

Trying To Be Versatile: Woody

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Narcotics Shakedown On Rey Sidemen Fails

Oakland—Two members of Alvino Rey's band, currently at the Lake Merritt hotel, were victims of an attempted narcotics raid shakedown Feb. 19. Herb Barman, and Robert Gordon, drummer and tenor sax in the Rey band, were sitting

and smoking during an intermission in a car parked in the hotel's parking lot. They were approached by a man later identified as James Boland of Oakland who said he was a California state narcotics agent, knew they were smoking marijuana, but said if they'd pay him he'd let them go.

(Barman and Gordon told Oakland police they were smoking ordinary cigarettes and the police confirmed this, saying no narcotics were found either on them or in the car.)

A second man, later identified as Stanley Schulze of Oakland, came to the car and hit both musicians in the mouth and, when they objected, threatened to hit them again. Both Barman and Gordon suffered broken jaws and the latter will be unable to blow his horn for at least six weeks. Doctors and dentists bills are expected to run upwards of \$200 apiece.

By claiming to have money in a hotel room, the two musicians entered the shakedown artists into the hotel and encountered some of the rest of the Rey crew, who suggested calling the police.

At the mention of the word "police," the two assailants ran for the exit, were jumped on by the band and the bartenders, and were overpowered and held until the Oakland police came.

Boland was being held by the Oakland police at presstime for impersonating an officer and Schulze was booked for battery. Barman and Gordon have preferred charges against them and have engaged a lawyer for suit for damages.

Although Gordon's broken jaw will keep him from playing the sax for six weeks, Barman returned to his job on drums two nights later.

—Ralph J. Gleason

Marshall Royal Joins The Count

New York — Marshall Royal, clarinetist, elder brother of trumpeter Ernie Royal, has taken over the former Buddy DeFranco chair in Count Basie's band. Rudy Rutherford acted as temporary replacement until Royal came in.

Coincidentally, Marshall occupied the same chair when the Basie band cut a movie short in Hollywood last summer; however, he was seen but not heard. DeFranco cut the soundtrack but was Crow Jimmed out of participating in the film visually.

Ad Glib

Chicago—Remember Richard English's now-classic piece on jazz musicians printed a few weeks ago in the *Saturday Evening Post*? Beat reader Doris Frits of Austin, Minn., sent that magazine a copy of our editorial (*Down Beat*, Feb. 9) and received this reply:

Many thanks for sending us the clipping from *Down Beat*. I, at any rate, had not seen it before, and read it with a good deal of amusement. Musicians certainly take themselves seriously, don't they?

Robert L. Johnson Jr.

Film Men Buy H'wd Palladium

Hollywood—Controlling interest in the Hollywood Palladium was about to pass into hands of new owners at writing. The group, comprised of men active in the film industry, includes Jonie Taps, Columbia producer who has turned out several successful low budget pictures featuring music personalities like Frankie Laine, Nat Cole, Kay Starr, and Billy Daniels.

Deal of the dancery was said to involve close to \$500,000.

Earl Vollmer will continue as manager, but Taps and the others will take active part in the operation. According to Taps, the policy of giving new bands a chance to be heard will be continued and expanded.

Negotiations with Sonny Burke were underway at writing to launch a new dance band with a date at the Palladium, possibly following Jerry Gray's six-week stand that starts April 3. Burke is Decca's west coast head music man.

Name Bands Out At Click

Philadelphia—The Click, one of the country's major name band spots, now operated by theatrical press agent Al Freeman, has called it quits for good as far as the music makers are concerned. Out to bring in the masses, the combine headed by Freeman has junked the name band policy for real and placed emphasis on a bill of eight standard acts of vaudeville.

Save for previous bookings on Spike Jones and Ralph Flanagan for May dates, Click becomes a vaude-policy nitery, with Dave Stephens, house maestro at WCAU here, taking over the bandstand chores.

Rich Forms Ork For Stage Dates

New York—Buddy Rich's new big band, after playing a week at the Apollo, got a big break last week, opening in what promised to be a highly successful show at the Strand headlining Josephine Baker.

The Rich lineup comprises: trumpets—Harry Edison, Ed Badgley, and Hal Wegbreit; trombones—Eddie Anderson, Eddie Bert, and Sy Berger; saxes—Les Clarke and Dave Schildkraut, altos; Zoot Sims and Stan Weiss, tenors; rhythm—Rocky Coluccio, piano; Phil Eschler, bass, and Stanley Kaye, drums.

After the Strand date, Buddy will keep the outfit together for further theater dates.

See Leonard Feather's *Blindfold Test* on page 12.

By PAT HARRIS

Chicago—Woody Herman, while protesting here that the story in the February issue of *Capitol News* quoting him as being "through with bop and everything connected with bop," did not express his current plans for his band, did not protest

PeeWee Improves; Recovery Assured

San Francisco—PeeWee Russell is going to get well. Doctors at Franklin hospital say the emaciated clarinetist is on the mend and although it will be a bit before he gets out, he will make it.

PeeWee himself says he wants to get out and blow again. He's being fed intravenously at the moment, but may be eating some solid food by the time this reaches print.

Exact plans for him are indefinite now. He'll need plenty of loot to straighten the doctors at the hospital, etc., and he will need even more for the protracted rest that will be necessary.

A New York benefit, put together by Eddie Condon, was held for Russell on Feb. 21, featuring Joe Bushkin, Wild Bill Davidson, Cutty Cutshall, and others.

too much. This may give only small comfort to those who were shocked by the statements in the record company magazine.

The story reported Herman's manager, Abe Turchen, as saying "We are not going back to the original Dixieland style Woody featured when he took over the old Isham Jones band in 1936, but there will be no more of this so-called 'progressive' stuff that so few understand. Woody will strive for a vastly more melodic orchestra, and there will be more emphasis on dance tempos, too. The bop era never did amount to much, except among a few immature adolescents and a fanatical fringe of exhibitionists."

Conflict

When asked about this, Woody explained that Turchen "has nothing to say about the music we play." Turchen, in turn, claimed he had been misquoted.

Herman, who switched from Capitol to MGM's label in January, says: "All I've tried to do is play what I think is good music without calling it by any special name. That is, when I have a band. When I don't have a band I might do an Al Jolson, or something, but that is another matter."

"Since I reorganized in April," Woody continued, "we've been playing college dates, private parties, debutante dances, and so forth. It's an economic thing. We're trying to be as versatile as possible without losing things up. We play dance music and the tunes identified with the band. Yes, we have some new things—jump numbers."

"Ralph Burns is still doing most of the arrangements, and Nat Hefti and the guys in the band do some, too," Woody added.

Additions

Woody plans to add a fifth trumpet to the band soon. The personnel of the Herd is: trumpets—Johnny Bello, Roy Caton, Don Ferrara, and Doug Mettmoe; trombones—Jerry Dorn, Urbie Green, and Herbie Randell; saxes—Jack DuLong, Kenny Pinson, Sam Staff, and Phil Urso; rhythm—Red Wooten, bass; Dave McKenna, piano, and Sonny Igoe, drums; vocals—Dolly Huston and Herman.

The band does some one-nighters with Patti Page before opening Mar. 23 for four weeks at the Edgewater Beach hotel here.

AFM Cancels Ellington Frisco Concert Onstage

By RALPH J. GLEASON

San Francisco—Duke Ellington's Lincoln Birthday concert at the Opera House here was canceled an hour after it was scheduled to begin because of an acute shortage of cash on the part of the promoter. Duke, flanked by reps of the colored and white locals, came onstage at 9:30 after an audience of more than 1,000 including Joe Louis, had waited impatiently since 8:30 for the concert to begin.

"There will be no concert tonight," Duke said over the mike. The promoter "has failed to make certain necessary arrangements."

First Time

This was the first time in 18 years that a musical event was canceled in this fashion in San Francisco and, according to Duke, the first time anything of this nature had happened to him.

The following day the newspapers gave both the AFM and Duke a rather tough ride in their versions of the affair, giving the impression that Duke more or less wanted his high price before he would go on.

Actually such was not the case. "We were ready to go on," Al Celley, the Ellington road manager (Turn to Page 19)

Earl Carroll's To Reopen

Hollywood—Stan Myers, stage, radio, and recording arranger-conductor, has been signed to head the band at the soon-to-reopen Earl Carroll theater-restaurant. Relighting of the famous nitery, dark since shortly after the death of its founder, is set for the latter part of March.

Myers, whose crew will play the show from the pit and for dancing on the combination stage and dance floor, will use three trumpets, two trombones, five reeds, and three rhythm.

Smack To Join Sister In Georgia

New York—Fletcher Henderson, resting at home since the cerebral hemorrhage that felled him two months ago, hopes to join his sister in their home town of Cuthbert, Ga., as soon as he's sufficiently recovered.

Plans for a Carnegie hall benefit for Smack have been temporarily held up pending Benny Goodman's arrival in town.

Meanwhile, three of the better-known Henderson alumni, Red Allen, Buster Bailey, and John Kirby, opened at the Hickory Log on 47th street. Another ex-Hendersonian, trombonist Fernando Arbelo, has been leading his own unit at the Riviera on Sheridan Square.

Ray Sinatra Injured Critically In Wreck

New York—Pianist Ray Sinatra, Frank's cousin, on his way east to record with Evelyn Knight for Decca, crashed into a trailer truck outside of Lebanon, Pa., sustaining broken bones and other serious injuries.

He was taken to Lebanon hospital in critical condition.

See Leonard Feather's *Blindfold Test* on page 12.

Duchin, Debs' Delight, Dies At 41



(Photo by Acme)
New York—Eddy Duchin, pianist-leader who died Feb. 9 at Memorial Center hospital here, is shown above with his second wife, Maria Teresa Winn, whom he married in 1947. Duchin's first wife, Marjorie Oelrichs, was dropped from the social register when she married Eddy in 1935. She died in 1937, six days after the birth of their son, Peter. Duchin had been in and out of the hospital several times during the last year, suffering from leukemia.

'Down Beat' Gets Leonard Feather 'Blindfold Test'

Chicago—Beginning with this issue, Leonard Feather's popular *Blindfold Test* will appear in the columns of *Down Beat*. The first one, in which vibist Terry Gibbs listens to the records, guesses at the identity of units and soloists, and comments upon the musicianship, will be found on page 12. The *Blindfold Test* will be printed in alternate issues, or once a month.

Gloria Van On The Cover

Curvaceous Gloria Van is the cover subject for this issue. Her brunette beauty and vibrant songs are a feature of the weekly Wayne King television show over the NBC network from Chicago Thursdays at 9:30 p.m. (CST). Gloria began her career as a band vocalist with Gene Krupa and other leaders, had her own combo on radio for one period, has been seen as a single in clubs, notably the College Inn of the Hotel Sherman.

Smack Collected Jazz Stars To Make His Roseland Band Remembered



Chicago—Mugging like mad, the members of Fletcher Henderson's 1928 Roseland ballroom band provide an amusing and entertaining view, in the photo above. From left to right, in the back row, are Clarence Holiday, Kaiser

Marshall, Jimmy Harrison, and Charles Green. In the front row, in the same order, are Buster Bailey, Benny Carter, Coleman Hawkins, Cootie Williams, Bobby Stark, and Rex Stewart. That tuba in the background was played

by John Kirby, elsewhere at the moment. Fletcher, the 13th subject in the *Beat's* series of Bouquets to the Living, is standing at the left. This was, incidentally, the only band in which Hawkins ever worked as a sideman.

Frenchman Not Happy With State Of U.S. Jazz

New York—This city had a very busy visitor last month in the person of Jack (as he's called in France) or Jacques (as he prefers to be known here) Diéval. Jack arrived in Quebec early in December, spent a couple of months accompanying singer Henri Salvador, for whom he wrote such songs as *C'est Le Bo-Bop*, got an AFM card (Local 406, Montreal), then came to New York to sell some tunes.

For awhile Jack considered staying over here, but France is a smaller pond in which he's a pretty big fish. He's been winner three times and runner-up three times in the piano department of the French musicians' poll. He's had his own modern jazz outfit since 1945, first with a Shearing-type group (before Shearing's), then with a Dixie-Bird type quintet, and lately with a delectable Miles Davis.

Top Award

He's recorded upwards of a hundred sides for such labels as Swing, Blue Star, Festival, Pacific, and Elite. His *Hit That Jive, Jack* (released here on Tempo) was awarded the 1947 Grand Prix as jazz record of the year. He has a morning, afternoon, or evening show on Radiodiffusion Nationale Française six days a week. He gave a concert at the Palais de Chaillot in Paris for which his quartet included three expatriate Americans: James Moody, Bill Coleman, and Kenny Clarke. And he took Roy Eldridge to Tunis last summer. All in all, he's been a busy little Gallic bee.

What did he think of the New York jazz scene? "I'm surprised. When I go back I shall tell them that the American conditions are not as they are depicted in France.

"I look for Miles Davis, I find he is not working. I look for a club to hear some music, I find only Birdland. I hear Ella Fitzgerald at the Paramount—she is great, but why does she have to sing the *Tennessee Waltz*? I do not understand! Lionel Hampton at the Capitol impressed me most—a great showman, a great band, and a great musician; but he, too, didn't do enough in the show—why all these singers and comedians and other acts?"

Shearing 'Cold'

The Shearing group he found excellent, but Shearing himself "somewhat cold," especially when he played Debussy—"An Englishman in New York playing a Frenchman's music!" he shrugged.

Diéval reports that French jazz is looking up. "We have two great arrangers who understand the modern idiom—Jean Bouchety and Jean Gruyer. And you will hear some of the best French and American musicians on our latest quartet sessions. The ones that came out in America, on Tempo and Wax, were recorded years ago."

How's Roy? "Doing fine—at the Club St. Germain in Paris the past few months." And Bill Coleman?

Capsule Comments

Mildred Bailey Bon Soir, NYC

New York—Looking as though she would have to be fitted for a new half-size rocking chair, Mildred Bailey received a heart-warming ovation when she opened here at the Bon Soir, a cozy, dimly-lit spot on W. Eighth street that provided a perfect setting for her.

The audience, neither a young crowd nor a jazz crowd, was aware enough of Mildred's work to applaud when she went into such tunes as *Don't Take Your Love from Me*, conscious of the radio and record memories evoked by *Hold On and World on a String*, and sophisticated enough to appreciate the satirical inflections of an amusing hillbilly number, *Love and Devotion*, written by Mildred's brother Al Rinker.

It was pretty much the same old Mildred; if the range and strength have diminished a trifle, the spirit and quality are still there. The accompaniment of Reggie Beane's piano, Gene Fields' guitar and Beverly Peer's bass (latter pair were on her last Victor waxings with Ellis Larkins) was ideal. This reviewer, with a selfish disregard for the rest of the United States, hopes Mildred will stay around New York forever.

—len

Jackie Paris, Helen Forrest Cafe Society, NYC

New York—Jackie Paris, a hip singer and ex-guitarist who brightened the 52nd St. scene a few years ago, got his first chance to work for a somewhat classier audience when he opened as a single at Cafe Society. Doing a selection of standards, Jackie looked happy, snapped his fingers, and sounded as though he would retain enough

"He studies at the Conservatoire—wants a classical degree so that he can return to New York and play classical music."

Concert Tour

And what's next with Monsieur Diéval? "A few weeks from now I start a tour of 25 concerts through North Africa. I will bring my modern jazz ideas to them through the cooperation of the Ministry of Education."

(Note to Editor: Remind us to call U. S. Ministry of Education about completing arrangements for Charlie Parker concert tour.)

Jazz State Shocks Frenchman



New York—French pianist Jack Diéval, center above, discusses the limited audience given to modern jazz in New York nowadays with two men who were able to tell him a great deal about it, Dizzy Gillespie is on the left, and pianist Billy Taylor on the right. Diéval, who was surprised to find only Birdland giving modernists a steady billing, dropped down there last month to hear Dizzy's band, and that of Lester Young, who shared the stand.

of his Swing Street background not to degenerate into a mule-trainer. His hip voice and refreshingly extrovert personality make a combination that should have commercial possibilities.

National records, which has two excellent Paris sides on the shelf, should release them immediately, for Jackie's sake and its own.

Helen Forrest was in this show, too, but not the Helen Forrest we knew. This Helen was dressed a little too snazzy, rolled her eyes a little too archly. One felt that right after the show she would go up to Lindy's, eat cheesecake, and

swap gags with radio comics. It would be nice to see a return to the simpler, more genuine Helen Forrest we knew as a band singer with Goodman, Shaw, and James, for the voice is still there, and on the ballads it sounded excellent.

Eddie Heywood's newly-organized band sounded so rough and unready that we shall obey Eddie's request to delay our review.

—len

A Down Beat scoop! Leonard Feather's *Blindfold Test*, appearing in every other issue. See page 12!

Joe Mooney Back To NYC

New York—After a long absence from the Manhattan jazz scene, accordionist Joe Mooney opened Feb. 19 at Ralph Watkins' new Embers club and pulled a surprise. He was featured as Hammond organist.

Mooney was part of an opening show at the new bistro that starred Art Tatum and also included Joe Bushkin. Latter did not use strings as originally planned, but went in with a quartet featuring Buck Clayton on trumpet.

Talent Hunt

Anybody Here Play A Good Bop Harp?

New York—Anybody know a good bop harpist? Or even a bop violinist?

Mercer Ellington, son of the Duke, says he wants 'em for his Mercer records outfit, which starts a new series this month entitled "New Stars—New Sounds" to mark its first full-fledged plunge into the LP market.

"Most new artists can't make a name until they've made records," says Mercer, "and they can't get a record date until they have a name. It's a vicious circle and we'd like to break it."

First two LPs in the series will include such weirdly assorted sounds as Eddie Shu's bop harmonica, Oscar Pettiford's cello, Wild Bill Davis' Real Gone Organ, and Joe Roland's Utterly Departed Strings.

Louis Left Oliver To Join Fletcher's Band



Chicago—Louis Armstrong had just joined Fletcher Henderson's band when this 1924 photo was taken at the Club Alabama, New York. Fletcher had asked Louis to join his Roseland outfit a couple of years before, but Louis didn't want to leave Zutty Singleton in New Orleans, and Fletcher already had a drummer. So it wasn't until Fletcher asked Louis again, when he was working with King Oliver in Chicago, that Armstrong took him up on the offer.

From left to right are: Howard Scott, trumpet; Coleman Hawkins, tenor sax; Louis; Charlie Dixon, banjo; Fletcher; Kaiser Marshall, drums; Buster Bailey, clarinet; Elmer Chambers, trumpet; Charlie Green, trombone; Bob Escudero, bass, and Don Redman, alto sax. Though you can only see the tree tops on the drum head, the traditional mountain lake is also there.

Another Roseland View, When Fletcher Played The Arabian Night's Ball



Chicago—Rather garishly garbed for the occasion, the annual Arabian Night's ball at the Roseland in New York, Fletcher Henderson and crew peer out at the photographer. Coleman Hawkins is on the far left and, progressing to the right are Ralph Escudero, Buster Bailey, Joe Smith, Don Redman, Elmer Chambers, Russell Smith, Kaiser Marshall, Fletcher, and Charlie Dixon. The empty chair next to Joe Smith belonged to trombonist Charlie Green, who was getting a drink of water at the time.

Smack A Big Figure In Jazz History

(Ed. Note: Fletcher Henderson is the 13th jazzman to be profiled in Down Beat's Bouquets to the Living series.)

By JOHN HAMMOND

New York—For 30 years a towering figure in the development of American jazz has remained in comparative obscurity, and it is more than fitting that *Down Beat* should now be honoring the greatest orchestra leader of the '20s, supreme arranger of the '30s, and a man who launched the careers of scores of our greatest soloists.

Fletcher Henderson can no longer play or conduct. He had a stroke last Dec. 22 which resulted in the paralysis of his left side. If he can receive proper care and treatment he may again be able to write, although the doctors are dubious even about this. But since he has the will to live, there is always the chance of partial recuperation.

Fabulous Career

There will probably be other stories told about Fletcher's triumphs in the '20s, his early recordings, and the great bands he led at the Club Alabam in 1928 and Roseland ballroom in the following years. It was a fabulous career, but I wasn't around enough to write about it with any degree of authority. My association with him didn't start until 1931, a time when the record business was practically extinct and the band business as we know it today nonexistent.

From 1931 to 1934, Henderson had the smoothest band of his career. Coleman Hawkins and Buster Bailey were the stars of the reed section; Rex Stewart, Bobby Stark, J. C. Higginbotham, and Sandy Williams were the nucleus of the greatest brass section I can remember, and Walter Johnson and John Kirby sparked the incredibly smooth rhythm.

But in those days the opportuni-

ties for Negro bands were even more limited than now, and the band spent more time laying off than working. Even at the top of his career Fletcher had never received astute management, and now all he could get were the crumbs turned down by Duke, Cab, and the rest of the Mills bands.

Columbia Session

In 1932 I conducted my first recording session at the old Columbia studios at 55 Fifth avenue with Fletcher's band. Columbia was then in bankruptcy and had virtually no recording budget, but pressure from English Columbia for "hot" jazz made them agree to my proposal for four Henderson sides for the grand total of \$300 (scale was \$20 a session a man in those days). Needless to say I received no pay for supervision, but my excitement was tremendous, for this was the greatest band of the era.

The session was scheduled for 10 a.m., and everyone had been warned that promptness was essential. At 11:30 there were exactly five men in the studio, and my realization came that this was a band with little or no morale. It was not until 12:40 p.m. that John Kirby finally arrived with his bass and the date actually started.

Miraculously, three of Henderson's greatest sides were cut in the space of 45 minutes: *Honey-suckle Rose*, *New King Porter*

Stomp, and *Underneath the Harlem Moon*.

An even worse experience took place in a theater with which I was connected the same year. Henderson's band was booked for the opening week, and it was soon discovered that the men were incapable of making time. There were something like 60 violations of the show schedule during the week's 28 shows. But the music was nothing less than sublime, particularly since Red Allen was sitting in for Bobby Stark and the brass section had an added boost.

Men Stayed

Despite the fact that work was scarce and the money pitiful, the men stuck by Fletcher. For here was the only band in America where the soloist was king and the accent was on improvisation. Even the musicians with Duke and Cab, who had steady and comparatively easy jobs, envied the relaxation and freedom of the Henderson band.

And in 1933 Henderson received a contract from the English Columbia and Parlophone companies to record 24 sides for those labels under various names, including that of Horace Henderson, who had joined the band as pianist.

With the acquisition of Horace, Fletcher now had time to arrange, and he probably became the first orchestrator to instill a beat in the rapid ballads of the day. But despite his preoccupation with writing, Fletcher always allowed his instrumental stars the utmost of freedom in solos, and the band remained comparatively happy.

Lost Hawk

The success of the Henderson records in England did have one catastrophic effect on the band. Early in 1934 Coleman Hawkins received an offer to star in Eng-

lish music halls, and he promptly gave notice in order to go to a land where color prejudice was comparatively limited, the work steady, and the money triple what he had been making.

Since Hawkins was his favorite musician of all, Fletcher was tempted to disband, but because of the possibility of replacing Cab Calloway at the Cotton Club he decided to stick it out and look for a spectacular replacement.

During his western travels he had heard a little nine-piece band in Kansas City headed by a pianist named Bill Basis, and he was sorely tempted to incorporate this unit into his band. Instead he sent for Lester Young, who arrived in time for the Cotton club audition. This was the first time I had ever heard Lester, and my enthusiasm knew no bounds.

But I was not to have the last word, since Fletcher's musicians and advisers could not understand Lester's style or tone, which they felt was too much like that of an alto sax. As a result, Chu Berry, who had made many records with Hawkins and had a somewhat similar sound, was the replacement.

No Job

The job at the Cotton club didn't materialize, probably because of the fact that Fletcher was not an Irving Mills property, and the band had a most precarious summer. Henderson's discouragement would have been practically complete had it not been for the fact that the National Biscuit Co. started a three-hour Saturday night broadcast for which they were hiring three bands: Cugat, Murray Kellner, and Benny Goodman.

For the first 13 weeks Goodman had been given an allotment of eight arrangements a week, and he was persuaded to make use of Henderson as his chief arranger both for pops and standards. It was, of course, these very orchestrations which gave the Goodman band its distinction and helped Benny on his climb to the top.

Throughout the '30s Henderson continued to write for Benny, but since he was more interested in leading bands than arranging he kept some kind of a group together.

It goes without saying that Fletcher is one of the nicest and most unselfish men the music business has ever known. Now that he is incapacitated it would be a fine thing if the whole music business could rally around him and see that he has some security for the remaining weeks, months, or years of his life.

There are dozens of great records which could be packaged into LPs by Victor, Columbia, and Decca, with royalties to go into a special fund. Similarly, his arrangements could be put into folios, and the many scores of musicians he discovered and helped could stage a monster benefit for him so that he can retire and enjoy whatever life remains to him.

See page 18 for a Fletcher Henderson discography, compiled by George Hoefler.

Ella Canceles 'Jazz At Phil' Europe Trip

New York—Because of economic difficulties, Ella Fitzgerald has canceled her projected trip to Europe with *Jazz at the Philharmonic*. Norman Granz did not plan to replace her. The lineup set for a March 18 opening in Copenhagen comprises Flip Phillips, Lester Young, Harry Edison, Bill Harris, Oscar Peterson, possibly Ray Brown and Buddy Rich.

Exact personnel, however, depended on theater commitments of Rich's band (which includes Edison) and on numerous financial complications which at presstime had Norman so worried he was considering junking the entire project.

Eckstine Gets 13 Gs For Week's Work

San Francisco—Live talent at theaters, which has taken such a beating in this city for the last two years, came back with a bang to the Golden Gate theater in February. When Billy Eckstine played his week's engagement there (Feb. 14-20), crowds lined up on the sidewalk for his opening show, the first time such a thing has happened here in some time.

At the Friday night performance the management stopped the sale of tickets at 9 p.m., half an hour before B. was scheduled to go on, as the house was already jammed. Although the management wouldn't say what the gross might come to, it was expected that at the end of his seven days Eckstine would have brought approximately \$35,000 into the till. This would beat Dick Contino's record but would still be only about half of what Sinatra did years ago.

Of this, the Eckstine association would take out about \$13,000 (on a split deal).

Decca Waxes New L.A. Chirp

Hollywood—Kitty White, a singer who has acquired an enthusiastic but small group of staunch supporters here on nitery dates as a single, has been signed by Decca. She cut some Capitol sides last year.

Local reports are that she will be given an extensive buildup on the label to fill the spot in the firm's catalog left vacant by the dropping of Billie Holiday.

Singer was backed on her first Decca session by a group of studio aces under direction of Sonny Burke.

See Leonard Feather's *Blindfold Test* on page 12.

They Swung In '36 At Chicago's Grand Terrace



Chicago—The "Christopher Columbus" band—Fletcher Henderson's 1936 outfit—looked like this when it played the Grand Terrace ballroom in Chicago. Personnel, in the usual order, include Chu Berry, tenor; Joe Thomas, tenor; Horace Henderson, piano; Sid Catlett, drums; Dick Vance, trumpet;

Ted Lewis, singer; Ed Cuffee, trombone; Israel Crosby, bass; Roy Eldridge, trumpet, and Don Pasquall, alto sax. Leaning over the piano are Buster Bailey, clarinet, and Elmer Williams, tenor sax. Down front are Bob Lessey, guitar, and Fernando Arbelo, trombone.

Manhattan Televiewpoint

By Ria A. Niccoli

TELEVIGNETTES: Irrepressible songstress Bibi Osterwald, who is at present appearing in a Broadway musical, an eastside nitery, and a brand new video show, always tries to reply to her small-fry TV fan letters with a personal note and a small gift! . . . February was a big anniversary for Guy Lombardo when he appeared on the one-year celebration of WOR-TV's *Twenty Questions* and DuMont's *Cavalcade of Bands*, for both of which he was original star. . . . Young composer Coleman Dowell arrived in New York from Kentucky as a virtual unknown some six months ago. After hearing his music played informally, producer Bob Loewi signed him to create original tunes for *Once Upon a Tune*. Since then his music has attracted quite a bit of attention along Tin Pan Alley, and he has had an entire feature written around him in one of the better-known pictorial mags.

Also in *Once Upon a Tune's* Cinderella department is the success of pretty vocalist Holly Harris, who has played understudy in five Broadway musicals but who is now seen by more people than if she had been starred in all five of those shows. . . . When Buddy Rogers made his debut on *Cavalcade of Bands* recently, coincidentally enough the featured band was Gene Krupa's. In the old days, Gene was an important member of Buddy's band.

INCIDENTAL IN-TELE-GENCE: Hank Sylvern, whose music gives the new CBS-TV *Sam Levenson Show* just the right lilt, is busy working on a series of marches which will be recorded by the World Concert band under the direction of the World Broadcasting Company. . . . Veteran entertainer Bob Howard appeared before the video cameras for the 750th time when he premiered on the new WOR-TV *Bob Howard Show*. . . . Bigtime TV producers are tearing their hair and losing their minds over the forthcoming Josephine Baker problem; seems the fabulous Parisian singer's contract allows only one TV appearance while she's

Johnny Allen's Riverside Band One Of The Best



Los Angeles—One of the best young bands to have appeared on the KFI-TV *Bands in the Making* show is the Johnny Allen aggregation, shown above. From left to right members of the band are Don McClain, piano; Bob Carl and Carl Crowden, trombones; Dominick Felietta, string bass; Bill Coulson, trombone; Johnny Allen, drums; Ralph Stinson,

guitar, and Murray Parker, Bud Edwards, and Lloyd Erickson, trumpets. In the first row are saxmen Ray Ash, Magdeleno Penya, Rudy Aguilera, Harral Bridges, and Bob Dickerson. Vocalists are Val Anderson and George Moore. The band is from Riverside, Calif.

Dixie Gets Daily Radio Airing

By RIA A. NICCOLI

New York—You don't have to stay up till 4 a.m. anymore to hear good Dixieland music—if you're at all handy to the many Mutual network stations that carry a new live jazz feature every weekday morning.

here at the Strand and Monté Proser's New Theater cafe.

PRIVATE TELETALENT SEARCH: When *Television Workshop* put on its closed circuit telecast for the discovery of new professional talent, it was too bad that the production crew and the miserable equipment almost buried the talent that was presented. The one thing with which nothing went wrong was the audio. That was fortunate, since it introduced some original songs by a young man named Don Gohman. One of them, *I Laughed at Spring*, from last year's much-touted *Talent '50*, is definitely the kind of thing people can't stop humming once they've heard it, while *The Next Time*, which is somewhat on the torchy side, has a haunting lyric and a beautiful tune.

Also worthwhile was baritone Terry Allen, who has sung with Larry Clinton and Tommy Dorsey and who's done a lot of video guesting, and Broadway and television singer Gay Laurence. In

spite of the claim that all the talent was "professional," the whole thing made a very poor showing. Still, the idea itself is a good one and, properly produced, could be very successful in the presentation of new faces.

Hughes a Vet
Emceed by airwaves veteran Rush Hughes, who in the last 20 years has been everything in radio from writer and commentator to salesman and executive, the program features the foot-trembling rhythms of the redoubtable Rollo

in spite of the claim that all the talent was "professional," the whole thing made a very poor showing. Still, the idea itself is a good one and, properly produced, could be very successful in the presentation of new faces.

spite of the claim that all the talent was "professional," the whole thing made a very poor showing. Still, the idea itself is a good one and, properly produced, could be very successful in the presentation of new faces.

Laylan and his Five Saints.

The Saints comprise an unusual collection of musicians, each of whom is well at the top of his field in his own right. The group is also unique in having one of the few noted woman jazz pianists, Mrs. Marie Marcus. Mrs. Marcus was a child prodigy who at 13 was giving concerts at Boston's Symphony hall. With a brilliant concert career ahead of her, she chose instead a brand of piano playing she could never have learned at a conservatory.

Another Saint is Tony Parenti, whose name, of course is very familiar to anyone who has read or

heard about any of the history of jazz. Tony's long career has reflected all the ups and downs that Dixieland itself has experienced. He started out on the violin at the beginning, but switched to clarinet soon after, which made it possible for him to play in street bands, parades, parks, and other such public places. Eventually he became associated with all of the other early New Orleans men. Now a recording artist of long standing and noted for his work with Ted Lewis and Eddie Condon, he is happily playing the music he has always loved.

Doubling on trombone and bass is Jerry Gordon, a big, hearty Irishman who is quick to admit he didn't care very much for Dixieland at the beginning, but took to it when he found it didn't require paying attention to the score. Also a reformed violinist, he is a master of the dirty, rasping tones that New Orleans trombonists are famous for. Tommy Justice is the fourth Saint, and he has already, at 30, a record of several years in musical big time with such bands as Al Donahue's and Jack Ter garden's.

Serious Man

Laylan heads the group. An acknowledged authority on the rhythmic intricacies of contemporary music and the author of several books on drum technique, he is a serious musician who insists on team work and abhors prima donna antics within group. Originally taking up drumming as a child to strengthen a weak right arm, the fascination of it took hold and he never stopped. When revival of Dixie swept the country, Laylan was ready for it, with himself and the Five Saints as the answer.

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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.

- Aba Daba Honeymoon**
- A Bushel and a Peck*
- A Penny a Kiss*
- Be My Love*
- Bring Back the Thrill**
- Harbor Lights*
- Hot Rod Race*
- If*
- I Still Feel the Same About You*
- I Taut I Taw a Puddy-Taw*
- It Is No Secret*
- May the Good Lord Bless and Keep You**
- My Heart Cries for You*
- Nevertheless*
- Nobody's Chasing Me*
- Oh, Babe*
- So Long*
- Tennessee Waltz*
- The Roving Kind*
- The Thing*
- Thinking of You*
- To Think You're Chosen Me*
- You're Just in Love*
- Would I Love You**
- Zing Zing, Zoom Zoom*

Vocalist Tucker Added By Krupa

New York—Gene Krupa left town last week on the first road tour with his new band. In keeping with the economy trend in the band business, the new outfit is only 12 strong, plus vocalists Dodie O'Neil and Joe Tucker.

Bill Shine plays lead alto in a four-piece sax section; Ray Tricari plays lead in a trumpet threesome, Harvey Leonard is on piano, and Ed Gordon on bass. George Williams and Earl Holt have been rewriting Gene's book to suit the streamlined instrumentation.

Leonard Feather starts his series of *Blindfold Tests*, with Terry Gibbs as his first subject. Page 12 of this issue.

New Kaye Chirp



Miami Beach, Fla.—Coming in with the new year, Barbara Ben-on made her debut with Sammy Kaye's band at Sammy's new ballroom, the Sunset, here in January. She used to sing with Phil Spitalny under the name of Gloria.



Most of the loot raised for Peewee Russell in San Francisco went for doctor and hospital bills, so the revenue from the subsequent benefit in New York came in very handy indeed . . . Bill Lawrence and Vic Damone, already in uniform, probably will be followed by Dick Contino . . . Duke Ellington has a TV deal on the fire, but won't say what it is.

Buddy Greco is sitting out a local 802 card and will reorganize his combo with Billy Shaw steering the group . . . Karen Ford looked and sang so well on the Frankie Masters' TV show in Chicago that she may snag a repeat date . . . Marilyn Maxwell, the thrush, has sued Andy McIntyre for divorce. They were wed a year ago . . . Al Marx signed Kay Penton for his Discovery label.

The *Down Beat* alumni in Hollywood held a reunion last month, the occasion being a visit of publisher Tom Herrick to the coast. Group included Carl Cons, Dave Dexter, Eddie Ronan, Harold Jovien, Ted Toll, and Charlie Emge, the latter, of course, like Herrick, currently identified with the sheet . . . Sam Donahue and Don Russin wrote a tune called *Porky*, but Jack Egan refused to pose for the title page.

Guy Lombardo sent out a letter boosting the opening of Freddy Martin and his orchestra at the Stalder in New York. Guy writes: "You will never hear me boast a fly-by-nighter who comes along with weird trips and attempts to cash in quickly on nothing but a sad. Freddy Martin and I are competitors in every sense of the word" . . . Red Mitchell, bassist, had to quit Woody Herman and go to a sanitarium for at least six months. You can write him: Ward 4-1, Bergen Pines, Ridgewood, N. J. TB's the trouble.

Paul Nero, hot fiddler who just waxed a Capitol album, is making a tour of 24 cities from coast to

Peggy To East For Video, Copa Dates

New York—Peggy Lee arrived in town last week for a March 15 opening at the Copacabana and several television appearances including a March 6 date on *Cavalcade of Bands*.

coast, meeting disc jockeys and dealers and making personal appearances to plug his package . . . Nat Shapiro is handling disc promotion for Billy Eckstine in NYC . . . Stan Kenton's band hit 52 below zero at one point on their last tour, but it didn't cool off the music.

Those Who Care Dept.—Stanley Worth, leader at Hotel Pierre (NYC), and TWA hostess Joan Stuckey; Marty Holmes, Bobby Byrne tenor, and Cookie Johnson, former Roxette; Chick Kardale, Chicago plugger, and Norma Carol Nelson, receptionist at station WBBM; Ziggy Schatz, Bill DeHay trumpet, and Pat Turner of *Guys & Dolls*; Al Stewart, TV studio trumpet, and ballet dancer Valerie Camille; while Ed Badgley, Buddy Rich trumpet, and Nancy Johnson will prove it on May 19.

Those Who Expect—The *Sy Oliver*, he's *Decca* arranger and conductor; the *Emil Terry*, he's lead trumpet with *Ray Bell*; *Dorothy* and *Mario Toscarelli*, drummer with *Bob Chester*; singer *Elva Polk* and former *Les Brown* drummer *Dick Shanahan*; *Julia* and *Dick Hyman*, *Alvy West*'s pianist; the *Tony DiNardis*, he's trumpet with *Boyd Raeburn*; the *Jeff Mortons*, former *Lannie Tristana* drummer; and the *Tommy Dorsey*, who are awaiting No. 2.

Erroll Garner opens a west coast tour April 6 at the Oasis in Los Angeles. Martha Glaser is doing advance publicity . . . Peter Kent, whose band played the Manhattan room of the Hotel New Yorker for 14 years, finally got his notice and will sell insurance . . . Marian McPartland, who visited the Metropole in Boston to hear the Soft Winds between sets at the Colonial, swears she heard a partly illuminated character say to his pal: "Let's go over to the Colonial and part McDigland."

A Down Beat scoop! Leonard Feather's *Blindfold Test*, appearing in every other issue. See page 12!

Ada Leonard All-Girl Crew Gets TV Show

Hollywood—Ina Ray Hutton, who has been grabbing a hefty section of the video audience here with her all-girl band and show on KTLA, is facing formidable competition with the launching by KTTV of another girl orchestra and show headed by Ada Leonard. Ada, like Ina, capitalized successfully on a show business background (singer and dancer) by picking up the baton some 10 years ago and becoming a bandleader.

Also like Ina, Ada has charms that made it unnecessary for her to prove anything important as to musical matters; and the indication is that on her new TV series, which was announced to start Feb. 23 (10:30-11:30 p.m., PST), she is going to give Ina a battle that television viewers will find worth watching.

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CHICAGO BAND BRIEFS

Bright Future Predicted For Creative Chi Pianist

By JACK TRACY

Chicago — One of the many Chicago musicians whose futures look bright indeed if jazz ever makes enough of a comeback so that they get a chance to be heard often is pianist Lloyd Lifton, currently working Monday and Tuesday nights at the Hi-Note with Bill Russo's quintet.

Though a student of Lennie Tristano's since 1945, and naturally influenced somewhat by Lennie's playing (as well as Bud Powell's), Lifton is succeeding in an attempt to be original and creative—something all too few imitators regard as necessary these days.

Samecess

In his work you'll hear the same delicateness and thoughtfulness as in Lennie, the same attempt to make a complete unit out of each solo, and the same disregard for convention.

But his articulation and attack are quite different. He "wails" more than Tristano does—is more obvious rhythmically. And, probably because his technique isn't yet the equal of Lennie's, his work is easier to follow.

At 26, he's been playing around town for years. He started taking lessons from Tristano along with Lee Konitz, worked some of the S. State street sewers-with-stands and the now-defunct Jump Town with Lee. But he thus far has stayed here instead of going to New York, religiously practicing hours a day and working gigs wherever and whenever.

Promise

He's a discriminating, talented, and diligent musician whose playing someday soon promises to reach a consistently high creative level.

Add his name to your list of probable future stars.

Georgie Auld's ebullient five-piecer is back in town, playing the other five nights a week at the Hi-Note on a 10-days-plus-option contract. Tiny Kahn and trombonist Frank Rosolino are still with Georgie, but pianist Lou Levy has been replaced by Gene DiNovi.

Ella Swella

Ella Fitzgerald did splendidly, as expected, in her two-week Blue Note stay. Week of March 2 saw two local groups hold down the stand—the Denny Roche combo and Ken Henderson's trio, held over from the Ella date.

Roche, the young Eldridge-like trumpeter who worked on and off with Max Miller and Anita O'Day, had Ira Schulman, tenor; Irv Craig, piano; Cliff Hill, bass, and Red Lionberg, drums. More fine local talent.

Johnny Hodges' combo is on tap for a March 9 opening, with Muggsy Spanier's crew also contributing to the jollity.

Quite a few folks are expected to be on hand to see whether Hodges, Brown, Greer, et al. will display some of the fire that was lacking in their recent performances with Edward Kennedy.

Lila Leeds at Capitol

Lila Leeds, recently married to Chi drummer Dean McCollom, and

Her Musical Escorts opened March 2 at the Capitol for two weeks and options. Escorts consists of her husband, drums; Joe Daley, tenor; Warren Paycek, bass, and a pianist, undecided upon at writing.

At the Brass Rail it's Thelma Carpenter doing a single, with the Northernaires joining the bill on March 7.

The far north Silhouette has temporarily abandoned booking name acts. Tony Smith's Aristocrats continue to go it alone, have been on stand there for weeks.

Across the street, at the Bar O'Music, the stay of the Four Shades of Rhythm also has been extended. Lineup is Oscar Lindsay, vocals; Eddie Myers, piano; Booker Collins, bass, and Claude Williams, guitar and violin. Group really sells.

Woody to Edgewater!

Woody Herman will probably have little chance to flash many facets of the versatility he's looking for (see page 1) starting March 23. He opens that night at the Edgewater Beach hotel's Marine dining room with, probably, a complete set of mutes for the brass section.

In the room that's home grounds for Wayne King, Orrin Tucker, etc., and that's now housing Shep Fields, we'll no doubt hear a subdued Herd.

Two more additions to the huge matinee-evening jazz concerts planned for the Civic Opera house on Easter Sunday by deejay Al Benson have been announced. Plus stars like Bud Powell, Max Roach, Miles Davis, J. J. Johnson, and many others, Helen Humes and Joe Roland's String Symfonet, the group with the swinging strings, will appear.

Burkhardt Buys Book

Jay Burkhardt is rehearsing a smaller edition of the big crew he's had around town for several years. The guys chipped in and bought from Tiny Kahn the book he wrote for Chubby Jackson's 12-piece recording band (*Flyin' the Coop*,

Note Taps Henderson Trio Twice



Chicago—Just finishing five weeks at the Blue Note here, the Ken Henderson trio split that time between a date opposite Sarah Vaughan, and, two weeks later, another opposite Ella Fitzgerald. With guitarist Henderson are pianist Jimmy Bowman and bassist Curt Ferguson. All three sing.

Why Not? Hot Dog, etc.)

Personnel: trumpets — Hotsy Katz, Bobby Sutherland, and Ray Dahl; saxes—Lester Perry, Kenny Mann, Joe Daley, and Dick Winmans; trombone—Ralph Meltzer; bass trumpet—Sy Touff; rhythm—Irv Craig, piano; Dave Poskonka, bass, and Red Lionberg, drums. Vocalist is Ginny Patton.

Holdovers around town include:

Bud Jacobson at the Apex; Teddy Phillips at the Aragon; Red Saunders at the DeLisa; Johnny Lane at the 1111 club; Miff Mole and Sid Catlett at Jazz Ltd.; Danny Alvin, Nob Hill; Art Hodes at Rupneck's; Boyce Brown, Sports Row; Orrin Tucker at the Trianon ballroom, and Booker Washington at the Bee Hive.

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Leonard Feather starts his series of *Blindfold Tests*, with Terry Gibbs as his first subject. Page 12 of this issue.

Doc Evans Five Plays St. Paul

Minneapolis — Doc Evans' Dixie combo, blowing in St. Paul at Heinie's bar, also did a two-hour afternoon concert to 200 University of Minnesota students, sponsored by the Hot club. Victor Barnes, billed as "the Korny Kornetist from Kornegie Hall," follows Evans into Heinie's.

Teddy Phillips did a three-night stand at the Prom ballroom recently... Roy King's Komi-Kings now at the Magic Bar in Minneapolis after an eternity at the Park Recreation in St. Paul... Local comedy outfit, Korn Kribbers, also enjoys long bookings. The boys have now completed 10 years at the Midway Gardens, clowning six nights a week. Closer to St. Paul's loop, Club Trocadero is using Marty Lee's three-piece combo.

The Percy Hughes band, which backed June Christy at her concert here, is still pleasing modern jazz enthusiasts at Oakridge Resort on weekends.

—Nate Shapiro

Kirby Stone 5 added To 'Open House' Show

New York—The Kirby Stone quintet, which built up a big following on its own CBS-TV show last year, returned to video Feb. 26 to handle the Monday and Wednesday segments of *Broadway Open House* on NBC.



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Steward A Big Voice In Lawrence Ork

By JACK TRACY

Chicago—About a year ago, Elliot Lawrence was fronting what was essentially the same-type band he'd had ever since he started with such a splash of publicity five years ago—a Thornhillian crew that was beginning to sound rather tired and dispirited about it all. Today his band is a fine, swinging outfit, splashed liberally with top sidemen and interesting arrangements.

What happened? We think one of the reasons is an addition to the reed section Elliot made some 12 months ago—Herbie Steward. His influence has been felt not only in the section, but in the end product of the whole band.

You may remember Herbie as the third man in the trio of tenors that helped comprise Woody Herman's original Four Brothers. The other two—Stan Getz and Zoot Sims—went on to gain considerable renown as a most formidable pair of young jazzmen, through record dates, much favorable publicity, and advantageous spotting in some of the country's top jazz spots.

Known by Few

Yet, although there's probably no more difference than a coin-flip in the merits and abilities of the three, Steward has yet to be embraced by few except working mu-

sicians and the most avid of fans.

In fact, he's not even playing tenor any longer. He's holding down the alto chair in the Lawrence aggregation. And is getting the first distinctively fresh and easily-identifiable sound on that instrument since Lee Konitz came down the pike.

It's the "Brothers" sound, all right—the same light, floating, cool tone first heard in Lester Young's *Jive at Five* days—but on alto it assumes more of a daintiness and haunting quality than on a tenor, yet is quickly distinguished from Lee's more pure, ethereal sound.

Way to Go

Steward still isn't exhibiting the easy familiarity on alto he displayed on tenor; he's the first to say so. But he has an immense liking for the instrument, is taking lessons and practicing hours weekly to cross the thin line between slight hesitancy and commanding surety on the horn.

"I didn't like playing alto much when I was on Woody's band," he says. "But I started playing it around the house after I left Woody and discovered I enjoyed it. Now I'm also taking lessons on clarinet and want to buy a flute and oboe, too."

Herb's first instrument was the clarinet. He started playing it at 9, when he was in grade school in Los Angeles. He graduated to tenor at 13, then quit high school to join Bob Chester's band when he was 16. Bill Harris, clarinetist John LaPorta, and Johnny Bothwell were also on that band which, unfortunately, left no records behind. "It was a pretty swinging band," Steward testifies.

Pres Influence

He left Chester to work club dates in L. A., including a job

with Barney Bigard. It was during those months that Herb's tone assumed the Lesterian quality it has never relinquished. "I never tried to copy the things Pres played," he explains, "I've always wanted to play with originality. But the sound was a big influence on me."

In late '44 he joined the Artie Shaw band that contained, among others, Roy Eldridge, Dodo Mar-marosa, Ray Linn, Barney Kessel, Chuck Gentry, and Lou Fromm. Highly musical companions all. That was followed by a short army hitch, another stint with Shaw until the band's demise, and about a year with Alvino Rey.

While he was with Shaw he appeared on a Kessel-headed wax date which included *Man I Love* and *Where's Pres?* (Atomic).

With Rey he soloed "on about eight bars of *Cement Mixer* and a bunch of transcriptions. I don't remember any of the titles."

Job with Butch

Later came a job with Butch Stone's combo, the group that numbered Stan Getz, Shorty Rogers, and Arnold Fishkin. Then to work with a band that may assume great importance in jazz history some day.

Gene Roland had a job playing at the Mexican ballroom, Los Angeles. It was in this group that *Four Brothers*-style sax section was first heard. Sims, Getz, Jimmy Giuffrè, and Steward were the men who first espoused the sound which is being used in various forms by so many bands today.

When Herman re-formed after his prolonged layoff, he hired Stan, Zoot, and Herb and they were three of the mainstays of the band that shot right back to the top with *Keen and Peachy*, *Brothers*, etc.

Back Home

"I left after about three or four months. Couldn't make it. I guess I was in sort of a mental hassle at the time, so I went home; started swimming every day, prac-

My Best On Wax

By Miles Davis

I couldn't choose one record I've made that I like the best. Of my own sides, I guess *Boplicity* is my favorite. That's because of the arrangement. Gil Evans did it. *Moon Dreams*, with the same group (Miles' Capitol recording outfit, including Lee Konitz, Julius Watkins, Max Roach, others), is nice, too. It isn't out yet.

I like the things with Sarah (in her recent Columbia album. Miles isn't listed on the label) best. I like the sound I got. Especially on *It Might As Well Be Spring*.

I liked the bridge I played on *Goodchild*, too, and I can't forget *Billie's Bounce* (with Charlie Parker). It sounded like Freddy Webster. *Bird Gets the Worm* was also pretty nice. That was a fast session.

ticing my horn, and began applying myself. I didn't play many steady jobs except for one with Red Norvo's little band in '48."

In the fall of '49 he went back to Artie Shaw, who was then re-organizing. That band didn't last long, but it served one purpose for Herb. He stayed on the east coast where more things were happening musically. Shortly after Shaw, he joined Lawrence where he's been ever since.

Strangely enough, playing a lot of dance dates where jump tunes are held to a minimum doesn't bother Steward. "If you just get up and blow all the time, it begins to lose meaning," he says. "It's good to change pace. Of course, for your own sanity you've got to enjoy what you're doing. I like this band. It has great potential, and could be wonderful some day. It's been good for me. I was pretty inexperienced at playing lead, but Elliot has put up with me all this time. I guess progress has been slow."

More Command

"Yes, I think I'm improving solowise with the band. I'm gaining more command of my instrument. I'd even like to play alto on my own record dates if I could, but they want me to play tenor."

His prime ambition right now is in being "just a good, all-around musician. I'd like to play with a symphony some day. I think I could combine that work with jazz."

As with most musicians, none of his record dates thus far has pleased him particularly. "I get pretty nervous. When we made that Ralph Burns thing for *Jazz Scene*, I was a nervous wreck. And I don't care for the way I played on those Roost sides I made (*Medicine Man*, *Tain't No Use*, *Two Others*). On *Four Brothers* I got crossed up a little and came out a little differently than I had in mind."

Want Perfection

"The trouble is, you know a record is going to be permanent and you want it to come out good. I've got to learn to be cooler under fire."

You'll find a lot of persons who'll disagree with that last statement. They'll tell you that Steward is a very cool musician no matter what his surroundings.



(Photo by Jack Tracy)
Herbie Steward

Shearing Quintet Booked Till May

New York—Booked solidly until May 21, George Shearing's quintet moves into the Rustic Cabin March 13 to 18; the Colonial inn, Toronto, March 19 to 22; the Blue Note, Chicago, March 23-April 5; the 150 club, San Francisco, April 10-23, and the Tiffany, Los Angeles, April 24-May 21.

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WORLD'S FINEST DRUMMERS' INSTRUMENTS



MOVIE MUSIC

Film Academy Nominates Music Winners For 1950

By CHARLES EMGE

Hollywood—The approved nominations submitted to the Motion Picture Academy of Arts and Sciences for "best of 1950," for vote by the membership (comprised of practically all top job holders in all branches of the industry), had just been announced at this writing.

The winners will be named about the time our next issue reaches the stands; meantime, our readers may be interested in pondering the MPAAS Music Committee's nominations, and making their own selections—just to see how close they can come to outguessing the Academy voters.

Just for the fun of it we'll give you the list of nominations, how we would vote on them if called upon to do so, and a prediction on the actual winners, the prediction based on our own estimate of the average Academy member's feeling on the subject.

Best Score

Nominated for "Best Score of a Dramatic or Comedy Picture" were: *All About Eve* (Alfred Newman—20th-Fox); *The Flame and the Arrow* (Max Steiner—Warner Bros.); *No Sad Songs for Me* (George Duning—Columbia); *Samson and Delilah* (Victor Young—Paramount); and *Sunset Boulevard* (Franz Waxman—Paramount).

We'd prefer not to vote at all on any of those nominations because in no case did the music mark any real achievement, or contribute anything important to the pictures named. If we had to, we'd probably give our vote to George Duning's music for *No Sad Songs* on the strength of the former Kay Kyser arranger's honest, unpretentious approach to his job.

Didn't Nominate 'Solomon'

Our choice for winner in that category would have gone to *King Solomon's Mines*, with its underscore comprised almost 100 percent of authentic native drums and chants recorded in Africa instead of the conventional made-in-Hollywood pseudo-symphonic compilation of chase-music, "love themes," and other stale stuff.

Predicted winner: Max Steiner (*Flame and the Arrow*), because he is the most-publicized manufacturer of movie music.

Musicals Tough

Nominated for "Best Scoring of a Musical" were: *Annie Get Your Gun* (Adolph Deutsch and Roger Edens—MGM); *Cinderella* (Oliver Wallace and Paul Smith—Walt Disney); *I'll Get By* (Lionel Newman—20th-Fox); *Three Little Words* (Andre Previn—MGM), and *The West Point Story* (Ray Heindorf—Warner Bros.).

Controversy

Comes now the controversy. Was an animated drawing film, such as *Cinderella*, a movie musical in the accepted sense of the term? Why not a separate category for animated films in the music division? Was *Three Little Words*, in which the musical numbers were neatly and logically inserted into a reasonably well-sustained narrative based on the careers of song writers Bert Kalmar and Harry Ruby, a musical?

All right, it was a musical; and because the songs and dances were so neatly integrated with the story line, with excellent musical set-

tings by Andre Previn, we'd give it our vote for the Oscar in that division.

Predicted winner: *Annie Get Your Gun*, because the majority of Academy voters will be swayed by Betty Hutton's great performance and the name of Irving Berlin as the writer of Annie's songs. Is that surprising? Hardly.

1950's 'Best Song' Better

Nominated for "Best Song" ("first publicly performed in an eligible picture," according to MPAAS present requirements) were *Be My Love* (*Toast of New*

Orleans), by Nicholas Brodsky & Sammy Cahn; *Bibbidi-Bobbidi-Boo* (*Cinderella*), by Mack David, Al Hoffman, and Jerry Livingston; *Mule Train* (*Singing Guns*), by Fred Glickman, Hy Heath, and Johnny Lange; *Wilhelmina* (*Wabash Avenue*), by Josef Myrow and Mack Gordon, and *Mona Lisa* (*Captain Carey, U.S.A.*), by Ray Livingston and Jay Evans.

We feel that despite the fact our statements on the subject have irritated several once-prominent song writers (particularly Hoagy Carmichael), it is no longer necessary for us to point out that the quality of new songs introduced in movies in recent years is far below the standard U.S. popular song output of other days.

Easy Choice

In comparison with the Oscar-winning songs of 1949 (*Baby, It's Cold Outside*), and 1948 (*Buttons and Bows*), we find it very easy to give the nod for 1950 to Nicholas Brodsky (music) and Sammy Cahn (lyrics) for *Be My Love*.

Predicted winner: *Be My Love*, because it's unquestionably a good melody song, and because it was still among the hit songs of the day even as the Academy voters prepared to mark their ballots.

And now we shall sit back and

Louis Greeted By 'Good Time' Op



Hollywood—Louis Armstrong, who did a featured solo stint with Bing Crosby on his forthcoming film, *Here Comes the Groom*, was visited on the set by Lester Koenig, one of moviedom's top jazz fans. Koenig is a Paramount associate producer and operates the Good Time Jazz label and a jazz distributing firm as a sideline. His top attraction is the Firehouse Five Plus Two.

Soundtrack Siftings

Franz Waxman, after auditioning scores of alto men, picked Billy Hamilton, currently with Frank DeVol's dance ork, to do solo sax part which carries principal theme in Waxman's score to *A Place in the Sun* (screen title of forthcoming Paramount film version of *An American Tragedy*).

Four Freshmen, vocal instrumental unit forced off Steve Allen's TV show in New

York by Local 802 restrictions, returned to Hollywood in time to catch assignment in featured musical sequence in MGM's *Rich, Young and Pretty* (Jane Powell and Vic Damone).

Johnny Mercer signed with Paramount to turn out a novelty song for a Bob Hope-Hedy Lamarr starrer, *My Favorite Spot*. Mercer, who generally sticks to lyrics only, will do both words and music on this one.

Jerry Hilliard, who soundtracked harmonica music for youngsters who did visual role in *Father Was a Bachelor* set for recording stint at MGM in *The Strip* (Mickey Rooney, Vic Damone, Monica Lewin, Armstrong All-Stars, et al.), Hilliard is professional name adopted by Jerry Adler. He's the brother of harmonica player Lees Adler.

Bernie Billings' combo, before departing for stand in Las Vegas, did sideline stint (visual only) in forthcoming Betty Grable starrer *Meet Me After the Show*. Bernie, classically trained, had Brad Gowans, trombone; Jack Coon, trumpet; Don Owens, piano; and Tommy Ruesdell, drums, on call, working to playback recorded by 20th-Fox staffers. In picture, Bernie will appear to be playing clarinet solos soundtracked by Abe Most, ex-Les Brown star. Said Bernie: "I'm not mad. A guy's got to be good to even look like Abe Most sound."

Harper Goff, Firehouse Five who did role of banjo-playing fophouse operator in Paramount's *Carrie*, now in cutting process, was on cutting room floor at this writing as several minor parts were squeezed out in trimming—an old story.

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DARKTOWN STRUTTERS' BALL
DON'T GET AROUND MUCH ANY MORE
DOODLE-DOO-DOO
DOWN AMONG THE SHELTERING PALMS
ELMER'S TUNE
EVERYTHING I HAVE IS YOURS
EVERYTHING IS PEACHES DOWN IN GEORGIA
FIVE FOOT TWO, EYES OF BLUE
GOODNIGHT MY LOVE
HOLD ME
HONEY
I CARED FOR YOU
I DON'T KNOW WHY
I NEVER KNEW (I Could Love Anybody)
I'M A DING DONG DADDY
I'M ALWAYS CHASING RAINBOWS

I'M IN THE MOOD FOR LOVE
I'M THRU WITH LOVE
IT'S A GREAT DAY FOR THE IRISH
IN A LITTLE SPANISH TOWN
JA-DA
JOSEPHINE
JUNE NIGHT
MY BLUE HEAVEN
MY LITTLE GRASS SHACK
ONCE IN A WHILE
PARADISE
PEG O' MY HEART
PEGGY O'NEIL
RUPPIN' WILD
SAAH, THE OLD ACCORDION MAN
SEEMS LIKE OLD TIMES
SOMEBODY STOLE MY GAL
STREET OF DREAMS
STUMBLING
SWINGIN' DOWN THE LANE
THAT LUCKY OLD SUN
THAT OLD FEELING
WABASH BLUES
WALTZ YOU SAVED FOR ME
WHAT CAN I SAY AFTER I SAY I'M SORRY

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BEG YOUR PARDON
BEWILDERED
CHANGES
CHATTANOOGA CHOO CHOO
CHINA BOY
DIANE
DID I REMEMBER?
DO NOTHING TELL YOU HEAR FROM ME
DO YOU EVER THINK OF ME?
DON'T BLAME ME
DON'T BE THAT WAY
FOR ALL WE KNOW
FOUR OR FIVE TIMES
GOOD NIGHT
HORSES
HOT LIPS
HOW AM I TO KNOW?
I GOT IT BAD
I UNDERSTAND
I'LL NEVER BE THE SAME
I'LL SEE YOU IN MY DREAMS
I'M COMING VIRGINIA

I'M NOBODY'S BABY
I'M SITTING ON TOP OF THE WORLD
I'M SORRY I MADE YOU CRY
JOHNSON BAG
JUST YOU, JUST ME
LINGER AWHILE
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OVER THE RAINBOW
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THE HOLLYWOOD BEAT

Korla Pandit And Organ Attract Femmes To Video

By HAL HOLLY

Hollywood—You've been reading the national mags and syndicated columns about what this kid Dick Contino does to the dolls with his accordion. Well, we have a lad here who does things to them via television with a Hammond organ, a

piano, and a Novachord that is building the biggest feminine following since the bobby soxers, prompted by a press agent, screamed Frank Sinatra into the headlines.

On Valentine's Day we happened to visit the KTLA studios and found Korla Pandit (formerly known to local musicians as Juano Rolando) with his Hammond almost buried by a deluge of fan mail, gifts (handpainted neckties, etc.), and other little remembrances that obviously were not only from the bobby soxers but also from the nylon trade and

girdle grippers.

Got Help

And a beautiful blonde, who seemed to be interested, but not deeply concerned, was helping him stack the fan mail and sort the presents.

"This is something we didn't expect when we went into television," said Korla, with a slight trace of what might be an Oxford accent (he is said to have been educated in India by English tutors and no one has disproved it), "This very welcome interest by the ladies. To me it is a kind

of bonus."

Korla usually speaks of himself as "we." Because he plays Hammond organ, Novachord, piano, and several Hindu percussion instruments, sometimes almost simultaneously, he thinks of himself as an ensemble.

Jobbing Groups

When Korla came to California about 12 years ago he lived with a Spanish family and did his first musical work hereabouts with Latin rhythm groups, working under the name of Juano Rolando. Nothing much happened until someone heard that he was an authority on Hindu music and he was engaged to handle the incidental music on the radio series, *Chandu, the Magician*.

The music aroused so much interest he was given billing—under his real name of Korla Pandit. The show went back east, but Korla stayed here, and from an inconspicuous beginning (he still does the off-camera music in *Time for Beany*) has grown into the biggest solo musical attraction in local television.

On his No. 1 show, a noon to 1 p.m. Sunday stint, he just sits down at the Hammond (he prefers to play piano but finds the electronic instrument more effective in video) and plays a bit of everything from familiar ballads and "classics" to his own popularized versions of Hindu music that carry just the right flavor of the "mystic East" to hit the gals in a tender mood with a melodic haymaker.

Took a Sounding

Trying to figure it out, we asked Mary, our office assistant and an experienced observer, "What is it about this guy? The music, those tailor-made suits, the jeweled turban, or what?"

"Personality," she replied dreamily, "I think it's something about the way he fondles those keys."

Reverts For TV



Hollywood—For years Juano Rolando, specialist in Latin rhythms, was just another musician. Then came television. He resumed his real name, Korla Pandit (he's a Hindu), put on his turban, and is introduced by Hal Holly in his column in this issue as one of the biggest solo acts on west coast TV.

This seems a good place to reveal a trade secret concerning Korla; the beautiful blonde who helps him sort his fan mail is his wife, and inasmuch as he preferred to talk about her and their 2½-year-old son, we never did find out what he thought about American jazz except, and we quote: "Stan Kenton will never be as great as Duke Ellington."

DOTTED NOTES: Arranger Al Woodbury, who has been juggling notes for those skirted orksters on

NBC's *Hornel* show (*Music with the Girls*), has taken over the baton from Ed Skrivaneck, who dropped off the radio stint to catch up on his recording and transcription activities. (Hope Ed will forgive us for revealing he's the banjo player on those "Sextet from Hunger" saucers).

Ernie Felice, accordion ace, is latest local musician to catch nitery operator's itch. Ernie, with partner Perry Pierce, has a piece of the new Rhythm room (Perry's Steak House) and is now heading his combo there. Has Dick Anderson, clarinet; Dick Fisher, guitar, and Rolly Bundock, bass.

Other music men who have proprietary interests in their establishments: bandleader Jerry Wald (Studio club), drummer Maynard Sloate (Strip City), bandleader Pete Pontrelli (Figueroa ballroom), and, of course the Club 47 boys—Nappy Lamare, Doc Rando, and Noni Bernardi. And did they howl when Local 47 raised the musicians' scale here? And how!

TELENOTINGS: Remember Jean Louise (Bogges, on her birth certificate) who used to sing with Charlie Barnet, and was *Down Beat's* New Year's Eve uncover girl in December of 1948? She's another rising TV starlet here, with her own show on KFI-TV (Tuesdays, 10-10:30 p.m.), a songs & chatter (with piano by Jean, who plays okay) period pointed, and we mean pointed, at restless males. Jean is giving the boys a television of Mutual's "Lonesome Gal" radio recipe, and, as everyone could guess, the video version is considerably more inviting.

Spotted four former members of Ina Ray Hutton's ork on her KTTV show—Zackie Walters, alto (from Ina's "original" crew); Mildred Springer, bass (and contractor). Evelyn Pennack, baritone, and Jo-Ella Wright, piano. Some raiding, maybe?

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Found: Newsman With Jazz Sense

Gad! At last we've found a daily newspaperman (and a columnist to boot) who can write about jazz factually, without becoming maudlin, without referring to musicians as characters or dopes, and without betraying the ignorance of jazz, its meaning and its history, which is so prevalent among the average newspaper writers who tackle the subject.

We refer to Robert C. Ruark, syndicated out of New York, whose column appears, among many other dailies, in the *Chicago Daily News*. Referring to what he calls "charity in its purest form," Ruark described in a recent column the misfortune and illness which befell PeeWee Russell in San Francisco, gave a plug to the benefit scheduled in New York for the clarinetist.

"A great many musicians burn freely from both ends, like newspapermen and candles, and it is generally accepted that a great many wind up sick, sore, destitute, and dead." This was the start of Ruark's column. He gave unembroidered facts about PeeWee's collapse and the assistance given him by other musicians and pals, then commented:

"What impresses me most is the loyalty of the fraternity to the first prophets of their art, and even more, the willingness to flock to the rescue of one man . . . all he had was what his friends felt was great musical genius, which he bestowed lavishly and for very little money. He abused himself to the point of near death, and none of his buddies inspected the abuses. There was no conscious nobility of uplift."

What a pleasure to read honest, straightforward reporting like this. No attempt to dramatize something which is sufficiently dramatic as it stands. No effort to color the writing by dragging in erroneous but popular fallacies about musicians. Just unvarnished statement of truth.

Music in general and jazz in particular owes a salute to Ruark.

RAGTIME MARCHES ON

NEW NUMBERS

- BROWN**—A daughter, to Mr. and Mrs. Marty Brown, recently in Brooklyn. Dad plays bass in Gene Krupa's new org.
- KASCHER**—A daughter, to Mr. and Mrs. Clarence Kascher, Feb. 5 in Pittsburgh. Dad is with the Lee Keltan band.
- NORVAS**—A son, Bill Jr. (7 lbs., 5 oz.), to Mr. and Mrs. Bill Norvas, Feb. 4 in Los Angeles. Dad is leader of the Upstart vocal group; mom, Dee Arlen, sings with the unit.
- ORLOFF**—A daughter, Marcy, to Mr. and Mrs. Gene Orloff, Feb. 6 in New York. Dad plays violin and trumpet on WGM; mom, Rene, plays piano.
- ROMAN**—A son, to Mr. and Mrs. Stan Roman, Feb. 6 in Pittsburgh. Dad is leader.
- SCHULMAN**—A son, Alan David (7 lbs., 9 oz.), to Mr. and Mrs. Ira Schulman, Feb. 12 in Chicago. Dad is tenor saxophonist.
- SPENCER**—A son, Robert Earle Jr. (11 lbs., 8 oz.), to Mr. and Mrs. Earle Spencer, Jan. 26 in Gardena, Calif. Dad is leader.
- WEAVER**—A son, to Mr. and Mrs. Dick Weaver, Feb. 6 in New York. Mom is

former singer Mildred Jocelyn; dad is press agent.
ZAREMBA—A daughter, Polly Ann (6 lbs., 3 oz.), to Mr. and Mrs. Mitchell Zaremba, Jan. 25 in Cleveland. Dad is long-time Frankie Carter trombonist.
HECKELMAN—A son, Ronald, to Mr. and Mrs. Milt Heckelman, Feb. 8 in Chicago. Dad is club owner; mom is singer-pianist Mary Frances Kincaid.

TIED NOTES

- BRAUN-COHEN**—Leo Braun, drummer with Lee Sims, and Lillian Cohen, Feb. 27 in Greenwich, Conn.
- BRYAN-KAISER**—Fred Bryan, singer in *Blues You All*, and Norma Kaiser, dancer, Feb. 4 in Fort Lee, N. J.
- FEDERMAN-TOBIAS**—Alvin Federman and Phyllis Tobias, daughter of song writer Henry Tobias, Feb. 4 in New York.
- FINK-GREEN**—Jack Fink, pianist-leader, and Eiby Green, sister of club owner Bill Green of Pittsburgh, Jan. 30 in Hollywood.
- LEEMAN-SINDET**—Cliff Leeman, drummer with PeeWee Erwin, and Rene Sindet, Feb. 12 in Elkton, Md.
- MAZZOTTA-GILL**—Vic Mazzotta and Frances Gill, organist, Jan. 25 in Pittsburgh.

FINAL BAR

- BIEMI**—George Biehl, 89, clarinetist, Feb. 9 in Chicago.
- BUTTS**—Louise M. Butts, 60, pianist and singer, Jan. 25 in Philadelphia.
- COSTANZO**—Vincent Costanzo, 67, musician and father of Frank Costanzo of the Philadelphia orchestra, Jan. 23 in Philadelphia.
- DONAHUE**—Alma Donahue, 24, singer and daughter of the late Jack Donahue, dancer, Feb. 6 in Los Angeles.

Tinker With Bop



Anderson, Ind.—Playing only modern music, the Tinker trio has been giving patrons of Levitt's here a taste of progressive music for more than six months—and not weekend samples either—but nightly. Johnny Bunch, on a Bud Powell kick, plays piano; Tinker Reason is the guitarist, and bassist is Charlie Curtis. Curtis recently joined Claude Thornhill and was replaced by Bob Mace.

CHORDS AND DISCORDS

Digs Our Errors

To the Editors:
An error of mistaken nationality was made in listing the lineup on the Zoot Sims record of *Which Way* (*Down Beat*, Feb. 9). Bassist Charlie Short is British. He plays with Ted Heath and was also on Jack Parnell's *Old Man Re-bop* on London records.
I dig your magazine very much, and even more when I can pick out mistakes. The new record listings are great. Keep it up.
Geoff B. Rosengarten

Remember Razaf

To the Editor:
Los Angeles
Was suddenly stricken a week ago and taken to the hospital. My case is a peculiar one that has my doctors baffled. They have ordered me home now, where it looks like a long fight from here in. I am paralyzed from my hips down, but God has been good and I still have complete control of my mental faculties and the upper part of my body.
Thanks to Dotty's great loyalty and the help of many sincere friends, I feel that I shall ultimately walk again, though it may take time.
I would appreciate it if you would let those in the music world who wish me well and want to help know that they can help me a great deal by playing or recording a Razaf tune. For as you

- DUCHIN**—Edwin Frank (Eddy) Duchin, 41, pianist and leader, Feb. 9 in New York.
- FISHER**—Isaac Fishberg, 181, flutist and oldest member of Local 602, Feb. 12 in New York.
- GRANT**—Ray (Pappy) Grant, singer with the Four Vagabonds, Dec. 13 in Chicago.
- HUTCHESON**—Ernest Hutcheson, 80, pianist and president emeritus of the Juilliard school of music, Feb. 8 in New York.
- LEONARD**—Arthur Wallace (Art) Leonard, 37, trombonist with Clyde McCoy and Carl Bean, Feb. 8 in an auto accident near Rochester, Minn. At the time of his death he was working with the Jim Cronen org. of Winona, Minn.
- REINERT**—Otto W. Reinert, 55, violinist and leader, Jan. 31 in St. Louis.
- TRELAW**—Samuel Trelaw, 84, composer and bandmaster, Feb. 7 in Glendale, Calif.
- WENDT**—Dr. Theophil Wendt, 76, conductor and teacher, Feb. 6 in Johannesburg, South Africa.
- WILBUR**—Chester E. Wilbur, 44, bassist with the Beaudet trio, Feb. 22 in Providence, R. I.
- GANT**—Cecil Gant, song writer and singing pianist, recently in Nashville, Tenn.

LOST HARMONY

PALMER—Gloria Palmer, singer, and Earl Palmer Jr., musician, recently in Detroit.



"We'll just have to lay out some extra dough for the rest of the set, that's all. I can't sit here every night just saying boom-boom-boom!"

know, the cost of my illness is staggering. I'm afraid to think of it.
Many of the big publishers have material of mine gathering dust in the file that could be brought to life if given a chance. I have many new manuscripts at home that just need someone to record them.
Andy Razaf

(Ed. Note: Andy Razaf is the co-writer of such tunes as *12th Street Rag*, *Ain't Misbehavin'*, *Harlem Nocturne*, *Spain*, *Memories of You*, *Black and Blue*, *Stompin' at the Savoy*, *Blue Turning Gray Over You*, *Parlor's Love Song*, and *That's What I Like About the South*.)

Praises Jump

To the Editors:
Milwaukee
I would like to pay a compliment to a small west coast record company that since 1944 has been turning out the very best in jazz records.
The label is Jump, and the company is run by Ed Kocher and Clive Acker. Recently they released their first LP and it's a honey! Previous to the LP they had only one album out, featuring George Van Eps on guitar. The company has released 32 singles to date. I have yet to find any company that has the consistently excellent balance, superior talent, or better jazz that Jump does.
Robert F. Thompson

'Terrific Editorial'

To the Editors:
Lakeport, Calif.
I must congratulate you on the terrific editorial on Richard English's article in the *Saturday Evening Post* (*Down Beat*, Feb. 9). I read Mr. English's article and the more I read, the hotter my head became. I don't see why guys like this continually knock the boppers.
Bob Hendricks

Klee On Prado

To the Editors:
Chicago
In Mexico the climate is warm, the food is warmer, and the music is hot! It didn't take us long to find Perez Prado's orchestra at the Margo theater. In person the band has a spark that doesn't quite come over on records. The amazing polyphony that emerges from three percussive Cuban drummers, the full sound of the bassist who gets that big round tone without an amplifier, and the brass which blares enough for brilliance but stops short of annoyance add up to what I feel is the most swingin' band I've heard since Basie.
It took little more than the unison shout of *Massaam - BO*, from behind the closed crimson curtain of the Margo to bring the entire audience to a state of near pandemonium. Mexico is mambo-land, and Prado is undisputed king of the mambo.
The only band we heard in Mexico that I'd mention in the class with Prado is the orchestra of Ismael Diaz. He is fortunate in

that his outfit is somewhat larger than Prado's, but he is handicapped by playing Ciro's at the Casablanca Reforma in Acapulco. Ciro's is the place where all the gringos come to dance, so Diaz has to sprinkle his book with Miller-styled dance arrangements. However, when the band lets loose with a mambo Diaz proves he is next in succession to Prado as Rey Del Mambo.

It was also a great privilege to meet Mariano Rivera Conde of RCA, who records the Prado band. He is a great person and one of the world's finest recording directors.
Joe H. Klee

Louis Blazes Path

To the Editors:
Calgary, Canada
Last week this somewhat remote little city got one of its biggest kicks in history. More than 6,000 fans turned out to pack into a Royal Canadian Air Force gymnasium in order to hear one of the greatest combinations ever to be formed in the history of jazz.
Naturally it was impossible to dance under such crowded conditions, but the appearance of Louis Armstrong and his All-Stars was probably the greatest thing to happen around here since the Sar-Coo Indians surrendered to the white man.
Bruce Colvig

Phenomenal!

To the Editors:
Great Bend, Kan.
Hooray for the *Beat* and Dian Manners for the Steve Gibson item (Feb. 9). My beautiful wife and I spent our wedding night at the Flamingo room in Las Vegas. If the Red Caps can entertain newblows until the wee hours—gad—they must be doubly great!
Dick Painter

Defends Idol

To the Editors:
New York
Ever since I was a kid there was one idol of mine that inspired me to keep with my drumming, to strive for perfection. He had lightning speed and a cleanliness in his playing which has never been equaled. What's more, he was a musician, a drummer's drummer, one who understood music. When he formed his own band it turned out to be one of the nicest dance bands in the United States.
Today, at 42 years of age, Gene Krupa is still on top as a great musician and leader of a great band. Michael Levin's review of the Goodman Carnegie LP is his own opinion and he's stuck with it. However, Levin should listen again to Krupa on such records as *Charlie Ventura's Body and Soul* on Disc, and Gene's own *Lover*, and *Gene's Boogie* on Columbia.
Harvey Klee

A new feature in *Down Beat*, every other issue, Leonard Feather's *Blindfold Test*. See page 12.

THE HOT BOX Record Collectors Come To The Aid Of Sick Child

By GEORGE HOFER

Chicago—Early this year the entire city of San Francisco became a beehive of record collectors. During a period of 24 hours the citizens searched high and low for a copy of the Okeh *Laughing Record*. After the smoke had cleared away, more than 200 copies of the disc were turned up, as well as many reasonable facsimiles of the same. How this all came about makes a rather touching story.

Jack Rosenbaum, who conducts a daily column *Our City* in the *San Francisco News*, ran an item regarding a mother whose 2-year-old baby is afflicted with cerebral palsy, and is unable to eat unless made to laugh in some way. Someone had told the mother about a phonograph record made in 1925

by the Okeh company that consists of three minutes of boisterous laughter.

The mother, who has been blind since the birth of the baby, asked Rosenbaum if he could make a plea for a copy of the record in his column. This the columnist was glad to do and immediately activity buzzed throughout the town.

People from all walks of life in S.F. and many nearby communities phoned, wired about, and de-

livered in person records that might serve the purpose. Ralph Gleason, the *Beat's* San Francisco scribe, located a collector who had an original copy plus another pressing of the side on German Odeon. In a day's time the mother was furnished with enough *Laughing Records* to last a long while.

She also obtained copies of the Spike Jones laugh disc of recent release, Bozo's *Laughing Song* on Capitol, a 20-year old Columbia waxing of *Ticklish Ruben*, a 10-inch sound effects disc used in radio to simulate animals, and other records that showed possibilities of accomplishing the required result.

Jazz record collectors who used to turn over many *Laughing Records* in disgust while looking for Louis Hot fives should now feel more kindly to the many original purchasers of the Okeh disc of a quarter-century ago. They also will wonder how many rare gems might have been unearthed in the recent search.

JAZZ ON THE RADIO: Henry F. Whiston, a producer for Canadian Broadcasting Corp., has a weekly jazz stint on CBM-Montreal, Canada, called *Jazz at It's Beat* every Saturday morning. Whiston uses well known guests such as Ellington, Herman, Hawkins, etc., in addition to records from his personal collection. He is also *Down Beat* correspondent for Montreal and *Melody Maker* correspondent for all of Canada.

COLLECTORS' CATALOG: Robert E. King, 51 Ormond road, Ivanhoe, Victoria, Australia. Interested in modern groups such as Kenton, Herman, Gillespie, and Les Brown. Would like to correspond with a female pen friend with whom he can expand his knowledge of the above groups.

Henry Hedman, c/o Eklund, Jakatigen, Rosersberg, Sweden. Looking for contacts with American discophiles in order to get an opportunity to discuss genuine jazz and to get to know something about the conception of jazz in the States. Wishes to exchange discs of modern Swedish jazz and American traditional jazz.

Ward R. Crowley, P.O. Box 91, Cedar Falls, Iowa. An avid Tommy Dorsey collector, especially the instrumentals. Wants to trade discs and ideas. He is connected with KWWL Waterloo-Cedar Falls.

Paulette Warwick, 1878 Washington street, Canton, Mass. She is interested in Erroll Garner, Stan Kenton, and George Shearing records.

Val O'Neill, 62 Frood road, Sudbury, Ont., Canada. An Eddy Howard fan. Are there others?

Saverio Panzica, 285 15th street, Buffalo 13, N. Y. Perez Prado is his favorite band but is a bug on Latin-American music in general and especially the mambo. Would like to correspond with other Latin-American collectors.

Sven Ove Andersson, Haraldsborg, 808, Uddevalla, Sweden. Collects recordings of *Star Dust*. Will trade Swedish jazz records for waxing of it.

Bob Hendricks, P.O. Box 333, Lakeport, Calif. A Kenton, Cole, Shearing, and Herman collector.

Len Dobbin, 5652 Sherbrooke, Montreal, Que., Canada. Interested in corresponding with someone on Tristano, Petersen, James Moody, Herbie Steward, Kenton, Miles, and Konitz.

Down Beat covers the music news from coast to coast.

Books Noted

CROSBY ON RECORD
Mello and McBride—\$2

Bing Crosby record collectors finally have a complete list of Bing's records to use as reference. Delaunay, Blackstone, etc., have omitted the Crosby sides from their discographies because of the great number of records involved, plus the fact that Bing could hardly be defined as a jazz singer since he became a commercial success.

Edward J. Mello and Tom McBride of San Francisco have just published *Crosby on Record*, 1926-1950, in pamphlet form at \$2 a copy. They acknowledge assistance from a long list of American collectors and several English Crosby specialists.

The work is neatly and accurately gotten together in tabular form, using the record numbers. Book also has many Crosby photos. There are six sections: (1) Crosby Originals (including sides with various name orchestras); (2) Crosby Records of Controversial Authenticity; (3) Reissues on U. S. and Foreign labels; (4) Crosby Albums; (5) V-Discs and special releases; (6) Song Titles Alphabetically Listed. Space is provided in the back for making your own additions of future releases.

This is a worthwhile project and fills a definite need in discographies.

Returns To Birdland

New York—The Gene Ammons-Sonny Stitt combo returned to Birdland March 8 for a week, with the Slim Gaillard and Slam Stewart trios also on the bill.

Erroll Garner and Dixie Gillespie move in March 15 for a week, to be followed by Charlie Parker with strings. Bird will remain two weeks.

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Evolution Of Jazz

by J. Lee Anderson

... the New Orleans Footwarmers ...

... the coach's style ...

... cutting Charlie Parker to ribbons ...

Between 1930 and '38, Sidney Bechet worked with the band of Noble Sissle, except for a slack season when he assumed proprietorship of a small tailor shop. Since '38 he has fronted, and been featured with, a number of small groups both at home and abroad, on labels including Victor, H.R.S., Blue Star, King Jazz, Circle, and Blue Note. Sidney's recording career now spans nearly three decades, his initial efforts in this direction being the several sides cut in 1923 with the Blue five of Clarence Williams. And he has since waxed eloquent with many a kindred soul—Louis Armstrong, Bunk Johnson, King Oliver, Tommy Ladnier, Baby Dodds, Art Hodes, Charlie Shavers, Mezz Mezzrow, and Jelly Roll Morton. Not a few of the New Orleans Footwarmers sides made for Victor during the '40s have become cherished possessions of Bechet fanciers, as have such items as *The Shick/Blues of Bechet*, the famed one man band deal on which Pops played not only soprano sax and clarinet, but also threw in tenor, piano, bass, and drums for good measure. During the '40s Bechet took on a protege, Bob Wilber, a young eager beaver from Scarsdale, N.Y., and produced a musician who sounded enough like his mentor to fool all save the most discerning listener. In 1947 Wilber and Bechet recorded four sides for Columbia and the pair also did an album for the Circle label in '49. The close association of Bechet and his youthful sound-alike, unique in jazz annals, endured until recently, when Wilber departed from the coach's style that he had long and painstakingly emulated. Sidney's stock has risen immeasurably in recent years, and he has received much of the acclaim due "a giant among giants." His fame has even extended to the realm of the newspaper columnists, where, variously described as "Sidney Bechet, king of the soprano sax players," "Sidney Bechet, the celebrated clarinet player," and "Sidney Bechet, the trumpeter," he was found for a spell "taking a hurried trip to France," "driving east, presumably to New York, in his Cadillac convertible, a gift from Tallulah Bankhead," or "cutting Charlie Parker to ribbons in a hop contest." Away from his music, Bechet appears the gentlest of men, but his mild manner conceals a nature of changing moods. On the stand he comes to life with a fearful intensity, the notes pouring from his heart and horn, savage, tender, fierce, melancholy, in a golden flood. One of the greatest creative artists in jazzdom, Sidney's abilities were summed up for keeps with the memorable declaration of absent Johnny Hodges: "Man, Sidney is God!"

The Blindfold Test

Norvo Trio Gasses Gibbs

By LEONARD FEATHER

Terry Gibbs (known to his immediate family and to Benny Goodman as Gubenko) is the 26-year-old Brooklyn flash who worked his way from Jewish radio shows and a Major Bowes contest victory (at 12) through three years in the army, to gigging with Bill DeArango, Sweden with Chubby Jackson, touring with Woody and T. Dorsey and Buddy Rich, and most recently television with the Goodman sextet.

Terry is an excitable and exciting young performer who talks as fast as he plays, and plays as fast as he thinks. Consequently, we got through our interview in no time at all, with no shortage of rapid-fire comments, the substance of which follows:

The Records

1. Is that Miles Davis? Sounds like Miles . . . pretty odd tune, isn't it? Sounds like something John Lewis might have written. John's a very talented guy—writes well and plays piano well, sort of like a modern Count Basie . . . tenor sounds real good; is it Sonny Rollins? Drummer must be Roy or Max . . . I wish there were more jazz on this—wish Miles had played more; what there was of him sounded good. It's a new record, isn't it? Three stars.

2. That sounds like Milt Jackson's articulation on vibes. Same kind of tenor man as on the last record . . . I'm not sure about the trumpet; might be Kinny Dorham, but it isn't his sound . . . Bud Powell or Kenny Drew maybe, on piano; nice tune and nice record—the vibes and the tenor are the best things on it. I noticed a conga drum and bongos . . . I don't usually like to have those things playing behind me, but they sound good to me when I'm just listening. Two and a half stars.

3. The trumpet had me fooled for a moment—I thought it might be Charlie Shavers, but no . . . I like the trombone; sounds like Jack Teagarden, sort of. Clarinet has a weird sound . . . I haven't listened to these kind of records in a long time so I wouldn't know whether he's good . . . I like those last ensemble choruses where everybody's playing together; that's the best part, and the trumpet plays a nice diminished chord near the end. Two and a half.

4. This sounds like one of those Hampton records . . . except the vibes are too far in the background; Lionel gets a better sound. Maybe it's Milt Buckner; I've heard he plays vibes too. Plenty happening here—a big *boom!* . . . the trombone sure gets around for that kind of a tempo . . . two tenors, aren't there? . . . Everybody had lots to read, couldn't take their eyes off the paper. I'd hate to have to sit around all night reading that stuff. Give it two stars for the trombone, and for everybody trying. If it's Lionel, I've sure heard him play better than that.

5. This must be Red Norvo's trio . . . no, wait, I hear piano, it can't be the trio . . . I hear drums, too. Guitar sounds like Tiny Grimes! No, it's not Red. This guy likes Lionel, but it's not him . . . one of those foreign records, maybe? Or Dave Brubeck? I'm completely baffled . . . now it sounds like a trio again. It's a cute little thing, nice sounding record and the solos all sound good. Three stars.

6. Good guitarist . . . where'd this tenor spring from? I didn't hear him in the ensemble, he must be doubling on clarinet . . . bass player must be the leader; you hear him most of all . . . Maybe it's Simon Brehm, this bass player from Sweden? The guitar and tenor are good—whole thing sounds nice; don't know who the vibes can be. Three stars.

7. That's Louis! I like the way he sings—he swings. I dig Louis' trumpet, too; lots of soul. Joe Bushkin's always talking to me about Louis—his favorite musician. If I'd taken this test 10 years ago I'd probably have said four stars. Today, give it three stars—all for Louis.

8. Sounds like Milt Buckner again, with a Duke Ellington-style band and a good bass player. The writing is good, but wow, there's so much work there! Lionel gets a *much* better sound than this. Vibes are hard to pick up on records anyway; I hate to listen to my own records, you never get the kind of sound you get in a club. For the bass player and the arrangement, I'd give this three.



(Photo by Herman Leonard)
Terry Gibbs

Records Reviewed By Terry

Terry was given no information whatever about the records played for him, either before or during the blindfold test.

1. Miles Davis, *Morphous* (Prestige). Davis, trumpet; Sonny Rollins, tenor; John Lewis, piano & arranger; Roy Haynes, drums.
2. Milt Jackson, *Bud's* (Savoy). Jackson, vibes; Billy Mitchell, tenor; Billy Massey, trumpet; Walter Bishop Jr., piano; Roy Harnois, drums. Comp. Milt Jackson-Billy Massey.
3. Jimmy McPartland, *Come Back, Sweet Papa* (Prestige). McPartland, trumpet; Gene Sedric, clarinet; Vic Dickenson, trombone.
4. Milt Buckner, *Rack's Boy* (MGM). Buckner, vibes & arranger; Julius Watkins, French horn (not trombone); Billy Mitchell, Paul Quinichette, tenors.
5. Mary Lou Williams, *Harmony Grits* (Victor). Mary Lou, piano; Mary Osborne, guitar; Marjorie Hyams, vibes; June Rotenberg, bass; Rex Gottsman, drums.
6. Barney Kessel, *Slick Chick* (Atlantic). Kessel, guitar; Johnny White, vibes; Herbie Steward, clarinet and tenor; Morris Rayman, bass.
7. Louis Armstrong, *Ain't Misbehavin'* (Decca). Rec. 1938.
8. Lionel Hampton, *Mingus Fingers* (Decca). Hampton, vibes; Charlie Mingus, bass and arranger.
9. Joe Roland, *Half-Nelson* (Mercury). Roland, vibes; Joe Puma, guitar; Harold Granowhys, drums.
10. Red Norvo Trio, *Moss* (Discovery). Norvo, vibes; Tal Farlow, guitar; Charlie Mingus, bass.
11. Stan Kenton, *Waynard Ferguson* (Capitol). Ferguson, trumpet; Shorty Rogers, composer and arranger.

9. That's Joe Roland's group—sound nice . . . I don't like a drummer dropping that many bombs when there's a string section. Guitar sounds nice; don't know who it is. This is almost the first time I've heard Joe since back when he was a clarinet player. Sure is a drag, all these good vibe players coming up! I like the strings, and Joe and the guitar—three stars.

10. That's Red Norvo. He sure sounds different here; much better . . . yeah, Tal! . . . Mingus is walking—all by himself. Sure sounds crazy. This tune is a very hard thing for a vibes man to play. That's a real good, modern trio—Tal's great, the bass is wonderful, and Red's time is so much better. Four stars.

11. I know this record. I didn't like Kenton's first band; used to argue about it all the time with Shelly . . . but the strings at the concert sold me; I dig him now. Maynard is a good trumpet player but not a jazz trumpet player; few trumpet men could play this, but there are some meaningless things he throws in that I don't like. It's a lot of work, though, and Shorty wrote a great thing . . . three and a half.

Afterthoughts By Terry

I like all kinds of music, no kidding—I enjoyed working with Pops Goodman—he sure gets a great sound on clarinet and I used to like his band years ago. What I noticed when I went over to Sweden with Chubby Jackson was the different attitude about styles. Over there, whether you ask a young kid 16 years old or a man of 40 who his favorite trumpet player is, he's liable to answer Dizzy Gillespie or Bobby Hackett, or both. Over there they just like good music!

Sidemen Switches

Ray Anthony: Buddy Wise, tenor, and Buddy Savarise, piano, added . . . Frankie Carle: Jerry Weeks, bass, for Don Russo . . . Shep Fields: Whitey Mitchell, bass, for Bill Anthony.

Charlie Barnet: Adele Francis, vocals, for Helen Trener . . . Woody Herman: Red Wooten, bass, for Red Mitchell . . . Guy Lombardo: Kenny Martin, vocals (from Jimmy Dorsey), added.

Charlie Spivak: Artie Green, trombone, for Leon Cox; Wayne Andre, trombone, for Walter Schulze (to Larry Green), and Doug Talbert, piano, for Bill McCumber (to army) . . . Blue Baron: John McCormick, trumpet, for Gene Ceriano and Al Esposito, trombone, George Brandon, alto, Sal Bellomo, piano, and Sonny Mann, drums, added . . . Victor Lombardo: Tom Moses, alto, for Skeex Brannon; Don Burke, trombone, added, and Jack Frye, piano, for Royale Knott.

Claude Thornhill: Frank Bode, drums (from Ray Anthony); for Phil Brown, and Charlie Walp,

trumpet, out . . . Elliot Lawrence: Al Steele, tenor, for Stan Weiss (to Buddy Rich) . . . Jimmy Dorsey: Sandy Evans, vocals, for Kenny Martin.

Bobby Byrne: Jimmy Lyon, piano, for Irving Joseph (to Bernie Mann) . . . Les Elgart: Jack Keller, piano, for Tom Merriman . . . Joe Thomas (tenor man): Lammar Wright Jr., trumpet, for Johnny Grimes; Mike Woods, trombone, for Dick Harris; George Rhodes, piano, for Kelly Owens; LaVerne Barker, bass, for Ted Sturgis and Babe Perry, drums, for Al Bright.

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

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Things To Come

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

GEORGE SHEARINC'S QUINTET (MGM, 3/8/51). George Shearing, piano; Chuck Wayne, guitar; John Levy, bass; Dennis Best, drums, and Don Elliott, vibes. *Indian Summer; I'll Remember April; The Only Girl in the World; My Silent Love; The Blues and I; Quintessence; I'll Never Smile Again; and I'll Be Around.* Same personnel (MGM, 3/7/51). *Loose Loop; Minicrations; Evans; and They All Laughed.*

MILES DAVIS' BAND (Prestige, 1/17/51). Miles Davis, trumpet; Sonny Rollins, tenor; Benny Green, trombone; John Lewis, piano; Percy Heath, bass; and Roy Haynes, drums. *Morphous; Blue Room; Whiplashing (Miles Davis, piano), and an untitled original.*

HERBIE STEWARD'S QUARTET (Rust, 2/9/51). Herbie Steward, tenor; Dick Hyman, piano; Merv Oliver, bass; and Don Lamond, drums. *Have You Met Miss Jones?; It Could Happen to You; My Last Affair; and My Baby Just Cares for Me.*

GENE AMMONS' COMBO (Prestige, 1/16/51). Gene Ammons, tenor and vocals; Billy Massey, trumpet; Sonny Stitt, baritone; Matthew Gee, trombone; Junior Mance, piano; Gene Wright, bass; and Ted Stewart, drums. *"Round About 1 A.M.; Jug; Wow, and Blue and Sentimental.*

SONNY STITT'S QUARTET (Prestige, 1/31/51). Sonny Stitt, baritone; Charles Baiserman, piano; Gene Wright, bass; and Ted Stewart, drums. *This Can't Be Love and P.S. I Love You.*

SWINGIN' THE GOLDEN GATE Frisco's Dixie Orks Play Musical Chairs Again

By Ralph J. Gleason

San Francisco — The Bay area's homemade brand of Dixieland is going through a major upheaval again. This time it's a musical chairs switching of bands like this: Bob Scobey and his Alexander's

GENE AMMONS-SONNY STITT COMBO (Prestige, 1/31/51). Gene Ammons, tenor; Sonny Stitt, tenor; Billy Massey, trumpet; Al Outalt, trombone; Charles Baiserman, piano; Gene Wright, bass; and Ted Stewart, drums. *New Mess Up and Down (Parts I and II).*

SONNY ROLLINS' QUARTET (Prestige, 1/17/51). Sonny Rollins, tenor; Miles Davis, piano; Percy Heath, bass; and Roy Haynes, drums. *Two Rollins originals.*

SONNY STITT'S COMBO (Prestige, 1/31/51). Sonny Stitt, tenor; Gene Ammons, baritone; Billy Massey, trumpet; Al Outalt, trombone; Charles Baiserman, piano; Gene Wright, bass; and Ted Stewart, drums. *Larry Townsend, vocal. The Thrill of Your Kiss and If the Moon Turns Green.*

DENNY VAUGHAN'S ORCHESTRA (Decca, 1/26/51). Trombone—Will Bradley; sax—Hymie Scherzer, Milt Yoner, Phil Bodner, and Norman Barber; violin—Henry Nason, Bill Taylor, Leo Grassie, Harry Katzman, Milt Lomask, Henry Selgel, Charlie Jaffe, and Henry Melnikoff; viola—Leon Frencut; cello—Frank Miller; harp—Verly Mills; rhythm—Denny Vaughan, piano; Danny Perri, guitar; Jack Loeborg, bass; and Johnny Hovers, drums. *I Love the Way You Say Goodnight; Mellow Mood; Too Young; and Love Tales.*

KITTY WHITE with SONNY BURKE'S ORCHESTRA (Decca, 2/16/51, in Hollywood). Conrad Guzzo, trumpet; Ray Coniff, trombone; Mahlon Clark, clarinet; Ted Nash, tenor; Buddy Cole, piano; Tony Rizzi, guitar; Billy Hadnett, bass; and J. C. Heard, drums. *Titles withheld by request.*

Jazz band take over Hambone Kelly's.

Turk Murphy's Cable Kar Kids take over the Scobey spot at the Greenwich Village in Palo Alto.

Turk April 15

Turk enters the Greenwich Village on April 15. Scobey will go into Hambone's a week or two later, depending on how soon the joint can be fixed up.

The Scobey deal at Hambone's will reactivate the East Bay's home of two-beat for the first time since New Year's, when Lu closed. Watters has gotten rid of the club, which will now operate as a sort of beer garden-dance hall with no hard likker being sold, no high prices, and aiming to be a spot for the younger set to bunny-hug a bit. Scobey's band personnel will remain the same and, apparently, so will Murphy's.

Hold Off Tour

The Lu Watters cross country tour seems to be in abeyance for the time being. Lu is planning a desert expedition to add some rare California minerals to his rock collection.

Meanwhile the Bay Side Jazz society's Friday evening beer busts at Jenny Lind hall in Oakland continue apace with the Dick Oxtot Polecat group as featured band. Hociel Thomas, Oakland blues singer, came out of semi-retirement during February to appear at a couple of sessions. The Polecats are also a possibility for a job in the Landing Strip out Lafayette way.

Dick Contino knocked the local smart set clear out during his Mark Hopkins two weeks. The guy sells like a trouper. It's no wonder he gets all that loot.

Charlie Smith, the ex-Bushkin, Goodman, Ray Brown drummer who took over for Sonny Greer in the Ellington band, had the local cats lucky enough to catch the group at Oakland talking for days. "I been waitin' for years to hear somebody play drums in that band," one guy said. Jimmy Rhodes, the sharpest cat in town,

summed it up like this: "It was the greatest. Don't ever sell Ellington short."

The rest of us, who were outsmarted by waiting for his Opera House appearance, can only hope it sounds as good when they come back March 11 and 12 for a couple of dances here. Duke's Thunderbird date is followed by a few one-niters, a possible picture deal, and then commitments back east including a TV deal.

BAY AREA FOG: Roy Porter, who's been working with Vernon Alley recently, took over the drums in Benny Carter's band when the latter opened at the Black Hawk. Benny had Bumps Blacky, tenor; Sheldon Smith, piano; Charlie Drayton, bass; Roy, and himself. Benny was in the club on a two weeks plus two-week option contract and then was set to return to his recording activities in L. A. plus a TV deal which he has pending down there.

Hildegarde Then Kay

Hildegarde and Beatrice Kay, one after the other, at the Mark during March . . . Erroll Garner coming into the Black Hawk sometime later this spring, and the 150 Club may snag Nat Cole & Co. for a late April date . . . There's also a good possibility of the Firehouse Five playing up this way either at a mammoth Dixie carnival or else a one-niter at the Edgewater.

Joe Reichman canceled his May 8 opening at the Mark because Mrs. R is expecting another little piano player about that time . . . Ray Noble may finally come to the Mark later this summer . . . Dave Erubcek stayed on at the Black Hawk for another five weeks, postponing his New York debut at the Hickory House.

Two of Winy

Winy Manone did a fast two weeks, advertised as the best Dixieland band in the country, at Ciro's and then the club folded again. The Rosses are still trying to unload the joint and it was thought they had succeeded a while back, but it looks like no sale right now . . . Larry Darnell opened at the Longbar Showboat on March 2 just in time to take advantage of the club's new nightly wire over KRE, with dejay Jim Thorpe . . . some 3,000-odd people turned out for the Tiny Bradshaw-Jimmy Grissom-Jimmy McCraeklin dance at the Oakland auditorium Feb. 11 and about 500 went to Vahejo the following night at El Camino Gardens.

After Muggsy Spanier returns to the Hangover for six weeks starting April 24, Doc Dougherty may bring back Jess Stacy with a small band. Meade Lux Lewis has been going over so well at the club that it looks like he's a more or less permanent fixture.

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Charlie Barnet

- 5 *Arm's We All?*
- 4 *Theme for Cynthia*

Jack: This is the new Barnet, one with a string section, a strict adherence to the melody, and a bass man playing two beats to the bar. The strings are amplified to sound like a larger section (there are eight), but to me it's like amplifying four trumpets to sound like 10. They'd still just sound like four loud trumpets.

A fair Bill Derry vocal on the first, the old Buddy DeSylva tune. The second is a slow instrumental reminiscent of *Laura*, with the Mab's soprano sax leading the strings. I can't get excited. (Capitol F1394.)

Tex Beneke

- 4 *Down in Nashville, Tennessee*
- 6 *Sentimental Music*

Pat: *Sentimental* is a superlative dance number in the early '40s style so popular today. Smooth, slow, and suggestive, it sports a fine vocal by Gregg Lawrence's deep blue voice. Reverse is a current novelty with Tex wobbling through the vocal (MGM 10910.)

Mindy Carson

- 6 *Button Up Your Overcoat*
- 6 *Together*
- 6 *Just a Memory*
- 6 *Thank Your Father*
- 5 *You're The Cream in My Coffee*
- 6 *The Best Things in Life Are Free*

Pat: Mindy, singing a sextet of Buddy DeSylva-Lew Brown-Ray Henderson ditties may get coy in one or two spots, but considering what the average gal singer would do to these tunes, she displays exceptional taste. Her singing fascinates me. She has an individualistic pronunciation which sometimes amounts to a brogue; she also has a hiss. These may sound like affectations, but whether they are or not, they are, I believe, quite attractive. Miss Carson seems to combine Doris Day's femininity and Dinah Shore's gentle sincerity with the aforementioned spice of her own. (Victor 47-4039, 4040, 4041.)

Otto Cesana

- 7 *Night Train*
- 7 *Stepping-Out*

George: Otto Cesana, new to the record field, is a New York composer, arranger, and teacher who here gives us two unusual piano

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.

solos. *Train*, an original composition, is an exercise in jazz by way of the classical approach. The reverse is an excerpt from Cesana's *Manhattan Suite*. We have long wished we could hear Cesana's work performed fully orchestrated, as intended. Interesting fact regarding the above sides is that they were played on a specially-built piano Cesana uses for composing. (Capitol F1395.)

June Christy

- 8 *He Can Come Back Anytime He Wants To*
- 6 *A Mile Down the Highway There's a Toll Bridge*

Jack: June sings well on both of these (received very late for review), but it's Shorty Rogers' arrangement on *He Can Come Back*. Art Pepper's two beautifully expressive alto breaks on the same tune, and the band's performance that rate most of the nods. Note how Shorty uses the same figure in the introduction, the prelude to the second chorus, and in the ending to tie the score together.

Highway, a novelty, is of lesser quality, though the alto, two tenors, and baritone get a fine Four Brothers sound.

Band, by the way, is made up of Pepper, Bob Cooper, Bud Shank, and Bob Goga, saxes; Gene Englund, tuba; John Graas, French horn; Claude Williamson, piano; Don Bagley, bass, and Shelly Manne, drums. (Capitol 1207.)

Perry Como

- 7 *Without a Song*
- 8 *More Than You Know*
- 6 *It's Only a Paper Moon*
- 5 *Me and My Shadow*
- 4 *That Old Gang of Mine*
- 6 *I Found a Million Dollar Baby*

Pat: Billy Rose had a hand in these tunes, another set in Victor's "Singer's Single Record Series." Mitchell Ayres' backing on *More* is delicately unobtrusive, and Perry gives the song—which has never particularly interested me

Eddie South Well Again, Working



Chicago—Eddie South, whose fans are scattered all over the globe, finds another admirer in singer Bette Chapel, shown with the "Dark Angel of the Violin" above. South recently spent 18 months fighting tuberculosis in a Chicago sanatorium. His first job since his recovery was at the Blue Note here last month, during which he appeared on the *Garroway at Large* TV show, on which Miss Chapel is a regular performer.

before—almost a reverential treatment. *More* is not a perfect record, but Perry's work on the chorus, which means you ought to listen past the verse, is magnificent.

On *Without*, Como builds the vocal part with great heart and confidence, but the number is somewhat marred by a production-like ending by the orchestra. *Paper Moon* sounds as if the last few bars were cut off. Perry is rather lifeless on *Gang*, which sports a barbershop quartet. *Million* is notable chiefly for the very nice piano and guitar, playing both behind Perry and alone. (Victor 47-4033, 4034, 4035.)

Don Cornell

- 5 *Let a Smile Be Your Umbrella*
- 5 *Wedding Bells*
- 4 *That Old Feeling*
- 5 *Was That the Human Thing to Do?*
- 4 *When I Take My Sugar to Tea*
- 5 *I'll Be Seeing You*

Pat: Sammy Fain songs were the ones chosen for Don Cornell's part in Victor's laudable effort to pair top singers and top tunes most effectively. Cornell's singing is uneven, but he has a fresh, brisque quality which is right for these. The background, identified on the labels only as "orchestral

accompaniment" is ricky-tick, in the mood of the music. A vocal group, also unidentified, aids with the barbershop atmosphere on *Bells*, and is also present on *Human*. (Victor 47-4042, 4043, 4044.)

Percy Faith Favorites

- Solitude*
- Perpetual Notion*
- Camamu*
- Body and Soul*
- Beyond the Sea*
- El Cumbanchero*

Album Rating: 6

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George: With the trend of the record buying public toward instrumentals currently prevailing, this package by pianist Percy Faith's concert orchestra should find acceptance. There is nothing for the progressive-minded listener, but for those who like the standard melodies performed in a subdued manner, Faith's performances are well-presented. *Notion* is a Faith original on which, along with *Cumana*, you hear a smattering of the leader's piano. I thought Charles Trenet's *Beyond the Sea* and *El Cumbanchero* were the most interesting sides. The set is ideal for FM or Muzak. (Victor WP 306.)

Jan Garber

- 5 *Emma Lou*
- 5 *Yearning*

George: Here's one for nostalgia's sake. Tunes are of 1920 vintage. Reminiscing can be indulged in by those who recall the Garber sound of 1934-35 while listening to these two sides. The first tune was written by a nephew of the famed minstrel, Honeyboy Evans. The flip was one of the most popular and best melodies of the mid-'20s. (Capitol F 1392.)

Woody Herman

- 4 *Jet*
- 5 *Lonesome Girl*

Jack: Woody's first MGM release is a distinct disappointment. It's the first time in years, to my recollection, that a Herman record has come out with a pop tune on each side and not a man except Woody getting a solo.

Herman sings disturbingly out

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of tune on *Jet*, while *Lonesome Girl* is done by Dolly Huston. (MGM 10909.)

- Armand Hug—Ray Bauduc**
 5 *Ten for Two*
 6 *Fascinatin' Rag*
 6 *Little Rock Getaway*
 7 *Breezin' Along*

George: When two rhythm instruments perform a duet we can't help but feel an incompleteness. Hug, who has recently rejoined Sharkey Bonano's Kings of Dixie, is probably the best jazz pianist now in New Orleans, and Bauduc is the top two-beat drummer in the country. The two originals, *Fascinatin'* and *Breezin' Along*, are the best sides on this Roger Wolfe date. *Ten*, dedicated to the late Bob Zurke, is nowhere in comparison to the Tom Cat's own version. Joe Sullivan's *Little Rock Getaway* is a tune worthy of revival. (New Orleans Bandwagon 7 & 8.)

JAZZ, Vol. II

The Blues

George: This Folkway LP project is as equally important in musical notation as the Circle Jelly Roll series. Volume II covers

the blues, with album notes including an article on blues by Frederic Ramsey Jr. Of added interest are two records of considerable obscurity. They are Vera Hall's *Black Moan*, which had never been issued previously, and the only recording by Gertrude Perkins of *No Easy Rider Blues*. On the LP are the following artists: Blind Willie Johnson, Blind Lemon Jefferson, Vera Hall, Gertrude Perkins, Ma Rainey, King Oliver, Jimmy Yancey, Nolan Welch, Jelly Roll Morton, Original Tuxedo Jazz orchestra, Beanie Smith, Louis Armstrong, and Johnny Dodds. (Folkways FP-55.)

Gordon Jenkins

- Always Paradise**
 I'm Always Chasing Rainbows
 I'll Remember April
 That Old Black Magic
 Be Careful, It's My Heart
 Album Rating: 3

Jack: This album is titled *Time to Dance with Gordon Jenkins*, but I can't see the remotest connection between this and dance music. Sound as if Capitol had some Jenkins sides cut and, not knowing what to do with them, put them in their dance album series.

The beat is almost non-existent; the music is cloying stuff suitable only for dinner backgrounds. Johnny Johnston, Martha Tilton, and Connie Haines each sing a side. (Capitol CCF 2641.)

Leo Parker and His Mad Lads

- 3 *Woody*
 3 *Rolling with Parker*

Jack: Leo still has that fabulously big bary tone. Otherwise there's little to listen for on these rifiers. Leo plays all the solos, the band punctuates occasionally. Rhythm is hard and punching, Leo is loud and seemingly concerned only with being heard above the band. (Gotham 262.)

George Shearing

- 6 *For You*
 6 *Little White Lies*

Jack: Two more oldies rather neatly packaged by George and his sidekicks. Chuck Wayne and Marge Hyams each get a half-chorus on *Lies* (tunes were cut when she was still with the group), George has the solo work all to himself on the flip.

Neither of these has the precise snap found on most of the quintet's sides, nor are they recorded particularly well. I couldn't understand the purpose of the elaborate tag on *For You* (MGM 10907.)

A new feature in *Down Beat*, every other issue, Leonard Feather's *Blindfold Test*. See page 12.

Concerning Classics

By MICHAEL LEVIN

Composition	Type of Music	Reproduction	Interpretation
Tchaltkovsky's <i>Nutcracker Suite</i> , played by Leopold Stokowski and his Symphony orchestra. Victor LM 48-84.67, 10" LP.	Some of the Russian composer's happiest music, this includes the eight movements from the original ballet score, which has become a children's classic.	Extremely sharp highs, but with quite astonishing tact of basses in parts, and a great lack of string presence. Thus the over-all color is thin and sharp in spots.	Stokowski, as usual, takes liberties with the score, here less successfully than in the past. His tempos slow down to the lagging point, often make chocolate out of what should be crisp candy. His orchestra of first chair men once again lacks unity of feeling, though individual solos are magnificent.
Janacek's <i>Youth Wind Sextet</i> (1924). Bartos' <i>Incidental Music from Le Bourgeois Gentilhomme</i> , played by the Prague Wind quintet. Mercury MG 15009-34, 10" LP.	Both of these works are by Czech authors, Janacek, born in 1854, dates Bartos by 40 years. Both works however are light, rippling combinations of woodwinds much in the manner Hindemith favored in his <i>Little Chamber-music No. 1</i> .	Highs are cloudy in both these works and there are spots where the noise level from the original to tape is high. But the instrumental balance is good and the music is always clearly and easily distinguishable—vital in chamber music of this type.	The playing is extremely good, with some adroit bassoon, highly capable French horn, and over-all ensemble playing of polish and rhythmic distinction. Small wind group playing is extremely difficult because of the obvious problems of blend and intonation. That heard here is of superior caliber throughout.
R. Strauss' <i>Rosenkavalier Suite</i> , played by Antal Dorati and the Robin Hood Dell orchestra. Victor LM 48-84.67, 10" LP.	The lovely music from Strauss' melodious opera, first produced in 1911, has long been done in suite form. However Dorati has rearranged the music and will offend some purists, but generally has kept the spirit while concocting charming orchestration.	The presence is a little distant and the whole tone not as sharp as it might be—certainly to ears becoming accustomed to more resonant recordings. But no great over-all faults are present.	Dorati's interpretation of this music is quite different than usual. He has added a bell-like lyricism to some of the accompanying phrasings without getting too cloying—and certainly Strauss in the last composer who could object to arranging effects.
Boyc's <i>Eight Symphonies</i> , played by the Zimblet Sinfonietta. Decca DK 105-818, three 12" LPs.	Sprightly, lively music from the work of the famed 17th century English composer. Closer to a Vivaldi <i>Concerto</i> than what we call a symphony today.	Felicitous recording. The sound is sharp, evenly balanced, with complete clarity in all registers. Decca is to be congratulated.	Zimblet's 17-man sinfonietta, which plays minus a conductor, interprets this music with spirit, life, and great taste. This is the sort of playing which justifies the belief of chamber music addicts in the superiority of the smaller string orchestra.
Paganini's <i>Moto Perpetuo</i> and Paganini's <i>La Campanella</i> , played by 24 violins of the Boston Pops. Victor 12-3071-\$1.25, 12" shellac.	Concert warhorses of fiddlers, these traditional encore selections are all furnished up here. Lots of notes per bar.	Better than some of the Boston Symphony's own recordings, with the strings given greater clarity than usual.	Fiddle <i>Paddle</i> playing without too much attention to phrasing or shading. Certainly this sort of thing is a tour de force for a violin section, but it's a grave question as to whether it has much musical moment or not.
Britten's <i>Les Illuminations</i> , sung by Alice Mock, and Martinu's <i>Sinfonietta La Jolla</i> , both played by Nikolai Sokoloff and the Musical Arts Society orchestra of La Jolla. Alco ALP 1211-\$5.95, 12" LP.	Quite wonderful vocal writing by the young English writer to verses by Rimbaud, the French poet. His ability to arrange for string orchestra behind a vocal line is startlingly effective.	Good recording, with close vocal coupling and fairly resonant orchestra sound.	Alice Mock's singing is thoroughly satisfactory. Her phrasing is intelligent and concisely done, her tones in tune and full. It's the kind of performance you are more accustomed to from the good small European houses, rather than a fine surprise here.
Dinah Shore	the Corner and My Isle of Golden Dreams , abetted by a vocal chorus. If you like Shore and Kahn's tunes you're in, kid. (Victor 47-4045, 4046, 4047.)		Tony Rizzi, guitar; Alvin Stoller, drums, and Norm Scelig, bass. Except for a fine contrapuntal eight bars in the middle of <i>Cupid</i> , where Smith and Rizzi bandy notes, it is pretty music without much of real interest. Smith takes a relaxed, simple, and sunny path—which George Shearing blazed—through these standards and originals, apparently keeping his left hand behind him most of the time. He's overly fond of interpolations from other songs, interjected where they prove nothing. Drummer Stoller acquits himself well, except for his somewhat disconcerting inflexibility on <i>Wandering</i> . (Discovery DL-3009.)
Paul Smith	The Great Lie <i>Cupid Took Me for a Ride</i> <i>The Way You Look Tonight</i> <i>By the Fireside</i> <i>Wandering</i> <i>Out of Nowhere</i> <i>S'Wonderful</i> <i>Over the Rainbow</i> Album Rating: 6		Pat: Pianist Paul Smith, one-time Tommy Dorsey piano man and arranger, is joined here by

(Turn to Page 18)

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Buddy Greco Top-Rank As Singer-Pianist

By Sharon A. Pease

Chicago — The talented pianist-vocalist Buddy Greco, formerly featured with Benny Goodman's orchestra, now heads one of the most promising of the newer musical combinations. Describing his group, scheduled for a two-week engagement at Cafe Society, New York, Greco says, "Musically I have tried to set it in a groove half way between the Louis Armstrong and John Kirby units."

Apparently this formula, augmented by Greco's versatile piano stylings and pleasing vocals, has caught the fancy of both tyro and sophisticated listeners. Reports from enthusiastic audiences consistently contain glowing tributes and optimistic predictions of a bright future for this fresh, ambitious new group.

Ideal Environment

Buddy, christened Armand Greco, was born in Philadelphia 24 years ago. He was reared in an ideal musical home environment. His mother is an accomplished accordionist and his father, Joseph Greco, is one of the nation's most highly respected opera critics. As part of his civic musical activities, the elder Greco organized programs featuring Italian music for radio station WRAX (now



Buddy Greco

WPEN).

"Of course dad saw to it that my older brother Al and I performed in these programs," Buddy recalls. "We started when I was 4 and continued throughout the next 14 years." Buddy's first appearances were as a vocalist.

However, at the age of 10 he began studying piano under the tutelage of Joseph Cavaliere, and during the next 12 years devoted much of his time to the development of a thorough classical background. Meanwhile he began playing his own vocal accompaniments and doing piano solo work on his radio programs.

Early Influence

"I had been studying about four years before discovering I had absolute pitch," Buddy says. "This proved to be a great asset when at 15 I became interested in dance music, for it enabled me to easily transcribe ideas from records... Art Tatum and Benny Goodman were my chief early influences."

Buddy left school to form a trio and during the next four years worked in various spots around Philadelphia. Elliot Wexler, Goodman's personal manager, heard him at Club 13 and arranged for Buddy and his group to cut some records for Musicraft. Among the sides were *Ain't She Pretty*, which hit a half million in sales and resulted in Buddy landing with Goodman's orchestra.

"I was with Benny two wonderful years," Buddy relates, "which included a trip to London for an engagement at the Palladium." During this period Greco's piano and vocals were featured on numerous Goodman recordings. Among the vocals Buddy's favorite is *You're Always There*. Of the piano featured recordings he prefers *There's a Small Hotel*.

Greco formed his own combination late last year with the encouragement and assistance of Goodman and Wexler. He records for the London label and the previously mentioned Cafe Society run is his first major engagement.

Vocal Accompaniment

Because Buddy Greco is billed as a vocalist and piano soloist, we asked him to write a style example that would illustrate the unique ideas he incorporates in his vocal-accompaniment blending. For this purpose he selected one of his favorites, the time-tested standard, *I'm in the Mood for Love*, which was written by Dorothy Fields and Jimmy McHugh. The voice line of the accompanying example indicates Buddy's style adaptation of the original melody. The piano art illustrates his accompaniment technique.

Greco, in attempting to analyze his own mental processes during the creation of these combination vocals and accompaniments, con-

cluded that he devotes his conscious effort to the effective portrayal of the voice part and that the piano accompaniment seems to be a subconscious manipulation. Whether consciously or subconsciously created, the accompaniment of the illustrated example shows a well-planned rhythmic contrast and the use of extended chords and modified harmonies designed to enhance the emotional quality of the lead.

Cross Relations

The most outstanding individual characteristic is the brave use of cross relations. For example, in the first measure of section BCE the average modernist might only hear the C sharp, C natural (fourth count) in a direct chromatic relationship (also E and E^b). A careful survey of the harmonic structure is interesting as well as instructive, and it certainly indicates that Greco is a rare modernist not bound by the limitations of conventional formulas.

As this column has often stated, the invention of an accompaniment that fulfills the numerous essential requirements for a truly adequate background, is one of the greatest and most artistic functions in the musical field. Greco's legitimate and distinctive inventions in the modern harmonic idioms, coupled with his talent as a singer and star soloist, mark him as a great performer and make it easy to understand why critics predict that he will some day rate as a top name in the music business.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

A new feature in *Down Beat*, every other issue, Leonard Feather's *Blindfold Test*. See page 12.

Storyville, Boston Club, Back In Biz

Boston—Storyville, smart Dixie spot, has reopened at its new location after being shuttered for several weeks. Bob Wilber again heads the house band there, with single attractions being booked in periodically.

Its former site has been taken over by new owners and renamed the Music Box. Hot Lips Page is there now.

Hi-Hat continues on a name jazz policy also, with the Gene Ammons-Sonny Stitt crew the latest to play there. Serge Chaloff is still leading the relief band.

Both the RKO and State theaters are using flesh shows in an effort to stimulate business. RKO has done fairly well to date, and has Erroll Garner's trio coming in March 21. State has the Ink Spots set for a week.

AROUND TOWN: Pianist Sammy Price left Max Kaminsky's unit at the Savoy cafe, was replaced by Al Vega... The Buddy Johnson band did terrific business for the Shriner's annual dance at the State armory... Altoist Rudy Williams has organized a band and will probably debut at the Hi-Hat in April.

—Ray Barron

Nat Back East

Philadelphia—Nat Cole and the trio return here for a one-weeker at the Club Harlem on March 12.

Slowly

B-C-E

poco rit.

To D⁷ Fine ending

ad lib.

D

D. S. al Fine ending

D. S. al Fine ending

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Henderson Discography

Following is a selected list of Fletcher Henderson recordings, compiled by George Hoefler.

1923		
Fletcher Henderson ork	<i>Gulf Coast Blues</i>	Vo. 14638
Beaie Smith	<i>Mamma's Got the Blues</i>	Col. 3900
1924		
Fletcher Henderson solo	<i>Unknown Blues</i>	Para. 12144
Fletcher Henderson ork	<i>Shake It and Break It</i>	Black Swan 2034
Fletcher Henderson ork	<i>Copenhagen</i>	Vo. 14926
1925		
Fletcher Henderson ork	<i>May Me Slow</i>	Col. 292D
Fletcher Henderson ork	<i>Prince of Wails</i>	Para. 20367
Fletcher Henderson ork	<i>Why Couldn't It Be Poor Little Me?</i>	Regal 9770. Banner 1476
Fletcher Henderson ork	<i>Sugar Foot Stomp</i>	Col. 395D, 35668
1926		
Dixie Stompers (Henderson)	<i>Jackass Blues</i>	Harmony 166H
Fletcher Henderson ork	<i>The Stampede</i>	Col. 654D
1927		
Dixie Stompers (Henderson)	<i>Snag It</i>	Harmony, 353H, Col. 35670
Fletcher Henderson ork	<i>Fidgety Feet Sensation</i>	Br. 3521, UHCA 21-22
1928		
Fletcher Henderson ork	<i>D Natural Blues</i>	Col. 1543D
Fletcher Henderson ork	<i>Hop Off</i>	Br. 4119
1929		
Fletcher Henderson ork	<i>Blasin'</i>	Col. 1913D
1930		
Fletcher Henderson ork	<i>Chinatown, My Chinatown</i>	Col. 2329D
1931		
Fletcher Henderson ork	<i>Sweet and Hot</i>	Col. 2414D
Connie's Inn ork (Henderson)	<i>Just Blues</i>	Melotone 12339, Br. 80037
1932		
Connie's Inn ork (Henderson)	<i>Milenberg Joys</i>	Crown 3212, Var. 8042
Fletcher Henderson ork	<i>New King Porter Stomp</i>	Ok. 41565
Fletcher Henderson ork	<i>Honeyuckle Rose</i>	Col. 2732D
1933		
Fletcher Henderson ork	<i>Queer Notions</i>	Vo. 2583
Fletcher Henderson ork	<i>It's the Talk of the Town</i>	Col. 2825D
1934		
Fletcher Henderson ork	<i>Tidal Wave</i>	Bb. 5682
Fletcher Henderson ork	<i>Wrappin' It Up</i>	De. 157
1936		
Fletcher Henderson ork	<i>Stealin' Apples</i>	Vo. 3213
Fletcher Henderson ork	<i>Grand Terrace Rhythm</i>	Vi. 25339
Fletcher Henderson ork	<i>Jintown Blues</i>	Vi. 25379
1937		
Fletcher Henderson ork	<i>Chris and His Gang</i>	Vo. 3641
1938		
Fletcher Henderson ork	<i>Saving Myself for You</i>	Vo. 4154
1939		
Benny Goodman Sextet	<i>Ross Room</i>	Col. 35254, 36720
1940		
Benny Goodman ork	<i>Henderson Stomp</i>	Col. 35820

Europe Concert Tour

Hollywood—Gene (Just Jazz), Norman, KFWB record showman and concert impresario, is making plans to take a touring unit to Europe this summer. Idea was still in the formative stage at this writing, but had progressed to the point where Norman was talking to Joe Glaser on availability of ABC talent for the venture.

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WHAT'S ON WAX

(Jumped from Page 15)

Jeri Southern
6 *Imagination*
5 *Could 'Ja?*
Pat: This is the first record by the Chicago singer-pianist whose fans, an intent and serious group, will be glad to find her warm, wistful quality and unusual conception transferred to permanent form. She's backed by Claude Scheiner's guitar, Buddy Greco's piano, and also a bass clarinet. (London 957.)

Fran Warren
5 *Over the Rainbow*
5 *Stormy Weather*
5 *I Gotta Right to Sing the Blues*
8 *One for My Baby*
5 *Let's Fall in Love*
5 *Between the Devil and the Deep Blue Sea*
Jack: Fran's big fault ever since she started as a single with Victor, to me at least, has been her reliance on a little-girl voice and saccharine-loaded mannerisms. The potential she displayed with Claude Thornhill still remains just potential—and a fading one at that when you figure how long she's been ignoring feeling for pseudo-emotionalism.

On only one of these sides is she the sincere, feelingful singer so many have been waiting for her to become. It's on *One for My Baby*, where she does a splendid job with a fine tune.

On *Stormy Weather*, she falls into the trap so common to this song. All the girl singers I've heard do this, end up sobbing their hearts out in quite maudlin and embarrassing fashion. Hugo Winterhalter's backing is hardly adequate, and on *Deep Blue Sea* it's almost laughable, with the brass coming in at the wrong places and the whole band sounding about the length of a high school gymnasium away from the mike. (Victor 47-4027, 4028, 4029.)

Satch, Mills Bros. Play Vancouver

Vancouver, B.C.—Mills Brothers did great at the Palomar supper club, and Sandy DeSantis brought in the Louis Armstrong All-Stars to that same niter for two weeks commencing March 5. Despite bitter cold weather, a crowd of 4,000 turned up to the Exhibition Gardens Jan. 26 to hear Armstrong. Satch just natch draws good crowds in this area, and always has.
—Marke Paice

Band Routes

(Jumped from Page 17)

Darnell, Larry (Longbar) San Francisco, Oct 8/11, ne; (Oak) Portland, Ore., 8/16-29, ne
Duncan, Hank (Nick's) NYC, ne
Eckstine, Billy (Copacabana) NYC, Oct 8/4, ne; (State) Hartford, Conn., 8/11-18, t; (Paramount) NYC, 8/21-4/16, t
Fisher, Al (Dyckman) Minneapolis, h
Frye, Don (Jimmy Ryan's) NYC, ne
Haines, Connie (Waldorf-Astoria) NYC, In 4/6, h
Hamilton, Sam (Byline) NYC, ne
Harper, Ernie (Bogart's) Rock Island, Ill., Oct 8/20, ne
Hunter, Ivory Joe (421 Club) Philadelphia, Oct 8/11, ne; (Celebrity) Providence, R. I., 8/12-18, ne; (Johnny Brown's) Pittsburgh, 4/6-19, ne
Jackson, Cliff (Cafe Society) NYC, ne
Kallen, Kitty (Seville) Montreal, In 8/22, t
Knight, Evelyn (Builders) Sioux City, Iowa, 8/30-4/8
Lee, Julia (Cuban Room) Kansas City, ne
Lee, Peggy (Copacabana) NYC, In 8/15, ne
Lewis, Meade Lux (Hangover) San Francisco, ne
McCall, Mary Ann (El Rancho) Las Vegas, h
Mercer, Mabel (Byline) NYC, ne
Miles, Denny (Wedgewood) St. Petersburg, Fla., ne
Mooney, Joe (Embers) NYC, ne
Murphy, Rose (Cafe Society) NYC, Oct 3/14, ne
O'Connell, Helen (Capitol) Washington, D. C., 8/8-14, t
Oakes, Hank (Marbo) Chicago, cl
Page, Patti (Capitol) Washington, D. C., 8/16-21, t; (Latin Quarter) Boston, 8/24-31, ne
Penbody, Eddie (El Rancho) Las Vegas, h

Andrew Sisters Quit 'Club 15' For TV Show

Hollywood—The Andrews Sisters withdraw from their thrice-weekly section of the *Club 15* CBS show with the broadcast of March 23 for no other reason than to devote a greater portion of their time to television, according to manager Lou Levy. It's believed to mark the first time a major musical attraction with a high rating in radio has deserted that medium in favor of TV.

RCA Inks Hot Lips

New York—Trumpeter Hot Lips Page, inactive recently recording-wise, signed a long-term wax pact with Victor here in February.

Rose, Bert (Al Nemet's) Chicago, cl
Sheldon, Jimmy (Geary Collar) San Francisco, cl
Shields, Lucille (Colony) Palm Beach, Fla., h
Southern, Jeri (Maryland) Chicago, h
Stacy, Jess (Hangover) L.A., ne
Sutton, Ralph (Condon's) NYC, ne
Tatum, Art (Embers) NYC, ne
Thompson, Kay (Palmer House) Chicago, h
Tucker, Sophie (Shamrock) Houston, 3/17-25, h; (Chase) St. Louis, 4/6-18, h; (Ciro's) L.A., 4/25-5/22, ne
Warren, Fran (Chase) St. Louis, 8/9-15, h

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Duke Concert Is Halted

(Jumped from Page 1) said, "and we could have paid everybody and taken the short end. But the promoter had made arrangements to take the first \$1,500 in the boxoffice to pay off a note at the Bank of America."

Little Left Inasmuch as there was only \$2,600 in the boxoffice when the starting time for the concert came up, this would have left only \$1,100. Of that, the Opera House manager immediately demanded the \$800 rental fee. This would have left \$300, and promoter Joe Reed still hadn't paid Local 669 for the house band at Duke's appearance in Oakland two days previously, nor had he paid Local 6, for the house band at the Opera House that night and Local 6 was demanding its loot in front!

Neither did he have the \$1,000 advance which Duke was supposed to get against a guarantee of \$2,000. Duke would have been working for that \$300! Or less.

Reed had three Ellington dates. The Oakland one was the first and drew only a small crowd. Duke stated that he personally lent Reed \$300 in cash out of his own pocket that night to pay the local band. The Sacramento affair was a little better, but by the time the Ellington entourage got to San Francisco, Celley was holding more than \$1,000 in checks from Reed.

All of this paper, plus a check Reed gave to Local 669 before the Opera House concert, bounced high and dry with the bank notation "Account Closed" on Tuesday morning according to the union.

Reed is now facing a hearing at the California state labor commission regarding the checks.

Reed Story Different

Reed's story is rather different. He says the "union wanted to hurt me" and claims they arbitrarily stopped the show. He further claims that he had released the controversial \$1,500 so Duke could get paid. But both Celley and the union reps say this simply isn't so. The Larry Allen ticket agency,

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Reds Can't Comprehend Jazz, So Put It Down, Says Stearns

New York—It seems Ivescia doesn't dig jazz, and Dr. Marshall Stearns doesn't dig Ivescia. "I have never gone out of my way to criticize the Soviet Union," says the jazz savant, "but when they start criticizing jazz, something has to be said." The Russian publication, which recently blasted American music in general and jazz in particular under the heading Dollar Cacophony, hit the learned professor where he lives. He lives, among other places, at N.Y.U., where he's been giving a course on jazz; at

WNEW, where he broadcasts Jazz Goes to College Sundays at 4:35 p.m., and at the Guggenheim Foundation, under whose aegis he is writing a history of jazz.

They're Still Trying "American jazz circled the world in 30 years—and the Communists are still trying!" snorted Dr. Stearns, according to a WNEW press release. Wondering whether this should be filed under "Snorts We Doubt Ever Got Snorted," we called Marshall, and found that the statements attributed to him were legit.

"A totalitarian mind can't understand mobility or relaxation," he said. "So of course it doesn't grasp jazz. It's democratic in origin and performance; no wonder the Russians are nervous about it."

A jazz band, he continued, "exemplifies an ideal solution of the increasing conflict between the individual and the group in modern society. It is one of the few remaining groups which combines individual and group expression." (Isn't that exactly what Billy Shaw said to Charlie Parker?)

"Even if the Kremlin ordered a jazz band, no soloist would dare express his own ideas for fear of being branded subversive. All scores would be written and everything would have to be okayed by the Party before performance."

Wants to Differ

At this point your reporter would like to differ with the Doctor. We happen to have a record of St. Louis Blues, clearly labeled "Made in the Soviet Union" and played by the orchestra of a gent who gives himself the capitalistic-sounding name of Eddie Rozner.

All we can say is (1) the musicians did express their own ideas, because no arranger on earth could have written the... come out of that record, and... haps by now every participant... been liquidated, and (2) we deplore the liquidation, because although we disagree with what they play, we would defend to the death their right to play it.

New York — Guitarist-singer Mary Osborne has reorganized her trio and is working at Guido's, Jackson Heights, L. I. It's been almost two years since she worked with a trio. Her helpmates are Mickey Crane, piano, and Earl Hodges, vibes.

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Hammond Salutes Smack

DOWN BEAT



Duke Concert Stopped Onstage

(See Page 1)

★ ★ ★

Not Returning To Dixieland, Says Woody

(See Page 1)

★ ★ ★

Big Band For Rich

(See Page 1)

★ ★ ★

On The Cover

**Gloria
Van**

