks have been stimulated, if affected at all, by the airers' blackout imposed on the discs. The records on which the lyrics or titles were held to be "suggestive" were John and Marsha, a satire on soap opera; Four or Five Times, a 1927 song hit revived by Dottie O'Brien, and Wham, Bam, Thank You Ma'am, waxed for the label by Dean Martin.

Grofe Cuts Latest Suite For Capitol

Hollywood—Ferde Grofe, the onetime Paul Whiteman arranger and pianist who has established himself as a popular American composer, has recorded his most recent symphonic work, Death Valley Suite, for Capitol. Piece was completed two years ago but had never been recorded. It runs around 16 minutes in the recorded version. Grofe himself handled the baton.

pretty big seller if issued on a single. It has commercial possibilities.

From the album notes: "As proof of Artie's popularity with the armed forces, he was voted the most popular band in the Esquire poll." The writer had bad sources. In 1944, Artie was voted by critics contributing to the poll as their favorite musician in the armed forces.

Also: "Some of the most sought-after jazz records in existence are those made by Artie and his Gramercy five."

Mel Torme

3 Around the World
2 The Sidewalk Shufflers
Pat: Around sounds like Old Gray Bonnet and the band gives it a Dixie treatment. Shufflers is reminiscent of both Chattanooga Shoe Shine Boy and Cow Cow Boogie and is an ugly thing. (Capitol F1383.)

Hugo Winterhalter

5 The Seven Wonders of the World
6 Across the Wide Missouri
Pat: Stuart Foster sings on both of these, pleasantly but without a great deal of distinctiveness. Wonders is a pretty ballad with the omnipresent vocal group—hard to find any records now without a chorus—singing half a line, Foster finishing it, and so on. This can get monotonous. Missouri includes a harpsichord, very effectively, and also a soprano trilling in the background. (Victor 47-4017.)

New York — Drummer Buddy Rich has reorganized his big band for a series of theater dates, including a just-completed stint at the Apollo. He'll work the Paramount sometime in March or April.

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THE MUSICAL DRUMMER

By LOUIE BELLSON

Los Angeles—The idea of two bass drums is still in its infancy. However, many drummers who use this setup will agree with me that two bass drums are an asset to their playing. When executing rhythm or solo passages, the two drums allow for more creative ideas, limitless technique, and, above all, create more of a desire and interest in playing.

Here's an idea of how the two bass drums are used.

First of all, the hi-hat is controlled with the left hand when the left bass drum is to be used. The left foot plays the off-beats (second and fourth of each measure) that are usually played with the hi-hat.

Closed, Open Effects

The top cymbal of the hi-hat is placed permanently about one-eighth of an inch from the bottom cymbal. In this way, a closed effect may be produced by pinching the two cymbals together with the fingers of the left hand. The open effect may be achieved by letting the cymbals ring out.

If you want a slightly muffled off-beat (two and four) effect, use the fingers of the left hand to muffle the second and fourth beats. This sound is typical of the cymbal beat Jo Jones uses.

In other words, for all these rhythms substitute the left hand for the left foot. Now, if the left bass drum is not to be used, then the left foot may be placed on the hi-hat pedal. When using the left foot on the left bass drum, many syncopated figures may be played with and against the band.

And of course there is no limit to the effects that can be obtained in solo playing.

Examples I and II are only a couple of the many combinations that you can get with two bass drums. Example III shows some original rhythms that you'll enjoy hearing and playing.

Same Routine

When practicing, use the same routine you would use when practicing with your hands. Learn to play single beats in all tempos with the right foot first, then the left. Combine them and play rudiments in one tempo, or in the closed and open positions (slow, fast, slow). Play rhythm figures from a snare drum book or any instrumental book. If you have two foot pedals on two bass drums to use when practicing, great. If not, just use your two feet on the floor, or two pedals against the wall or any solid object.

Example IV is a little something that will keep you busy for awhile. Strive for relaxation. Feel the swing of the rhythm you are playing. Always remember to play easily.

(Ed. Note: Send questions to Louie Bellson, 1713 Fifth Avenue, Melrose, Ill. They will be forwarded. Enclose self-addressed, stamped envelope for personal reply.)

I

II

III

LEFT FOOT ON HI-HAT PEDAL

IV

Moderate swing tempo

Orchestration Reviews

By Phil Broyles

PLAYTIME IN BRAZIL

Published by Antobal
Arr. by Chico O'Farrell

Playtime is in a moderate samba tempo, and it has been scored with adequate taste by the arranger. Although there is nothing exceptional in this arrangement, it does furnish, by virtue of its melodic lines and rhythmic variety, pleasant dancing and listening results. An interchange between brass and saxes opens the arrangement, and brass take the lead on the first eight. Saxes, furnishing fluent support, relieve the brass from the melody for the next 16. Brass again take the lead for four measures, and the rest of the first chorus is scored for a tutti. During the rest of the arrangement closer attention is given to the breaking up of the instrumental units, giving a variety of timbre to the melody.

TONDA WANDA HOY

Published by Paramount
Arr. by Perry Burgett

Hoy would probably be more adaptable to band, instead of a fox-trot arrangement for dancing. Nevertheless it does have some value in this form. Burgett employs an abundance of dotted eighth figures throughout the entire arrangement, and if played as such, might make it a bit dull. However the tonal span may be of sufficient width so as to furnish enough balance between the two elements. The split choruses are set up along the usual lines employed in stock arrangements. The special is scored with favorable results mostly for clarinets and brass.

DON'T ROCK THE BOAT, DEAR

Published by Morris
Arr. by Jack Mathias

This tune is featured in the 20th Century-Fox film, *My Blue Heaven*. It has a quality of lightness which has been used with interest, and has no point of weakness in orchestration. After a vigorous introduction the split choruses are arranged with the usual alternations between the two main sections. The special flows along with more complexity in rhythmic variety than the repeat choruses, manifesting careful thought on the part of the arranger. Very good swing arrangement.

THE HOUSE OF SINGING BAMBOO

Published by Rubbins
Arr. by Johnny Warrington

A xylophone effect produced by staccato clarinets introduces a muted trumpet solo for the first half of the repeat choruses. Clarinets change to saxes for the release and brass take the lead during the last eight. Saxes pick up the repeat and play to the bridge, where they fall below an open brass soli and return for the remaining eight measures. Clarinets monopolize most of the special while hatted brass furnish support. The finale is scored for a tutti. A nice moderately scored dance arrangement.

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—It's question box time again. P. R., of Harri- burg, wants to know about the low register in writing soli passages for trombones. Well, we strongly advise against writing bones low in soli harmony passages. They tend to sound very muddy. Try to keep the lead bone on Bb (top space) and higher. Of course, you should always be very careful about the key selection. If you're going to write a trombone passage, make certain that you're in a key which will put them in a good register.

H. S., of Middletown, Pa., wants to find out the bop chord change used in the seventh and eighth bars of tunes. These chords are used as substitutes for the original chords. Here is it.

EX. I

ORIGINAL CHORDS		BOP CHORDS	
F6	Dm7	Am7	Abm7
Gm7	C7	Gm7	Gbm7

G. G., of Poughkeepsie, would like to see a good voicing for eight brass in tight cups in a high register. This is the voicing we like to use best.

EX. II

4 TRPTS C6

4 BASSES

A. G., of San Pedro, Calif., would like to learn how to voice tenor lead in a regular two alto, two tenor sax section. Here's the example. Remember, though, that the key here also is important. You must select a key that gets the tenor in a good register and also not bring the altos too low.

EX. IV

LEAD TENOR

ALTO

ALTO

TENOR

P. S., of Brooklyn, is seeking information on voicing a major chord in five parts, with both the major seventh and sixth present. This is the way it looks.

EX. III

H. L., of Freiburg, Maine, is curious as to whether an arrangement of a public domain tune can be copied. By all means, yes. As long as you've added some new material to the song, you can get a new copyright.

We'll see you next time out when we resume our discussion of the routine. Our parting thought: A trumpet or trombone will blend well with a sax section if he uses a felt hat.

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

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Anthony, Ray (Hippodrome) Baltimore, 3/1-7, t
Armas, Desi (Biltmore) L.A., In 2/27, h
Beck, Will (Flame) Duluth, ne
Bardo, Bill (Mayo) Tulsa, Okla., h
Barnet, Charie (Apollo) NYC, Out 2/28, t; (Howard) Washington, D.C., 3/8-14, t
Baill, Louie (Chicago) Chicago, r
Beneke, Tex (Oasa Loma) St. Louis, 3/27-4/1, b
Bergman, Eddie (Ambassador) L.A., h
Bishop, Billy (Trinon) Chicago, Out 3/4, b; (Rice) Houston, 3/9-13, b
Bond, Johnny (Biltmore) Palm Beach, Out 3/1, h
Bothe, Russ (Paradise) Chicago, h
Brandon, Henry (Blackhawk) Chicago, r
Brandwynne, Nat (Monta Proser's) NYC, 3/1-16, ne
Busse, Henry (Roosevelt) New Orleans, 3/8-4/4, h
Carlyle, Russ (Cleveland) Cleveland, h
Chifford, Bill (Flamingo) Las Vegas, h
Conn, Irving (Savoy-Plaza) NYC, h
Cummins, Bernie (Edgewater Beach) Chicago, 2/23-3/22, h
DiPardo, Tony (Eddy's) Kansas City, r
Duke, Johnny (Washington-Youree) Shreveport, La., h
Dunn, Schnoz (Herring) Amarillo, Texas, h
Egart, Les (Holiday Inn) Flushing, L.I., Out 4/1, ne
Faith, Larry (Melody Mill) Chicago, In 3/14, b
Featherstone, Jimmy (Peabody) Memphis, Out 2/25, h
Ferguson, Danny (Pere Marquette) Peoria, Ill., h
Fields, Shep (Mueblebach) Kansas City, Out 2/27, b; (Edgewater Beach) Chicago, In 3/2, h
Fina, Jack (Balinese) Galveston, Texas, Out 3/8, h
Flanagan, Ralph (Palladium) L.A., Out 2/26, b
Foster, Chuck (Oh Henry) Chicago, Out 3/25, b
Fotune, Larry (Oh Henry) Chicago, Out 3/21, h
Garber, Jan (Roosevelt) New Orleans, Out 3/7, h; (Statter) NYC, In 4/9, h
Golly, Cecil (Nicollet) Minneapolis, h
Gray, Chauncey (El Morocco) NYC, ne
Gray, Jerry (Palladium) L.A., 4/3-5/12, b
Grier, Jimmy (Paris Inn) L.A., ne
Hampton, Lionel (Rustic Cabin) Englewood, N.J., Out 3/6, rh
Harps, Daryl (Wardman Park) Washington, D.C., h
Harrison, Cass (Neil House) Columbus, O., Out 3/10, h
Hayes, Carlton (Desert Inn) Las Vegas, h
Hayes, Sherman (Oriental) Chicago, t
Heckscher, Ernie (Fairmont) St. Francis, h
Herbert, Tel (King Philip) Wrentham, Mass., b
Hill, Tiny (Mueblebach) Kansas City, 2/28-3/21, h
Howat, Eddy (St. Francis) San Francisco, Out 4/11, h; (Aragon) Chicago, 3/24-5/6, b
Hudkins, Dave (Aragon) L.A., b
James, Harry (Flamingo) Las Vegas, Out 3/7, h
Jansen, Jens (Dixie) Wayland, Mich., Out 3/1, b
Jerome, Henry (Edison) NYC, h
Jones, Spike (Chase) St. Louis, 3/23-4/5, h
Jurgens, Dick (Oasa Loma) St. Louis, 2/27-3/11, h
Kent, Peter (New Yorker) NYC, h
Kenton, Stan (Palladium) L.A., 3/20-4/2, h
Kerna, Jack (Elmo) Billings, Mont., Out 3/5, ne
Kinz, Henry (Shamrock) Houston, Out 3/20, h
LaSalle, Dick (Piana) NYC, h
Lawrence, Elliot (Totem Pole) Auburn-dale, Mass., 3/13-17, b

Lester, Dave (Latin Quarter) Boston, ne
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Latin Casino) Philadelphia, 2/22-3/7, ne; (Town Casino) Buffalo, 3/12-25, ne; (Vogue Terrace) Pittsburgh, 3/26-4/8, ne
Lombardo, Guy (Roosevelt) NYC, 5/1-6/30, h
Mann, Bernie (Roosevelt) NYC, h
Martin, Freddy (Statter) NYC, 3/23-4/7, h
Masters, Freddie (Top Hat) NYC, ne
Masters, Vick (Piccadilly) Pensacola, Fla., ne
Matthey, Nicolas (Plaza) NYC, h
McLean, Jack (Hilton Manor) San Diego, ne
Melba, Stanley (Pierre) NYC, h
Miller, Bob (Statter) Boston, In 3/5, h
Millinder, Lucky (Paradise) Detroit, 3/1-7, h
Moore, Glenn (Pelham Heath) NYC, rh
Morton, Dick (President) Kansas City, Out 3/22, h; (Claridge) Memphis, In 3/23, h
Nagel, Harold (Biltmore) NYC, h
Neighbors, Paul (Claremont) Berkeley, Calif., Out 3/14, h; (Roosevelt) New Orleans, 4/5-5/2, h
Newman, Ruby (William Penn) Pitts-burgh, h
Nichols, Bert (Columbus) Toronto, h
Noble, Leighton (Stevens) Chicago, Out 3/15, h
Noble-Davis (Heidelberg) Jackson, Miss., In 3/2, h
Ohman, Phil (Beverly Hills) L.A., h
O'Neal, Eddie (Palmer House) Chicago, h
Orchard, Frank (Village Nut) NYC, ne
Overend, Al (Claridge) Memphis, In 2/23, h
Palmer, Jimmy (Melody Mill) Chicago, b
Parker With String, Charlie (Paradise) Detroit, 3/1-7, t
Pearl, Ray (Grove) Orange, Texas, Out 3/7, ne
Perrault, Claire (Town) Houston, cl
Phillips, Teddy (Aragon) Chicago, 2/27-3/23, h
Ploper, Leo (Troadero) Evansville, Ind., Out 3/8, ne
Pruden, Hal (Statter) Boston, h
Raginsky, Mischa (Biltmore) NYC, h
Ragon, Don (On Tour) McC
Reichman, Joe (Mark Hopkins) San Francisco, 5/8-7/8, h
Reid, Don (Rice) Houston, Out 3/8, h; (Grove) Orange, Texas, ne; (Roosevelt) New Orleans, In 5/3, h
Ruhl, Warney (Balinese) Galveston, Texas, ne
Saunders, Red (DeLia) Chicago, ne
Schreller, Carl (Tracy's) Chicago, r
Sisak, Noble (Diamond Horseshoe) NYC, h
Sivak, Charlie (Meadowbrook) Cedar Grove, N.J., Out 3/11, rh
Stern, Hal (Beverly Hills) L.A., h
Stevens, Roy (Roseland) NYC, b
Stier, Jimmy (Valencia) Ft. Wayne, Ind., h
Strong, Benny (Mark Hopkins) San Francisco, 3/22-5/6, h
Straeter, Ted (Larue) NYC, ne
Sudy, Joe (Statter) Detroit, h
Trace, Al (Martinson) Chicago, r
Tucker, Orrin (Trinon) Chicago, 3/6-4/1, h; (Claremont) Berkeley, Calif., 4/10-7/1, h
Verhout, Bill (South Shore Terrace) Mer-riek, L.I., N.Y., ne
Weema, Ted (Statter) Buffalo, 2/27-3/18, h
Welk, Lawrence (Orpheum) Omaha, 2/23-3/1, t; (Claremont) Berkeley, Calif., 3/15-4/8, h
Williams, Griff (Stevens) Chicago, In 3/18, h
Williams, Tex (Riverside Rancho) L.A., h

Airline Trio (Dixie) NYC, Out 6/23, h
Albert, Abbey (Warwick) Philadelphia, Out 4/21, h
Alvin, Danny (Nob Hill) Chicago, ne
Archev, Jimmy (Jimmy Ryan's) NYC, ne
Armstrong, Louis (Tiffany) L.A., 4/6-19, h
Auld, Georgie (Birdland) NYC, ne
Averre, Dick (Sheraton-Gibson) Cincin-nati, h
Bal-Blue Three (Balboa) Empire, Ore., ne
Barlow, Dick (Ambassador) Palm Beach, Fla., h
Basie, Count (Colonial) Toronto, 3/5-18, ne
Basin St. 6 (Lenfant's) New Orleans, ne
Bel Trio (Amvets) Mason City, Iowa, 2/20-3/4
Benedict, Gardner (Commodore Perry) Toledo, Out 4/7, h
Billings, Bernie (Last Frontier) Las Ve-gas, h
Blons, Harry (Mitch's Air-O-Inn) Minne-apolis, h
Bob-Duffy Trio (Swan) Toledo, ne
Bonano, Sharkey (Roosevelt) New Or-leans, h; (Waldorf-Astoria) NYC, In 4/6, h
Brant, Ira (Park Plaza) St. Louis, h
Brown, Abbey (Charley Foy's) L.A., ne
Brown, Boyre (Sports Row) Chicago, ne
Bushkin, Joe (Park Watkins') NYC, ne
Cal-Trio (Shamrock) Las Vegas, h
Calvert, Huddy (VFW) Ft. Dodge, Iowa, ne
Canden, Eddie (Radisson) Minneapolis, h
Celestin, Papa (Pudlock) New Orleans, ne
Chamaco (Blackstone) Chicago, h
Chordsmen (Rock House) Lexington, Ky., h
Coleman, Cy (La Vie En Rose) NYC, 3/27-4/18, ne
Coleman, Oliver (Jimmy's Palm Gardens) Chicago, ne
Collins, Lee (Victory) Chicago
Cooper, Jerry (Habana-Madrid) NYC, ne
Cosmopolitans (Zebra) Chicago, cl
Daily, Pete (Royal Room) Hwd., ne
DeLo, Johny (Ivanhoe) Irvington, N.J., Out 3/11, ne
Deep River Boys (Pastime) Des Moines, 3/16-29, ne
Deuces Wild (Midway) Pittsburgh, cl
Diaz, Horace (St. Regis) NYC, ne
Downs Trio, Evelyn (Knickerbocker) NYC, Out 4/30, h
Eddie & Hank (Blue Angel) NYC, ne
Evans, Pev Wee (Nick's) NYC, ne
Evans, Doc (Heinie's) St. Paul, ne
Fay's Crazy Kate, Rick (Maison Jau-saud) Bakersfield, Calif., r
Four Quartet, Jimmy (Larry Potter's) L.A., ne
Four Blazers (Bayou) L.A., ne
Four Freshmen (Fack's) San Francisco, ne
Fractot, Joe (Latin Casino) Philadelphia, ne
Galian, Geri (Ciro's) Hwd., ne
Garner, Errol (Celebrity) Providence, R.I., 2/26-3/4, ne; (Blue Mirror) Wash-ington, D.C., 3/5-11, ne; (RKO) Boston, 3/21-27, t
Garry Trio, Vivien (Mural) L.A., ne
Gato, Eddie (Kodric's) Milwaukee, ne
Gibson's Red Caps, Steve (Chi-Chi) Palm Springs, Calif., ne
Gilbert, Jerry (Elms) Excelsior Spring, Minn., h
Gomez, Eddie (Roosevelt) L.A., h
Gonzalez, Leon (Preview) Chicago, cl
Gooden Trio, Cal (Zebra) L.A., ne
Goodman Sextet, Benny (El Rancho) Las Vegas, Out 2/27, h
Grady, Larry (Ormonde) Virginia, Minn., h
Grauso Trio, Joe (Three Deuces) NYC, ne
Gru, Buddy (Cafe Society) NYC, In 3/1, ne
Harmonicals (Keith's) Boston, 3/7-20, t; (Bellevue) Kansas City, In 4/6, h
Harrison Trio, Ford (Rainbow Room) NYC, cl
Henderson, Horace (Grove Circle) Chic-go, cl
Henke Trio, Mel (Saddle & Sirloin) Hwd., ne

Herman, Lenny (Warwick) NYC, h
Herrington, Bob (Claremont) Atlanta, Ga., h
Heywood, Eddie (Cafe Society) NYC, ne
Hodes, Art (Rupneck's) Chicago, r
Hodges, Johnny (Blue Note) Chicago, 3/9-22, ne
Hoffman Four, Ray (Frontier) Missoula, Mont., ne
Hoover, Quiet, Gene (Casablanca) Can-ton, O., ne
Huston, Ted (Astor) NYC, h
Jacobson, Bud (Ross's Apex) Chicago, cl
Jasen, Georgie (Diamond Horseshoe) NYC, ne
Jasen Trio, Stan (Eddie's) San Diego, Out 3/22, ne
Kaye Trio, Mary (Casablanca) Miami Beach, Out 3/29, h
Lane, Johnny (1111 Club) Chicago, cl
Larson, Skip (Aloha) Santa Cruz, Calif., h
Latinaires (Mocambo) Hwd., ne
Laylan, Rollo (Poinciana) Miami, h
Lewis, George (El Morocco) New Or-leans, ne
Liggins, Joe (Basket) Hwd., ne
Marula, Marty (Hangover) San Fran-cisco, ne
Math Trio, Lou (Ambassador) L.A., h
McCarthy, Fran (Duncan's) Ft. Walton, Fla., h
McCauley Trio, Pat (Carnival) Pittsburgh, ne
McGrew, Bob (Drake) Chicago, h
Miles, Wilma (Green Frog) Lake Charle, La., r
Milton, Roy (Last World) L.A., ne
Mole, Miff (Jazz Ltd.) Chicago, ne
Monda's Mid-Knights, Carmen (Imper-ial) Thomas, W. Va., h
Muir, Wayne (Biltmore) Dayton, O., h
Nichols, Red (Sardi's) L.A., ne
Norvo, Red (Eckore) L.A., ne; (Black Hawk) San Francisco, In 3/13, ne
O'Brien & Evans (Tutwiler) Birming-ham, Ala., h
Pastale, Eddie (Mocambo) Hwd., ne
Ory, Kid (Beverly Cavern) L.A., ne
Osburn, Ozzie (Graemer) Chicago, h
Paisley's Vocalists, Eddie (Emerald Isle) Miami Beach, h
Palmer, Jack (Iceland) NYC, r
Paris Trio, Norman (Ruban Bleu) NYC, ne
Parrish Trio, Ben (Riviera) NYC, cl
Pastale, New Empire) Yonkers, N.Y., ne
Pollack, Ben (Bayou) Hwd., ne
Pollack, Terry (Commando) Henderson, Ky., ne
Prima, Leon (Prima's) New Orleans, ne
Quintones (Windsor) Hamilton, Ont., Out 3/10, h
Ranch, Harry (Southern) Houston, Out 4/5, ne
Re, Eddy (Stork) NYC, ne
Rotger, Ralph (Ambassador) Chicago, h
Roth Trio, Don (Congress) Chicago, Out 3/18, h; (President) Kansas City, In 3/23, h
Schenk, Frankie (Imperial) Atlanta, Ga., h
Scobey, Bob (Greenwich Village) San Francisco, ne
Shaw, Milt (St. Regis) NYC, h
Shearing, George (Paradise) Detroit, Out 2/28, t; (Blue Note) Chicago, 3/23-4/6, ne; (Tiffany) L.A., 4/23-5/20, ne
Singleton, Zutty (Club 47) L.A., ne
Soft Winds (Wisconsin) Milwaukee, Out 3/4, h
Spanier, Muggsy (Colonial) Toronto, Out 3/4, ne; (Blue Note) Chicago, 3/9-22, ne; (Stage Door) Milwaukee, 3/23-4/6, ne; (Hangover) San Francisco, 4/24-6/4, ne
Sterney, George (Mayflower) Akron, h
Sweethearts of Rhythm (On Tour) RMA
Three Suns (Roosevelt) NYC, Out 4/30, h
Thal, Pierson (St. Anthony) San Antonio, 3/13-5/7, h

Saunders King Held For Trial

San Francisco—Saunders King, local singer and former bandleader who was arrested by city police Dec. 21, has been bound over for trial. King was found with nine packages of heroin.
Date for the trial has not yet been set.

Three Sweets (Rainbow Inn) New Brunsw-ick, N.J., ne
Tinker Trio (Levitt's) Anderson, Ind., cl
Trimeter Trio, Dom (Roosevelt) Pitts-burgh, h
Troup Trio, Bobby (Gala) L.A., ne
Tunemixers (Buddy Baer's) Sacramento, Calif., Out 3/13, ne; (Paul's Villa) Rich-mond, Calif., 3/14-4/10, ne
Van Damme, Art (Oriental) Chicago, Out 2/25, t
Venuti, Joe (Mike Lyman's) L.A., ne
Warner, Don (Village Barn) NYC, ne
Warren, Ernie (Little Club) NYC, ne
Washington, Booker T. (Bee Hive) Chic-go, ne
Weavers (Ciro's) L.A., Out 2/28, ne
Wiley Trio, Larry (Hollywood) Rock Is-land, Ill., ne
Williams, Clarence (Village Vanguard) NYC, ne
Wink Trio, Bill (Nocturne) NYC, ne
Wolfe, Red (Bel-Mont) St. Paul, ne
Wood Trio, Mary (Music Box) Palm Beach, Fla., Out 6/31, ne
Worley, George (Malon's Rising Sun) Greenwood, Miss., ne
Yaged Trio, Sol (Three Deuces) NYC, ne
York, Frank (Sherman) Chicago, h
Young, Lee (Oasis) Hwd., ne
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Boswell, Connee (Copley-Plaza) Boston, Out 3/6, h; (Capitol) Washington, D.C., 3/29-4/4, t
Brewer, Fred (Oriental) Chicago, Out 2/28, t; (Last Frontier) Las Vegas, In 3/9, h
Brown, Louise (Airliner) Chicago, ne
Carson, Minny (Versailles) NYC, ne
Cavallaro, Carmen (Statter) Washington, D.C., Out 3/4, h; (Statter) Detroit, h
Cool, Harry (Crown Propeller) Chicago, ne
Cornell, Don (Capitol) Washington, D.C., 2/22-28, t
Damore, Vic (Loew's) Boston, 3/1-7, t; (Capitol) Washington, D.C., 3/8-14, t; (Loew's) Cleveland, 3/16-23, t; (Loew's) Pittsburgh, 2/23-29, t
Darnell, Larry (Oasis) L.A., Out 3/1, ne; (Longbar) San Francisco, 3/2-16, ne
Duncan, Hank (Nick's) NYC, ne
Eskatine, Billy (Tiffany) L.A., 2/21-3/18, ne
Fisher, Al (Dyckman) Minneapolis, h
Fitzgerald, Ella (Blue Note) Chicago, Out 3/1, ne
Frye, Don (Jimmy Ryan's) NYC, ne
Griffin, Ken (Oriental) Chicago, Out 2/28, t
Haines, Connie (Waldorf-Astoria) NYC, In 4/6, h
Hamilton, Sam (Byline) NYC, ne
Hunter, Ivory Joe (Colonial) Toronto, 3/1-7, ne
Jackson, Cliff (Cafe Society) NYC, ne
Kay, Beatrice (Town Casino) Buffalo, 2/28-3/4, ne
Knight, Evelyn (Mount Royal) Montreal, Out 2/27, t; (Capitol) Washington, D.C., 3/1-7, t; (Builders) Sioux City, Iowa, 3/30-4/8
Lee, Julia (Cuban Room) Kansas City, ne
Lewia, Meade Lux (Hangover) San Fran-cisco, ne
Lynne, Frances (Lido) San Francisco, ne
McCall, Mary Ann (Top's) San Diego, Out 2/29, ne; (El Rancho) Las Vegas, h
Mercer, Mabel (Byline) NYC, ne
Miles, Denny (Wedgewood) St. Peters-burg, Fla., ne
Mossery, Joe (Sherbrooke) Little Ferry, N.J., rh
Murphy, Rose (Cafe Society) NYC, Out 3/14, ne
Oakes, Hank (Minut) Chicago, cl
Page, Patti (Olympia) Miami, Out 3/27, t; (Capitol) Washington, D.C., 3/16-21, t; (Latin Quarter) Boston, 3/24-31, ne
Paris, Jackie (Cafe Society) NYC, Out 2/28, ne
Read, Kemp (Smith's) New Bedford, Mass., Out 3/3, cl
Rose, Bert (Al Nemet's) Chicago, cl
Sheldon, Jimmy (Geary Cellar) San Fran-cisco, cl
Shields, Lucille (Colony) Palm Beach, Fla., h
Stacy, Jess (Hangover) Los Angeles, ne
Sutton, Ralph (Condon's) NYC, ne
Tharpe, Sister Rosetta (Paradise) De-troit, 2/22-28, t
Thompson, Kay (Palmer House) Chicago, h
Torre, Mel (Copa) Pittsburgh, In 2/26, ne
Tucker, Sophie (Shamrock) Houston, 3/17-25, h; (Chase) St. Louis, 4/8-19, h; (Ciro's) L.A., 4/25-5/22, ne
Walter, Cy (Drake) NYC, ne
Warren, Fran (Keith's) Boston, 2/23-3/8, t; (Chase) St. Louis, 3/8-15, h
Weisbacher, Charles F. (Frank's) New-ark, N.J., cl
Williams, Joe (DeLisa) Chicago, ne

Combos

Abbey, Leon (Harry's) Chicago, cl
Agnew, Charlie (LaSalle) Chicago, h

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Bouquets To Teagarden

(Jumped from Page 13)
 not quite as ambitious a work as he intended originally. When in Chicago in early '47, Mister T was thinking in terms of composing something for a 75-man trombone choir, something like the Beiderbecke opus, *In the Dark*.
 This brings up to date the career of an American boy whose mother of Pennsylvania Dutch extraction was a Texas belle schooled on piano, violin, guitar, trumpet, and flute, and whose father lost when Jack picked music over mechanics.

They Say . . .

Bill Russo

Jack Teagarden has always impressed me as a prototype of an earlier era of jazz. Both his personality and his playing seem to reflect a wonderfully relaxed and buoyant attitude toward life.
 There's a vast chasm separating Big T and most of the other older jazzmen. The distinguishing characteristic is Teagarden's excellent command of his horn.
 Here is a jazzman with the facility, range, and flexibility of any trombonist of any idiom or any time.
 His influence was essentially responsible for a mature approach to trombone jazz.

Teagarden Discography

The following select list of recordings featuring Jack Teagarden was compiled by George Hoefler.

	1928		
Roger Wolfe Kahn ork	<i>She's a Great, Great Girl</i>	Vi. 21326	
	1929		
Louis Armstrong ork Kentucky Grasshoppers	<i>Knockin' a Jug Makin' Friends</i>	OK 8703. Co. 35663 Banner 6360, Co. 36010	
	1930		
Red Nichols Five Pennies Hoagy Carmichael ork	<i>After You're Gone Georgia on My Mind</i>	Br. 4839. 6833 Vi. 23013. 25494	
	1931		
Charleston Chasers	<i>Beale St. Blues: Basin St. Blues Loreless Love</i>	Co. 2415, Br. 7645 Crown 3051, HRS 5	
	1932		
Venuti-Lang All-Stars	<i>Someday Sweetheart</i>	Vo. 15858, Br. 80077	
	1933		
Benny Goodman ork	<i>I Gotta Right to Sing the Blues</i>	Co. 2835, 3168	
Benny Goodman ork Jack Teagarden (solo)	<i>Texas Tea Party 4 Hundred Years Fram Today</i>	Co. 2845, 3167 Br. 6716	
	1934		
Adrian Rollini ork	<i>Riverboat Shuffle</i>	De. 265	
	1935		
Wingy Manone Paul Whiteman ork	<i>I've Got a Note Nobody's Sweetheart</i>	Vo. 3071 Vi. 25319, BB 10957	
	1936		
Frankie Trumbauer ork	<i>Breakin' in a New Pair of Shoes</i>	Br. 7613	
	1938		
Paul Whiteman Swing Wing Jack Teagarden (trombone solo) Jam Session at Commodore #1	<i>Aunt Hagar's Blues Diane Serenade to a Shylock</i>	De. 2145 Com. 505 Com. 1501 (12")	
	1939		
Metronome All-Stars Jack Teagarden ork Jack Teagarden ork	<i>The Blues Octoroon Muddy River Blues</i>	Vi. 26144 Br. 8388 Co. 35297	
	1940		
Metronome All-Stars Jack Teagarden ork Jack Teagarden Big Eight	<i>King Porter Stomp The Blues St. James Infirmary</i>	Co. 35389 Var. 8219 HRS. 2006 (12")	
	1941		
Jack Teagarden ork	<i>Lonely Blues</i>	De. 3642, Br. 80112	
Jack Teagarden ork	<i>Blue River</i>	De. 4071, Br. 80113	
	1943		
The Capitol Jazzmen	<i>Casanova's Lament</i>	Cap. 10010	
	1944		
Eddie Condon	<i>When Your Lover Has Gone</i>	De. 23393	
George Westling's New Yorkers	<i>Home</i>	(12") Key. 1311	
	1945		
Jack Teagarden's Chicagoans	<i>Deed I Do</i>	Cap. 10027	
	1946		
Jack Teagarden ork	<i>Martian Madness</i>	Teagarden Presents 112	
	1947		
Jack Teagarden Big Eight	<i>Say It Simple</i>	Vi. 40-0138	
	1948		
Louis Armstrong All-Stars Jack Teagarden Big Eight Louis Armstrong All-Stars	<i>Jack-Armstrong Blues St. Louis Blues Rockin' Chair</i>	Vi. 20-2348 Vi. 20-2458 (12") Vi. 40-4004	
	1950		
Louis Armstrong All-Stars Louis Armstrong All-Stars	<i>Baby Won't You Please Come Home My Bucket's Got a Hole in It</i>	De. LP 5280 De. LP 5279	

MIF Mole

For my money, the best trombone player around today is Teagarden—there's no doubt about that.

The first time I heard him play was right after he came to New York. I was working with Don Voorhees at WOR, and one night we went to someone's hotel room for a session. Jack was there, playing someone else's horn and sounding great.

He'll fool around for days making mouthpieces to exact specifications, then walk in and pick up a strange horn and play wonderfully. In fact, the best I ever heard him was one night at Nick's, where he walked in, picked up my horn (with a mouthpiece about eight times as big as his), and played.

He's a great musician.

Stan Getz

Jack is a wonderful musician. Getz the biggest sound on his horn I've ever heard.

One time we were playing a theater date (I joined Jack's big band when I was 15) and the movie was a Tommy Dorsey film—one of those MGM things.

As the movie ended Dorsey would be playing, and Jack would blow right along with him. And he'd drown TD out, sound system and all.

We had a Coca Cola show to play and Jack didn't even show up until just before the broadcast. He'd been out for three weeks. He came on stand with a cut lip—thing even had a bandage on it. I don't know how he got it to vibrate.

But on the last tune we played, he had a high Eb to hit and made it perfectly.

He's a remarkable guy

Sid Catlett

Jack is about tops as a musician. He not only plays feelingful solos but is a great technician as well. Until I heard him, I didn't think a man could play a trombone like that.

I worked with him for the first time in 1946, when we each had groups at the Spotlite on 52nd St. and would sit in with each other. Then, of course, we played in Louis' All-Stars together.

Working with him and listening to him is always an extreme pleasure.

Bob McCracken

Jack and I were on the original Doc Ross band together around 1925. We started as kids in Texas and toured the whole country with that band. Jack's still the same guy—always on the serious side, not a character.

Most of the funny things I remember have to do with cars. Once, on the way back from California, I was driving an old Buick and carrying the band's instruments in it. Jack was the only one who'd ride with me. The first day out we had eight flat tires, and Jack finally gave up. The piano player, Snaps Elliott, rode with me and we made it the rest of the way.

Teagarden's always had a weakness for steam cars. He and I worked all day putting asbestos around the boiler of a Stanley Steamer. We finished just as it was getting dark and, dead tired as we were, crawled in to see how the car worked. I started it, but I pushed the wrong thing—just blew it up. We had 10 hours work to do all over again.

There'll never be another one like Jack Teagarden.

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Chicago—Due to the fact that practically all record companies are issuing most releases on 45 rpm and albums on three speeds, we feel it no longer is necessary or practical to carry the Jazz on 45, LP listing.

Deejay Starts NYC Bop Sessions Again

New York—For the first time since Royal Roost days, New York has a regular Sunday afternoon bop session. Series was launched Jan. 21 by WOV jockey Ralph Cooper in cooperation with Roost Records' Jack Hook, at Club 845 in the Bronx. First bash featured Stan Getz, Kai Winding, Benny Green, Red Rodney, Jo Jones, and Billy Taylor. On the Jan. 28 date were Ralph Burns, Bill Harris, Gene Ammons, Sonny Stitt, and Terry Gibbs.

Things To Come

(Jumped from Page 12)

Strawhorn, piano; Al McKibbon, bass, and Sunny Greer, drums.
 Four untitled originals.

SONNY STITT'S BAND (Promo, 1/31/51). Sonny Stitt, alto; Charles Hatterman, piano; Gene Wright, bass, and Art Blakey, drums.
Like and Can't We Be Friends?

DON CHERRY with ARTIE SHAW'S COMBO (Decca, 1/30/51). Artie Shaw, clarinet; Stan Freeman, piano; Danny Paris, guitar; Bob Haggart, bass, and Sunny Shawker, drums. Vocals by Don Cherry.
Apologies and Bring Back the Thrill.

JUNE HUTTON with ARTIE SHAW'S COMBO (same date and personnel as above).
My Kind of Love and Dancin' on the Ceiling.

DON CHERRY with SY OLIVER'S ORCHESTRA (Decca, 1/28/51). Artie Shaw, clarinet; Charlie Shavers, trumpet; Hyacinth Schwanze, Artie Shaw, Art Dullinger, and Bill Holcomb, reeds; Billy Kyle, piano; Everett Barkdale, guitar; Sandy Hook, bass, and Jimmy Crawford, drums.
Chapel in the Moonlight; Beautiful Madonna; The Thrill Is Gone, and I've Got to Pass Your House (rumba).

LISA KIRK with RUCO WINTERBALTER'S ORCHESTRA (Veeva, 1/28/51). Hyacinth Schwanze, Sid Cooper, Eusebio Rodriguez, and Jack Greenberg, reeds; string section; rhythm—Danny Paris, guitar; Jack Leeborg, bass; Irv Kluger, drums, and (7), piano.
You're a Sweet Thing and I'm in the Mood for Love.

RICKY GARDEL and BAND (Eko, 1/31/51). Trumpet—Ricky Gardel; Paul Collins, Ariel Dushome, and Bob Mankor; sax—Allan Fields, Irving Frank, Nat Kaplan, and Sol Rubinstein; rhythm—Joe Ettore, piano; Jim Nevelus, drums; Mandy Campa, songs; Joe Mangual, bongos, and Luis Kent, bass and vocals.
Blue Moon; Arabia; Cielito Lindo, and Mucha Suave.

Heywood Is Back As Leader Again

New York—Eddie Heywood is back in the bandleading business for the first time in almost four years.

Back in New York for a Feb. 1 opening at Cafe Society, where he scored his first big hit as a bandleader, the pianist assembled a new sextet with the original instrumentation but using new musicians except for one holdover, Al Lucsa on bass.

The other sidemen are Jesse Drakes, former Lester Young trumpeter; Ephraim Reanick, young white trombonist who worked with Buddy Rich; Bernie Peacock on alto, and ex-Arnett Cobb drummer Al Walker.

Heywood, who is revising and expanding his old sextet library, has no booking affiliation yet but is under the management of Mort Lewis, who managed Benny Carter a decade ago when Heywood was Carter's pianist.

Walkout Averted In Canada Hotels

Montreal—A musicians walkout from the Mount Royal hotel, which had been set for Jan. 20, was averted by a last-hour settlement between the Sheraton hotel chain and the American Federation of Musicians.

The dispute first flared last May when the King Edward hotel in Toronto and the musicians union there failed to reach an agreement on the number of musicians to be hired in the hotel.

The dispute reached the point where the Sheraton hotels were put on the unfair list by the AFM.

—Henry F. Whiston

Capitol Stars In Full-Length Film

Hollywood—Hal Stanley, former operator of the Florentine Gardens, is preparing to enter the movie field as producer of a full-length musical feature tentatively entitled *Come Out Singing*. In it he will feature practically the entire roster of Capitol records' musical performers, including Mrs. Hal Stanley, known professionally as Kay Starr.

Variety of musical offerings will range from the most modernistic expressions of Stan Kenton to songs of the open spaces by Tennessee Ernie.

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This Is A Going-Away Gift To Leader Al Jordan



Toledo, Ohio—Trumpeter-leader Al Jordan was one of the three men in his band recently called by the armed forces, but the group is going to try to keep together as long as possible. Their farewell present to Al, and the *Beat's*, is this photo of the band before Uncle Sam forced reorganization. Band members are, from the left: saxo—Dave Cherry,

Dick Farbrother, Jim Hanna, Tom Eckert (to navy, replaced by Joe Olah); trumpets—Jim Tellam, Dave Michaels, Ronnie Ellison, Al Jordan (standing, down front); trombones—Eddie Tellam, Dale Hartman; rhythm—Norm Babka, piano (to marines, replaced by Phyllis Hoffman); Bill Coyle, bass, Mel Meyers, drums; vocals—Tim Rutledge and Phyllis Cherry.

Capsule Comments

Armstrong All-Stars Pasadena Concert

Hollywood—Gene Norman presented one of his most satisfying—and financially successful—concerts here with his presentation (Jan. 30) of Louis Armstrong's unit at Pasadena's Civic auditorium. The 2,900-seat was almost 100 percent sold out at prices ranging from \$1 to \$3 plus tax.

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Willie Lewis In Broadway Show

New York—Willie Lewis, prominent bandleader of the 1930s, emerged from obscurity here to take the role of a clarinet player in the Broadway show, *Angel in the Pawnshop*.

Once the most popular American maestro in Continental Europe, Lewis had such sidemen as Benny Carter, Herman Chittison, and Bill Coleman working for him. Returning here after the outbreak of war in 1939, he had been seriously ill and inactive in recent years.

Program, largely standards associated with Armstrong and his comrades, was just about straight music except for not unwelcome songs and show stuff by Velma Middleton.

The music-wise section of the audience was generally in agreement that the Armstrong troupe has improved much as a band. Originally it was a collection of individual stars who played solos. The members now have worked together long enough as a unit to fall into some interesting collective work. However, the individual performances, plus Armstrong himself, are still and always will be the unit's main attraction.

Joe Morris Hires New Young Singer

New York—Joe Morris, former Lionel Hampton arranger and sideman whose jump combo recently hit the juke box jackpot by their recording of *Anytime, Anyplace, Anywhere*, has signed Bill Mitchell, young Washington, D.C., blues singer as his new male vocalist.

The Morris combo launched a tour of one-ners in Texas on Feb. 15.

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Leaders 'Too Old'

(Jumped from Page 1)
first MGM record date the same week with a pickup personnel.

As for the regular lineup, Buddy cheerfully said "Despite rumors to the contrary, it's still possible to get a whole band of good musicians with clean habits and clean shirts, guys who are eager to work for the public."

Probable Personnel

A library is being written by Nat Pierce, Sonny Truett, and Buddy himself. Among the probable sidemen are Pittsburgh trumpeter Jimmy Pupa, who worked with Buddy years ago in the Seat Davis, Pio Rito, Barnet, and Krupa bands. Several other Pittsburgh men were expected to come in with Pupa. Other possibilities included Andy Cicalese, alto; Frankie LaMarr, tenor, and Ted Kotick, bass. The girl singer is Bonnie Richards, a newcomer with no previous band experience whom Buddy considers a real find.

Harry Meyerson of MGM records is a great guy to work with, Buddy adds, and there has been no quarrel about choice of tunes. "I think we'll be able to please MGM, ourselves, and the public. I don't expect to be lucky enough to get a real hot record right off. All I need is a warm one. One warm record and we'll be in business!"

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ETBC ✓

Bouquets To Jack Teagarden

(See Page 2)

★ ★ ★

Ventura Re-Forms Combo

(See Page 1)

★ ★ ★

Hamp Leaves Decca

(See Page 1)

★ ★ ★

On the Cover
**Sarah,
Billy**

